

# American Dante Bibliography for 1965

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This bibliography is intended to include the Dante translations published in this country in 1965, and all Dante studies and reviews published in 1965 that are in any sense American.

## *Translations*

*The Divine Comedy: The Inferno, Purgatorio, and Paradiso.* A new translation into English blank verse, by **Lawrence Grant White**, with illustrations by Gustave Doré. New York: Pantheon Books, 1965. xiv, 187, p. illus., plates.

Reprint of the familiar version, first published in 1948.

*The Divine Comedy.* Text and translation in the meter of the original by **Geoffrey L. Bickersteth**. Cambridge, Massachusetts: Harvard University Press, 1965. xliii, 795 p. Also, an identical British edition: Oxford: Basil Blackwell.

Accompanying the Italian text and translation on facing pages, there are a preface, pp. vii-x; an introduction, pp. xv-xliii; an appendix, charting the moral system of the three *cantiche*, pp. 771-772; and a section of notes, pp. 773-795. For this translation, some fifty years in the making, Mr. Bickersteth adopted the text of Manfredi Porena (Bologna: Zanichelli, 1946-1947, with later reprintings). In the introduction, Mr. Bickersteth discusses the requirements of a good translation, Dante's own poetic technique, and the basic inspiration of the *Commedia*. For his version, the translator's aim is "to give a faithful and idiomatic English rendering of the Italian original in the meter in which this is written." Mr. Bickersteth's translation appeared in an earlier edition, without the Italian text, as *The Divine Comedy*, translated from the Italian into English triple rhyme (Aberdeen: The University Press, 1955); his *Paradiso*, with Vandelli's text on facing pages, was originally published by the Cambridge University Press in 1932.

[*Inferno.*] *Peklo.* Prelo **Karol Strme**. Ilustroval **Jozef G. Cincík**. Úvodnú štúdiu napísal prof. **Arturo Cronia**. Cleveland-Roma-München: [Slovenský Ustav], 1965. 287 p. illus.

Slovak translation of the *Inferno* by Karol Strmen, with an introductory study by Arturo Cronia, "Dante u Slovákov" (translated from the original Italian by Milan Stanislav Durica).

*Monarchy, and Three Political Letters.* Introduction by **Donald Nicholl**. Note on the chronology of Dante's political works by **Colin Hardie**. London: Weidenfeld and Nicolson [New York: Hillary House, 1965] xxi, 121 p. (Library of Ideas.)

Reprint of the work, first published in 1954. (See *73rd Report*, 54-55.)

“*Paradise*, Canto I.” Translated by **John Ciardi**. In *Italian Quarterly*, IX, No. 33 (Spring 1965), 4-20.

Verse translation and Italian text on opposite pages, with an introduction, notes, and a diagram. For Mr. Ciardi’s translation of the *Inferno* (New York: New American Library, 1954) and the *Purgatorio* (1961), see *73rd Report*, 53-54, and *80th Report*, 22, respectively.

“*Paradiso*: Canto Five.” Translated by **John Ciardi**. In *Poetry*, CVII, 2 (Nov. 1965), 75-84.

Translation in verse, with brief introduction and notes. (See preceding item.)

*Vita Nuova*. Translated by **Ralph Waldo Emerson**. Edited and annotated by **J. Chesley Mathews**. Chapel Hill: University of North Carolina Press, 1960. New York: Johnson Reprint Corporation, 1965. xiii, 145 p. facsimis.

Reprint from the series, “University of North Carolina Studies in Comparative Literature,” No. 26. (See *79th Report*, 40 and 51, and *81st Report*, 31.)

### *Studies*

**Abrams, Fred**. “Dante, Unamuno, and the Symbolic Treatment of Death in *La sima del secreto*.” In *Italica*, XLII (March 1965), 175-183.

Compares and contrasts with Dante’s conception Unamuno’s story of the cave (symbol of death), which seems to have been suggested by the *Divine Comedy*.

**Aguzzi-Barbagli, Danilo**. “Dante e la poetica di Coluccio Salutati.” In *Italica*, XLII (March 1965), 108-131.

Submits that Coluccio Salutati, seconded by Leonardo Bruni, reveals in his critical attitude towards the *Divine Comedy* a poetics predicated on remarkably modern principles. His letters to Niccolò da Tuderano and Leongiovanni de’ Pierleoni, in particular, contain ideas on the poet’s special status in society, his artistic freedom of creation, the aesthetic marriage of content and form, the acceptability of the vernacular (on equal terms with Greek and Latin) as appropriate vehicle for poetry. Dante’s *Comedy* was recognized as a “modern classic” by Salutati and Bruni; and Bembo’s violent reaction later implicitly betokened the vitality and importance of their conception of poetry.

**Arce, Joaquin**. “The Dantesque Tercet in Spanish Poetry.” In *Books Abroad*, Dante Issue (May 1965), 121-127.

Contends that the Dantesque tercet did not influence or dominate Spanish poetry until the 16th century, when it came by way of Petrarch and his followers; and only later did the true Dantean form gain currency.

**Auerbach, Erich.** *Literary Language and its Public in Late Latin Antiquity and in the Middle Ages.* Translated from the German by **Ralph Manheim.** New York: Pantheon Books, 1965. 405 p. (Bollingen Series, LXXIV.)

The original German edition, under the title *Literatursprache und Publikum in der lateinischen Spätantike und im Mittelalter* (Bern: Francke Verlag, 1958), and the Italian version, *Lingua letteraria e pubblico nella tarda antichità latina e nel medioevo* (Milano: Feltrinelli, 1960), were recorded in the 79th Report, 40 and 56, respectively. (For reviews, see below.)

**Auerbach, Erich.** "The Survival and Transformation of Dante's Vision of Reality." In **Freccero, ed.,** *Dante*, 9-13.

Holds Dante to be the father of modern literature and discoverer of the Gestalt of European man, representing him, not as an abstraction, but in his living historical reality. Reprinted from Auerbach's *Dante, Poet of the Secular World* (Chicago: University of Chicago, 1961), 174-179. (See 80th Report, 23.)

**B., C. D.** "Il nome di Dante Alighieri nella geografia degli Stati Uniti." In *Il Progresso italo-americano* (New York), 2 May 1965.

Reports that, while Shakespeare is singularly absent from place-names in North America, Dante appears in several names of springs, towns, a railroad station, and a cave, found in California, Colorado, South Dakota, Tennessee and Virginia.

**Badosa, Enrique.** "Timeliness and Universality of the *Divina Commedia.*" In *Books Abroad*, Dante Issue (May 1965), 14-18).

Assesses the transcendent greatness of the *Comedy*, which represents the extreme degree of concomitance of cognitive and creative activity. The author considers Dante's poem "especially translatable" and "timely because of its universality, not vice versa."

**Baldner, Ralph W.** "Luce, musica e amore nella *Divina Commedia.*" In *Proceedings of the Pacific Northwest Conference on Foreign Languages*, XVI (1965), 63-66.

Points out triads by which Dante reflects the Trinity in his poem, for example, the Pilgrim's addressing Virgil as "duca-signore-maestro," which epithets are compared with the attributes of the Trinity; the concept of society made up of Pope and Emperor as guides to the third element, Man; light and music as motifs forming a triad with love in the *Paradiso*.

**Barone, Dino.** "Dante e Mazzini." In *Parola del popolo*, LVIII, No. 76 (1965), 69-70.

Discusses the deep religious sentiment of these two great Italians as grounded in the myths of their respective times.

**Barrows, Mary Prentice.** "Translating Dante: The Art of the Impossible." In *Italica*, XLII (Dec. 1965), 358-370.

Discusses the translation of Dante in theory and in the practice of selected translators, noting the difficulties and shortcomings of various techniques, and tells how she came to her own solution of using the blank hendecasyllabic line —iambic pentameter with eleven syllables, or feminine endings, the line used by Dante. (On Mrs. Barrows' version, see *77th Report*, 41-42.)

**Batard, Yvonne.** "The Role of Clio for Dante and Péguy." In *Books Abroad*, Dante Issue (May 1965), 151-155.

States that, although born six centuries apart and of widely different backgrounds, Dante and Péguy were alike in their "inexhaustible thirst for truth, justice, and freedom," probing history and the cosmos for the meaning of human life. The author closes with a comparison between two pictures of history in Dante's *Par.* VI and Péguy's *Eve*.

**Belza, Igor.** "Francesco Flora, Dante e la Russia." In *Parola del popolo*, LVIII, No. 76 (1965), 115-117.

Cites the more significant work done on Dante in the Slavic lands.

**Berenson, Bernard.** "Botticelli's Illustrations to the *Divina Commedia*." In *One Hundred Years of the Nation: A Centennial Anthology*, ed. by **Henry M. Christman** (New York: Macmillan, 1965), pp. 91-95.

Contends that Botticelli fails to convey the chill despair of *Inferno*, the hope and convalescence of *Purgatorio*, and the sublimity of the *Paradiso*, because his genius was not Dantesque and Dante's poem, being more lyrical than epic or dramatic, does not lend itself to satisfactory illustration. This review-article on Friedrich Lippman's English edition of *Drawings by Sandro Botticelli for Dante's Divina Commedia* (London: Lawrence and Bullen, 1896) is reprinted from *The Nation*, LXIII (Nov. 12, 1896), 363-364.

**Berenson, Bernard.** "Dante's Visual Images and His Early Illustrators." In *One Hundred Years of the Nation: A Centennial Anthology*, ed. **Henry M. Christman** (New York: Macmillan, 1965), pp. 95-98.

Contends that, lacking our present knowledge of ancient art, Dante could only be conditioned by contemporary medieval artists in his own visual representation of scenes of Rome, Greece, or Judea. It is Giotto, Duccio, Simone Martini, Lorenzetti, also Luca Signorelli (and later perhaps Michelangelo as a kindred spirit) who can help us conceptualize Dante's images. An illustrated edition of the *Commedia* would therefore best contain a judicious selection from works of the finest 14th- and 15th-century artists and from miniatures in Dantean manuscripts. Reprinted from *The Nation*, LVIII (Feb. 1, 1894), 82-83. The essay was also reprinted in Berenson's *Study and Criticism of Italian Art, First series* (London: G. Bell and Sons, 1901), pp. 13-19.

**Bergin, Thomas G.** *An Approach to Dante*. (See **Bergin**, *Dante*, below.)

**Bergin, Thomas G.** "The Changing Portrait." In *Books Abroad*, Dante Issue (May 1965), 9-13.

In this “gallery note” on Dante’s image in the English-speaking world since 1921, the author finds the focus shifted essentially from the social concerns of the late Victorians to the more personal, as we have gained a larger appreciation of the poet’s learning and artistry.

**Bergin, Thomas G.** *Dante*. New York: Orion Press, 1965. 326 p., 1 map, 4 charts, cloth. Also a paperback edition: Boston, Mass.: Houghton Mifflin (Riverside Studies in Literature); and a British edition, with the title *An Approach to Dante*, London: The Bodley Head.

A comprehensive introduction to Dante’s life and works. *Contents: 1. Dante’s Europe, 1-13; 2. Dante’s Florence, 14-29; 3. Dante’s Life, 30-44; 4. Dante’s Reading, 45-66; 5. The Vita Nuova, 67-87; 6. The Rime, 88-96; 7. The Convivio (I), 97-123; 8. The Convivio (II), 124-152; 9. De Vulgari Eloquentia, 153-176; 10. De Monarchia, 177-194; 11. Letters and Lesser Works, 195-212; 12. The Commedia: Narrative, 213-249; 13. The Commedia: Allegory, 250-264; 14. The Commedia: Doctrine, 265-277; 15. The Commedia: Tools and Tactics, 278-297; Bibliographical Note, 299-304; Notes, 305-314; Index, 315-326.* The illustrations include an early fourteenth-century map of Florence and four charts of Hell, Purgatory, Dante’s cosmos, and the Heavenly Rose.

**Bergin, Thomas G.** “Dante.” In *Yale Review*, LV, No. I (Autumn 1965), 86.

A commemorative sonnet to the Florentine poet.

**Bergin, Thomas G.** “Dante Shelf.” In *Italian Quarterly*, IX, No. 33 (Spring 1965), 21-29.

An omnibus review-article covering nine Dante books of recent vintage, which are separately accounted for below, under *Reviews*.

**Bergin, Thomas G.** “Dante’s ‘Comedy’—Letter and Spirit.” In *Virginia Quarterly Review*, XLI (1965), 525-541.

A general account of Dante’s life in its historical context and a critical appreciation of the *Divine Comedy* in its over-all plan and particular detail.

**Bergin, Thomas G.** “Dante’s Provençal Gallery.” In *Speculum*, XL (Jan. 1965), 15-30.

Studies the symmetrical inclusion of the three Provençal poets: Bertran de Born in *Inferno*, because of his obsession with arms; Arnaut Daniel in *Purgatorio*, because of Dante’s admiration for his inventiveness (rather than special literary merit); and Folquet de Marseille in *Paradiso*, because of his conversion from poetry to religious zeal. That Dante saw in the latter a kindred spirit who also passed from lower to higher forms of love may explain why Folquet replaces in the *Comedy* Guiraut de Bornelh of the *De vulgari eloquentia*. Although Sordello wrote in Provençal, he has no place in this triad, because Italian-born, but Professor Bergin discusses separately at some length his appearance and role in Dante’s *Purgatorio*.

**Bergin, Thomas G.** “On the *Personae* of the *Comedy*.” In *Italica*, XLII (March 1-7, 1965). Also, in *Parola del popolo*, LVIII, No. 76 (1965), pp. 66-68.

As a first step in the study of the constituent elements of Dante's poetic world, his manipulation of them, and their inter-relationships, Professor Bergin here documents the human realism of the *Comedy* and the poet's syncretistic purpose by doing a census of the *nomina* divided into three general categories: (1) characters of the narrative itself; (2) figures of reference; and (3) figures of embellishment.

**Bergin, Thomas G.** "The Women of the *Comedy*." In *Cesare Barbieri Courier*, VII, No. 2 (Spring 1965), 34-41.

Aside from the allegorical woman-ideal such as Beatrice and Matelda, Dante's view of woman *qua* woman is, in accord with medieval tradition, ambivalent, combining a favorable or poetic-inspirational attitude with an unfavorable or clerical-realistic one. In this ambivalence, Dante focuses on few women in his poem and primarily in the love relationship, reserving to men the representation of the greater variety of sins, vices, and virtues. The few women he does treat, notably Francesca, Sapia, Pia, Piccarda, Cunizza, are unforgettable.

**Bernardo, Aldo.** "Dante's *Divine Comedy*: The View from God's Eye." In **De Sua** and **Rizzo** eds., *A Dante Symposium*, pp. 45-58. [1965]

Outlines the general structure, justified as one with the artistic form as well as spiritual orientation, of Dante's *Comedy*, showing that the poet sought faithfully to see from God's perspective throughout and thus wrote for the greater glory of God and man. The essay builds directly upon the author's earlier article, "The Three Beasts and Perspective in the *Divine Comedy*" (*PMLA*, LXXVIII [March 1963] 15-24; see *82nd Report*, 48-49).

**Bernardo, Aldo.** "Flesh, Spirit, and Rebirth at the Center of Dante's *Comedy*." In *Symposium*, XIX (Winter 1965), 335-351.

Examines how the pilgrim, still in the body but endowed with special grace, can pass into Paradise, focusing particularly on a three-stage process by which the pilgrim undergoes a rebirth along the way of transition at the center of the poem from the realm of corruptible matter to that of pure spirit. The moments of change, enhanced poetically with various suggestions of rebirth, occur in *Purg.* XVI, with Marco Lombardo's lesson on the birth and nature of the human soul; in *Purg.* XXV, with Statius' description of the birth of human flesh and spirit; and in *Purg.* XXX ff., with the unfolding of the divine perspective in the allegorical procession. At the end of *Purgatorio*, the insights gained in the process have produced in the pilgrim changes analogous to an actual rebirth of flesh and spirit, so that with innocence restored he is ready to proceed unimpeded to the *Paradiso*.

**Bishop, Morris.** "Dante's Pilgrimage." In *Horizon*, VII, No. 3 (Summer 1965), 4-15.

A brief account and appreciation of Dante's life and works for the general reader, with many illustrations in color and half-tone from manuscript illuminations and more recent artists like Delacroix, Holiday, and Dali.

*Books Abroad*, Special Issue: "A Homage to Dante" (May 1965). 160 p. Also, published as a book in Spanish translation: *Dante en su centenario* (q.v.).

Devoted entirely to articles on Dante, under the following general groupings: I. Dante in Profile; II. Dante's Works; III. Dante in Various Countries; and IV. Dante Compared. The 21 articles, separately listed in this bibliography, are by Ray, Bergin, Badosa, Hatzfeld, Mandelstam, Nist, Morawski, Cambon, Hardie, Stambler, Brandeis, Rheinfelder, Pézard, Frederiksen, Arce, Yelina and Khlodovsky, Orsini, Whitfield, Nogami, Strauss, and Batard. (For reviews, see below.)

**Bosco, Umberto.** "Paradise XXIII" in *83rd Annual Report of the Dante Society* (1965), 1-22.

Contends that the canto's theme is not specifically the triumph of Christ, but rather the triumph and joy of all the souls in Paradise, together with the triumph of Mary. Professor Bosco stresses that from beginning to end the language and tone express maternal tenderness with regard to the scene described and pious humility on the part of the poet at his insufficiency to convey his vision to the reader. One of Dante's stylistically most sustained, the canto is permeated with floral and circular imagery wrought of light and melody. The loftiness of theme and simplicity of expression recall the great culture of classical antiquity, profoundly assimilated and humanized by Dante. For Professor Bosco, the basic meaning of the canto lies in the poet's simple piety, which "completes and conditions . . . the heroic impulse of the imagination that dares contemplate the entire universe illumined by God." (The essay was translated from the Italian by Anthony J. De Vito.)

**Bottiglia, William F.** "Dante at M.I.T.: A New Pedagogical Approach." In *Italica*, XLII (March 1965), 184-190.

Describes a two-semester course on Dante tailored to the special needs and capabilities of students at Massachusetts Institute of Technology. Preliminary instruction in Italian language is combined with a literary and critical approach designed to recapture the lively artistic experience of Dante's poem.

**Brandeis, Irma.** "Delectasti me." In *Books Abroad*, Dante Issue (May 1965), 94-99.

Traces Dante's progress in love from his accord with Amor in *Inf.* V, through the Siren of the dream in *Purg.* XIX and the Matelda episode, to the ultimate encounter with Beatrice—a journey from concupiscence to *caritas*.

**Brandeis, Irma.** "Glimpses of the Master's Hand: Dante's Ulysses." In *Cesare Barbieri Courier*, VII, No. 2 (Spring 1965), 6-12.

Presents a closely reasoned argument, drawing illumination from other parts of the *Comedy*, to show the justice of Ulysses' location in the *Inferno*. His own speech has fooled many readers through the ages, according to Professor Brandeis, a speech full of guile for which he must be condemned. "And it is for himself he burns . . . while knowledge and virtue fare as they may, without him."

**Briffault, Robert S.** *The Troubadours*. Bloomington: Indiana University Press, 1965. xvi, 296 p. illus., maps, plates.

Contains reference to Dante *passim* as well as an extended discussion of Dante in a final chapter on “The Troubadour Tradition in Italy and England” (pp. 160-203), relating Dante to the Provençal poets and to Arabian science and thought in the context of his thesis which holds to the Moorish origins of troubadour love poetry. The volume includes two maps and several plates of illustrations; bibliography; notes; and index. The translation is by the author himself, incorporating revisions particularly in the final chapter, from the original French, *Les Troubadours et le sentiment romanesque* (Paris, 1945).

**Brunori, Nicola.** “Dante e noi.” In *Parola del popolo*, LVIII, No. 76 (1965), 88.

Contends that Dante, who provided inspiration for Italian unification, can inspire racial and cultural unity to all mankind.

**Büdel, Oscar.** “Das Publikum der *Stilnovisti*.” In *Ideen und Formen. Festschrift für Hugo Friedrich zum 24.XII.1964*, edited by **Fritz Schalk** (Frankfurt am-Main: Vittorio Klostermann, 1965), pp. 23-39.

Investigating the readership of *dolce stil novo* poetry and the choice of Tuscan as its medium, Professor Büdel questions Dante’s claim that the vernacular was used for ladies untutored in Latin and Auerbach’s contention that a large public educated in Tuscan existed by 1300. He submits that the stilnovistic milieu reveals an élite consciously striving to produce poetry, not popular, but for an élite. The vernacular was chosen to create an exclusive “new” poetry for a “new” bourgeois élite of *fedeli d’amore*. Hence the *dolce stil novo* differs from aristocratic and feudal poetry of Provençal tradition.

**Buscema, Francesco.** “Attualità del pensiero di Dante.” In *Parola del popolo*, LVIII, No. 76 (1965), 113-115.

Dwells upon Dante’s ideal of universal monarchy, or world government, which man continues to seek today, in order to insure universal peace to mankind.

**Cambon, Glauco.** “Dante’s Noble Sinners: Abstract Examples or Living Characters?” In **De Sua** and **Rizzo**, eds., *A Dante Symposium*, 87-98. [1965]

Warns against the stifling of Dante’s poetry through an excessive concern with theological and historical scholarship; suggests a mobile and subtle relation between pilgrim and narrator in the poem, not a dogmatic separation of them; sees a self-transcendence and re-immersion of Dante-author in his past experiences through a mirroring of himself in the various real-life characters he encounters on his pilgrimage.

**Cambon, Glauco.** “*Purgatorio*, Canto V: The Modulations of Solicitude.” In *Books Abroad*, Dante Issue (May 1965), 69-73.



Holds that the thematic structure of *Purg. V* recapitulates the movement of the whole *Comedy*, by looking back to earth, re-echoing the infernal world, and climactically foreshadowing Paradise. The author shows how the canto is a ceremony in the progression of solicitude, with *cura* the key word at this point of Ante-Purgatory, which is highlighted by the story of Pia.

**Cantarino, Vicente.** "Dante and Islam: History and Analysis of a Controversy." In **De Sua and Rizzo**, eds., a *Dante Symposium*, 175-198. [1965]

Surveys the historical controversy over possible Oriental influences in Dante's *Comedy* from the early opinion of Juan Andres (1740) to the present, with a fairly detailed discussion of the various theories, arguments, counter-arguments, and documents produced by a long line of scholars. The author concludes that a broader study would probably show that Dante's poem incorporates Muslim elements which were simply part of the general cultural background of the European Middle Ages. Includes an extensive bibliography, 193-198.

**Carrier, Warren.** "Dubliners: Joyce's Dantean Vision." In *Renascence*, XVII (Summer 1965), 211-215.

Contends that James Joyce's art "operates within a Dantean Christian vision," as evidenced, for example, in his collection of stories *Dubliners*.

**Cecchetti, Giovanni.** "Il peregrin e i naviganti di *Purgatorio*, VIII, 1-6: saggio di lettura dantesca." In **De Sua and Rizzo**, eds., a *Dante Symposium*, 159-174. [1965]

Examines the pilgrim and sailing figure of nostalgia here and in many other instances in the *Commedia* to show how the basic figure, far from being ornamental, analogically informs the whole poem, conceptually as well as expressively. The reference to the pilgrim and the sailors in earthly terms actually represents the anxiety of the souls in Purgatory to return to their "proprio sito" in God, herein lying the "pilgrimage" of the poet's focus. This is another instance evincing the extraordinary compactness and consistency, both structural and expressive, of Dante's poem.

*Cesare Barbieri Courier*, VII, No. 2 (Spring 1965): "A Special Issue Honoring Dante Alighieri, 1265-1965." 47 p. illus.

The four articles, separately listed in this bibliography, are by Brandeis, Rossi, Klein, and Bergin.

**Ceserani, Remo.** "Criticism and the Classics." In *Italian Quarterly*, IX, Nos. 34-35 (Summer-Fall 1965), 23-49.

In the context of his examination of scholarly criticism in contemporary Italy, the author appraises the contributions of recent work on Dante (pp. 31-33).

**Ciardi, John.** "The Relevance of the *Inferno*." In *Dante Alighieri: Three Lectures* (Washington: Library of Congress, 1965), 35-53.

Attempts to account for his undertaking to translate Dante's *Comedy* into modern English verse and touches on various aspects of the poem to explain why it has such attraction for so many 20th-century readers.

**Ciardi, John.** "700 Years After: The Relevance of Dante." In *Saturday Review*, May 15, 1965, pp. 16-18, and May 22, 1965, pp. 51-53.

"Originally prepared for a symposium on Dante that was presented May 1 [1965] by the Library of Congress." (See preceding item and *Dante Alighieri: Three Lectures*.)

**Clements, Robert J.** "European Literary Scene." In *Saturday Review*, May 15, 1965, pp. 26-27 and 56.

Considers the present significance of Dante and suggests that, unlike the 19th, the 20th century cannot embrace him as a contemporary, because of the four influences of Marx, Darwin, Einstein, and Freud. His value to us today is personal, not social. (This is the last part of the concluding talk, given by Professor Clements, during the eight-day celebration of Dante's 700th anniversary, which took place in Florence, Verona, and Ravenna, in April 1965.)

**Clifford, Nicholas R.** "A Note on Heroes." In *Four Quarters*, XV, No. I (Nov. 1965), 13-17.

Includes, in a discussion of various heroes (e.g., Achilles, Odysseus, Aeneas, Thucydides, Machiavelli, Hegel), the figure of Dante in the *Comedy* as the heroic type who criticizes the existing order.

**Contini, Gianfranco.** "Introduction to Dante's *Rime*." In **Freccero**, ed., *Dante*, 28-38. [1965]

Dante's *rime* are not a unified *canzoniere*, but simply a collection of divers compositions, of varying style and inspiration, elusive of any chronological ordering. From the canon of the *Comedy* as ideal reference, the *rime* reflect the exploratory workings of Dante's mind and his technical efforts. Translated by Yvonne Freccero from Contini's introduction to his edition of *Le rime di Dante* (2nd ed., Torino, 1946).

**Cunningham, Gilbert F.** *The Divine Comedy in English: A Critical Bibliography, 1782-1900*. New York: Barnes and Noble, 1965. Same as the British edition: Edinburgh and London: Oliver and Boyd. xi, (1), 206 p.

An account of the translations, classified by types and including a bibliographical account of each translator. Comes with three tables: Chronological List of Translators; Formal Analysis of Translations; and British and American Translators. (For reviews, see below.)

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

Shows how in *Inferno* XXVI Dante effected a highly suggestive synthesis of various, even diverse, mythic elements associated with ancient tradition and with Ulysses in particular and also subsequent Christian parallels. Dante is seen to relate Ulysses' voyage to the Fall of Man in the transgression of divinely set limits (cf. *Inf.* XXVI, 107 ff.; *Par.* XXVI, 115 ff.; XXVII, 46 ff. and 82 ff.). Ulysses' sinking in darkness towards the sunset, as a type of fallen man, contrasts with Elijah's ascent in light in association with the rising sun, as a type of man redeemed. The ambivalent view of the wandering Ulysses as a paragon of virtue and archetype of trickery has a supporting parallel in Dante's view of Lucan's Cato as symbol of God and notorious suicide. Ulysses and Cato journeyed through equally unknown regions, but Cato observed the divine limits set to human knowledge and was saved, while Ulysses did not and was lost. The first canto of *Purgatorio*, therefore, suggestively contrasts Ulysses' journey with that of Cato as well as the wayfarer, who is also saved.

*Dante in Art*. Eugene, Oregon: University of Oregon Museum of Art, 1965. 60 p. illus., ports., plates.

Catalogue of an exhibit held from February 2 to March 14 of the 1965 Dante Centenary. The 89 items, with foreword, full notes, and 20 plates, cover manuscripts and printed books, prints and drawings, paintings, sculpture, and theater.

*Dante Alighieri: Three Lectures*. Washington: Published for the Library of Congress by the Gertrude Clarke Whittall Poetry and Literature Fund, 1965. vii, 53 p.

The essays, by J. Chesley Mathews, Francis Fergusson, and John Ciardi, are listed separately in this bibliography.

*Dante en su centenario*. Madrid: Taurus, 1965. 381 p.

Spanish version of the Dante issue of *Books Abroad*.

*Dante: Seventh Centennial, 1265-1965. Resource Materials for Teachers*. [New York:] Board of Education of the City of New York, 1965. xii, 99 p. (Curriculum Bulletin: 1965-66 Series, No. 16.)

A manual on the life, times, and works of Dante, with teaching suggestions for instructing students at the elementary and secondary school levels. Includes illustrations and diagrams, lesson plans, bibliography, and an appendix containing "Dante and Beatrice: A Play with Music."

**Davis, Charles T.** "Dante and Italian Nationalism." In **De Sua** and **Rizzo**, eds., *A Dante Symposium*, 199-213. [1965]

Dante's political faith rested in universal Empire, not an independent Italian state (though Italy would, in any case, remain seat of the Empire and the Papacy). But during the 19th and 20th centuries he has been hailed successively as (1) anti-clerical; (2) Catholic and patriotic Guelf; (3)

prophet of Italian unity; and (4) herald of a greater Italy and a totalitarian state. He will no doubt continue to be invoked on ad hoc political grounds by patriots and politicians.

**Davis, Charles T.** "Education in Dante's Florence." In *Speculum*, XL (July 1965), 415-435.

Describes the general educational situation in late 13th-century Florence, with particular reference to the *studium* of Santa Croce (Franciscan), emphasizing the neo-Platonist doctrines of Bonaventure, and the *studium* of Santa Maria Novella (Dominican), emphasizing the Thomistic synthesis of Aristotle and scholastic thought. While the exact relationship of Dante's intellectual development to these two convents is difficult to determine, their influence was definitely complementary (cf. *Par.* XI-XII). This early Florentine education owed much to France, where such great teachers as Brunetto Latini, Peter Olivi, and Remigio de' Girolami received their training. In particular, Professor Davis cites many striking parallels of Dante's philosophical and political thought in Remigio, who in his long term as *lector* at Santa Maria Novella held to a theologically oriented educational theory borrowed largely from Aristotle, Augustine, Isidore, and Hugh of St. Victor.

**De Sacco, Giuseppe.** "Un dannato dell'Inferno dantesco." In *Parola del popolo* LVIII, No. 76 (1965), 75-77.

Short account of the historical Pier delle Vigne, who is vindicated and immortalized in *Inferno* XIII.

**De Sua, William, and Gino Rizzo, eds.** *A Dante Symposium in Commemoration of the 700th Anniversary of the Poet's Birth (1265-1965)*. Sponsored by The 1965 Dante Centenary Committee, Dante Society of America, South Atlantic Region. Chapel Hill: The University of North Carolina Press, 1965. 213 p. (University of North Carolina Studies in the Romance Languages and Literatures, No. 58.)

The thirteen essays, separately listed in this bibliography, are by Montano, Leo, Bernardo, Hatzfeld, Gifford, Cambon, Gilbert, Rizzo, Mahoney, Musa, Cecchetti, Cantarino, and Davis.

**Donno, Daniel J.** "Dante's Argenti: Episode and Function." In *Speculum*, XL (October 1965), 611-625.

Contends that the pilgrim's harsh attitude toward his former compatriot Argenti (*Inf.* VIII) is entirely reasonable not only in the immediate context, but also within the poem as a whole, if we distinguish between Dante-poet and Dante-protagonist. The Argenti episode at the end of Upper Hell is, along with the Alberigo episode (*Inf.* XXXIII) at the end of Lower Hell, one of two important milestones marking the progressive conformity of the pilgrim's viewpoint with that of divine justice. For aesthetic reasons, these instances are staged abruptly and deliberately designed to create tension between reason and feeling, hence they shock the reader.

**Duncan, Robert.** *The Sweetness and Greatness of Dante's Divine Comedy, 1265-1965*. San Francisco: Open Space, 1965. Pamphlet (pages unnumbered).

Lecture given October 27, 1965, at the Dominican College of San Rafael, as a tribute to Dante whose great work continues to inspire poets today.

**Elina, Tamara.** "Dante in Russia." In *Parola del popolo*, LVIII, No. 76 (1965), 91-93.

Reviews the course of translation and study of Dante's works in Russia from the end of the 18th century to the present.

**Eliot, T. S.** "The *Vita Nuova*." In **Freccero**, ed., *Dante*, 23-27. [1965]

This is the final part of Eliot's essay on "Dante" in which he focuses on the *Vita Nuova* as showing some of the method, design, and intention of the *Comedy* and thus important for a fuller understanding of the latter. Reprinted from Eliot's *Selected Essays* (New York: Harcourt, Brace and Co., 1950 [1932]).

**Eliot, T. S.** "What Dante Means to Me." In his *To Criticize the Critics and Other Writings* (New York: Farrar, Straus; London: Faber and Faber, 1965), pp. 125-135.

Recognizing Dante's poetry as the deepest, most persistent influence on his own verse, Eliot cites three lessons to be learned from Dante: craft, speech, and width of emotional range. He considers *Little Gidding* his nearest equivalent of a canto of *Inferno* or *Purgatorio*. This talk was originally given at the Italian Institute, London, July 4, 1950.

**Fergusson, Francis.** "On Reading Dante in 1965: The *Divine Comedy* as a 'Bridge Across Time.'" In *Dante Alighieri: Three Lectures* (Washington: Library of Congress, 1965), 23-34.

Argues that the phrase from Shelley is even more significant today, that the *Comedy's* speaking to us still is attributable to Dante's vision of order in the world, his understanding of the human psyche, and overall, his poetry itself. Dante felt at one with poets a century before him; he wrote for the future as well.

**Fletcher, Jefferson Butler.** *Dante*. With an introduction by **Mark Musa**. Notre Dame, Ind.: University of Notre Dame Press, 1965. 181 p. In cloth and in paper.

An interpretative outline of Dante's works, under the following headings: I. Dante's Personal Confessions, pp. 15-57; II. The Teaching of Dante, 61-117; III. The Art of Dante, 121-163; Conclusion, 167-177. The introduction is a critical presentation of Fletcher's work, originally published in 1916 (New York: Home University Library, 101).

**Foster, Kenelm, O. P.** "The Mind in Love: Dante's Philosophy." In **Freccero**, ed., *Dante*, 43-60. [1965]

While Dante was first a poet, he was also a philosopher in a non-technical sense, with a passion for discovering order in things and connecting one truth with another. His "natural thirst" for God, relating more with *operatio* than with *esse*, is met through the two ways of love and

knowledge and in the convergence of these in the *Paradiso*. Reprinted from a paper read to the Aquinas Society of London (Blackfriars, 1956).

**Freccero, John**, ed. *Dante: A Collection of Critical Essays*. Englewood Cliffs, N.J.: Prentice-Hall, 1965. 182 p. Cloth; also available in paper. (Twentieth Century Views. A Spectrum Book, S-TC-46.)

Contains thirteen essays, an introduction by the editor, a chronology of important dates, notes on the editor and authors, and a selected bibliography. In his introduction (pp. 1-8), Professor Freccero presents Dante's poem as a spiritual autobiography, in a union of *exemplum* and *esperienza* analogous to the Incarnation. The essays, separately listed in this bibliography, are by Auerbach, Pirandello, Eliot, Contini, Nardi, Foster, Poggioli, Spitzer, Singleton, Kaske, Passerin d'Entrèves, Poulet, and Williams. (For reviews, see below.)

**Freccero, John**. "Dante's Novel of the Self." In *Christian Century*, LXXXII, No. 40 (Oct. 6, 1965), 1216-1218.

Contends that the pilgrim's frustration in *Inf. I* dramatizes the insufficiency of a purely intellectual conversion and that the journey to virtue required first a descent (*Inferno*) to humility, involving a spiritual death of the old self and the birth of a new self. The subject of conversion is central to the very literary structure. The *Comedy* is itself an *exemplum* of the poet's conversion experience on the pattern of biography mixed with symbolism set by St. Augustine in the *Confessions*. Dante's naming himself in the poem, in defiance of medieval convention, lends to the *exemplum* the force of *vero testimonio*. Finally, the duality of the prologue scene is resolved in the unity of the incarnation at the end of the poem, where Dante's "word" (his conversion experience) is made flesh by the convergence of the self that *was* (pilgrim) and the self that *is* (poet).

**Freccero, John**. "Infernal Inversion and Christian Conversion (*Inferno XXXIV*)." In *Italica*, XLII (March 1965), 35-41.

Contends the pilgrim's turning upside-down on the hide of Satan derives from a blending of a passage in Plato's *Timaeus* concerning the spiritual disorientation of the newly incarnate soul, which needs righting through education, and the Christian doctrine of the crucifixion, involving death and resurrection. Aristotelian thought (*De Caelo*) furnished the added detail of right and wrong (left) direction, absolute up and down, in the cosmos. Also cited is St. Peter's choice to be crucified upside-down, like the "first man" who fell "head downward," in contrast to Christ. Thus, in *Inf. XXXIV*, 82-84, the pilgrim's inversion on the crux *diaboli* represents a fusion of the Platonic motif of *paideia* with a suggestion of *imitatio Christi*, marking the transition from sin to penance through a first "conversion."

**Freccero, John**. "The Sign of Satan." In *Modern Language Notes*, LXXX (Jan. 1965), 11-26.

Contends that the Satan depicted in *Inferno XXXIV* is not the Satan we expect, made in our image; that the figure is intended, rather, as a sign for the Pilgrim, not for us. Dante

represents Satan as a parodic *crux diaboli*—a zero point between the leaving behind of sin and the movement to grace in a paradox of conversion.

**Frederiksen, Emil.** “Dante and Denmark.” In *Books Abroad*, Dante Issue (May 1965), 108-120.

Reviews Dante’s renown and influence in Danish religious, political, and literary life. In particular, the author cites Dante’s influence on such poets as Paludan-Müller and credits Molbech’s translation of the *Comedy* with the currency of Dantean allusions in contemporary Danish literature.

**Frigieri, Francesco, and Pierfrancesco Listri.** “Dante is Still in Exile.” In *Italian Quarterly*, IX, No. 33 (Spring 1965), 78-87.

Assays the importance of Dante today among young Italians, who are required to “study” the *Divina Commedia* with “reverential exaltation,” but who find their interest whetted independently by the essays of T. S. Eliot and the more recent “lecturae Dantis.” The authors lament, meanwhile, that Italy has lagged in honoring her national poet, while the rest of the world has been actively honoring Dante in the 700th anniversary of his birth.

**Fucilla, Joseph G., and Remigio U. Pane.** “Italian Language and Literature.” [Section of the “1964 MLA International Bibliography of Books and Articles on the Modern Languages and Literatures,” compiled by **Paul A. Brown** and **Harrison T. Meserole**, etc.] In *PMLA*, LXXX, No. 2 (May 1965), 210-238.

Includes a section on Dante, entries 9272-9432.

**Fulton, Robin.** “Two Versions of Ulysses’ Last Voyage.” In *Studies in Scottish Literature*, II (April 1965), 251-257.

Compares the unrhymed version of *Inferno* XXVI in Scots by Tom Scott with the English version in *terza rima* by Dorothy L. Sayers, and concludes that English rhyme weakens Dante’s poem, while unrhymed Scots comes nearer in vigor to the original.

**Gable, Sister Mariella, O.S.B.** “The Concept of Fame in Teilhard de Chardin and Dante.” In *American Benedictine Review*, XVI (1965), 341-358.

Illuminates with concrete examples from Dante’s *Comedy*, especially *Par. I* and *VI*, Chardin’s ideas concerning work and the pursuit of fame as a good thing from the standpoint of his cosmogenetic-Christogenetic theory of the universe.

**Gennaro, Luigi.** “Dante sarà beatificato?” In *Parola del popolo*, LVIII, No. 76 (1965), 73-74.

Contends there is a good case for the eligibility of Dante for sainthood.

**Gifford, George H.** “Metrical Patterns in the *Divine Comedy*.” In **De Sua** and **Rizzo**, eds., *A Dante Symposium*, 75-85. [1965]

Presents a statistical analysis of various kinds of deviations from the strict tercet rhythm in the *Comedy*, noting that the deviations, while employed more frequently, with dramatic effect, in the *Inferno*, grow progressively fewer in succeeding canticles, as the tone becomes more meditative.

**Gilbert, Allan H.** "Beatrice in Dante's Plot." In **De Sua** and **Rizzo**, eds., *Dante Symposium*, 99-113. [1965]

Submits that the mention and presence of Beatrice forward the action in the *Comedy* and that Dante may even have inserted appropriate tercets to this purpose. The scene of Beatrice's unaccountable haughtiness towards Dante at the top of Purgatory is construed by Professor Gilbert as high comedy.

**Gilbert, Allan H.** *Dante's Conception of Justice*. New York: AMS Press, Inc., 1965. ix, 244 p.

Reprint of the well known work, first published in 1925 (Durham, North Carolina: Duke University Press). According to the author in his preface: "As the basis for my discussion I have taken the commentary of St. Thomas Aquinas on the fifth book of the Ethics of Aristotle, which is wholly concerned with justice." In an appendix (pp. 183-231) are given "The Originals of Passages Given in English in the Body of the Work." Indexed.

**Gilbert, Allan H.** "Spirit and Flesh in Dante's *Commedia*." In *Italica*, XLII (1965), 8-20. Also in *Parola del popolo*, LVIII, No. 76 (1965), 100-104.

Reviews the various ways in which Dante handles his characters in the world beyond and concludes that while defining them as shades or souls, more often than not he treats them as real persons of flesh and blood, as they were on earth. Dante's poetic technique deliberately embraces such inconsistency in the interest of varied narrative effect.

**Gilson, Etienne.** "A la recherche de l'Empyrée." In *Revue des études italiennes*, XI, Nos. 1-2-3 (1965), 147-161. Special number of *Dante et les mythes: tradition et rénovation* (Paris: Didier).

Points out that on his poetic journey to God Dante uses the term *empireo* but a single time, in *Inf.* II, 21, while he defines the concept very late in the poem, in *Par.* XXVII, 109-111.

**Gilson, Etienne.** "Vérité et beauté dans la *Comédie*." In *Osservatore romano*, 4 luglio 1965, p. 5.

Seeking and achieving truth as well as beauty in his art, Dante is the perfect philosopher-poet.

**Giraldi, Riccardo.** "Dante esule: orgoglio del mondo." In *Parola del popolo* LVIII, No. 76 (1965), 64a-65.

Focuses on Dante the man of humanity who emerges from the drama of political action and eventual exile an even greater man.



**Goldstein, Harvey D.** "Enea e Paolo: A Reading of the 26th Canto of Dante's *Inferno*." In *Symposium*, XIX (Winter 1965), 316-327.

Contends that just as Poggioli saw in the Paolo and Francesca episode an anti-romance, so must we see in Ulysses' last voyage an anti-epic. In *Inferno* XXVI, the author finds an overriding ingredient of irony, patently directed against Florence of great "fame," against Ulysses whose "epic" voyage ends but in Hell, and against even Dante himself who must take care that his genius be guided by virtue. Several nautical passages in *Purgatorio* I and II and *Paradiso* II and XXVII, as well as *Inferno* XXVI, are cited in support of the ironic recall of Ulysses' unsuccessful journey in contrast to the poet-wayfarer's own poetic journey which leads successfully to *virtù*.

*Il Giornalino*, VII, No. 6 (April 1965). [Dante number.] 8 p.

Contains Centenary tribute pieces by P.B.C. [Pierina Borrani Castiglione], Bruno Migliorini, L.B. [Luigi Borelli], and Gail E. Hun.

**Governa, Sergio Carlo.** "Dante Alighieri." In *Parola del popolo*, LVIII, No. 76 (1965), 95-96.

A tribute to Dante, his genius, and his art, by a poet and painter.

**Grant, W. Leonard.** *Neo-Latin Literature and the Pastoral*. Chapel Hill: University of North Carolina Press, 1965. x, 434 p.

Devotes the first part of a chapter on the "Pre-Humanist Pastoral: I" (pp. 77-110) to a discussion of Dante's pastoral exchange with Dante Del Virgilio and includes occasional further reference to Dante, *passim*, in the context of the study as a whole. Indexed.

**Guli, Francesca.** *The Boy and the Stars: A Lyrical Tale of Dante Alighieri, the Boy*. Illustrated by Patricia Walsh. Frankestown, N.H.: Golden Quill Press, 1965. 64 p. color illus. 22 x.

A handsome children's book designed to acquaint the young with Dante in a captivating manner. The text, in rhymed couplets, comes with a short introduction and brief notes to the verses, and a melody, "Lady Bella's Lullaby" (pp. 20-21) composed by the author.

**Hardie, Colin G.** "A Note on *Purgatorio* IX, 16-18." In *Books Abroad*, Dante Issue (May 1965), 74-80.

Troubled by the body-soul separation suggested by these lines, the author explores the possible variants, by reversing the positions of the *più* and *men* in v. 17, according to Pietro Alighieri's reading, or by having *men* in both positions.

**Harrington, David V.** "Benedetto Croce's Dante Criticism: A Review." In *Western Humanities Review*, XIX (Winter 1965), 3-16.

Submits that by his own example Croce impressed upon students and critics of Dante the importance of an aesthetic approach to the *Commedia*.

**Harrison, Frederick C.** "Dante in America: A Delayed Arrival." In *Proceedings of the Pacific Northwest Conference on Foreign Languages*, XVI (1965), 9-17.

Relates how difficult it was, especially because of the religious gap, for Dante to be accepted in America in the first half of the 19th century. Thanks to New Englanders who traveled in Italy and to Longfellow's first complete American translation of the *Comedy*, the poet can be said to have "arrived" by the 1860's.

**Hatzfeld, Helmut.** "About Direct Aesthetic Approaches to the *Commedia*." In *Books Abroad*, Dante Issue (May 1965), 19-24.

Surveys a number of recent commentators whom Dante has dragged existentially into his spell and concludes that, despite the myopia of many modern critics, the *Comedy* touches us profoundly, even beyond the aesthetic catharsis, since we today "are bound to hate, love, suffer the same way and under similar conditions as he." Given our modern sensitivity to art, we also respond to Dante's painterly and sculptural effects.

**Hatzfeld, Helmut.** "Features of the Poetic Language of the *Divina Commedia*." In **De Sua and Rizzo**, eds., *Dante Symposium*, 59-73. [1965]

Drawing parallels with Giotto's style, the author remarks briefly on Dante's, under the following headings: adjectival segmentation, gerund constructions, key expressions, individual rhythm, classical solemnity, verbal metaphors, fusion of the real and the metaphysical, and paradox of static dynamism.

**Healy, Elliot D.** "Some Aspects of the Troubadour Contribution to the *Dolce Stil Nuovo*." In **John Mahoney and John Esten Keller**, eds., *Mediaeval Studies in Honor of Urban Tigner Holmes, Jr.* (University of North Carolina Studies in the Romance Languages and Literatures, No. 56; Chapel Hill: University of North Carolina Press, 1965), 89-102.

Shows there is less of a gap between troubadour and *stilnovisti* poets, Dante included, than so often assumed, by citing selected texts which indicate the later troubadours, particularly after the Albigensian Crusade, "were moving rapidly toward a sweet new style of their own in their changing attitude toward love, in the sweetness and suavity of their verse, and in the increasing tendency toward a transfiguration of the image of the lady."

**Hunt, Leigh.** *Leigh Hunt on Eight Sonnets of Dante*. Notes printed from the autograph manuscript in the University of Iowa Library, with translations of the sonnets into English by **Joseph Garrow, Shelley, and Charles Lyell**, a pencil drawing of Hunt by **Anne Gliddon**, and an editorial introduction by **Rhodes Dunlap**. Iowa City: Typographic Laboratory, The University of Iowa School of Journalism, 1965. ix, (I), 22 p.

Includes the Italian text of the sonnets with interlinear English translations. "Of an edition limited to three hundred copies . . . printed specially for the Friends of the University of Iowa Library."

*Italian Quarterly*, IX, No. 33 (Spring 1965). [Dante number.] 87 p. illus.

The six pieces, listed separately in this bibliography, are by Ciardi, Bergin, Radcliff-Umstead, Speroni, Le Guin, and Frigieri and Listri. The issue also contains "A Selection from Dante's Iconography," consisting of fourteen portraits of Dante (all but one in full color) from various epochs.

*Italica*, XLII, No. 1 (March 1965). Special Number: "A Homage to Dante." 211 p.

The thirteen articles, separately listed in this bibliography, are by Bergin, Gilbert, Rossi, Freccero, Paolucci, Stambler, Scott, Aguzzi-Barbagli, Sinicropi, Mathews, Musa, Abrams, and Bottiglia.

**Jacob, E. F.** "The Giants (*Inferno* XXXI)." In **F. Whitehead, A. H. Diverres, and F. E. Sutcliffe**, eds., *Medieval Miscellany Presented to Eugène Vinaver by Pupils, Colleagues and Friends* (Manchester: Manchester University Press; New York: Barnes and Noble, 1965), 167-185.

Explores the Classical, Biblical, and early medieval background to Dante's giants in *Inferno* XXXI and also in the *Comedy* generally. For example, the author traces the image of Nimrod from a hunter before the Lord to a hunter *against* the Lord, a tyrant, and sower of pagan worship. The other giants in the canto are also discussed in terms of the previous literature available to Dante. Tribute is paid to Dante's skill in hiding the legendary derivations of the giants in the texture of his poetry.

**Jones, Leroi.** *The System of Dante's Hell*. New York: Grove Press, 1965. 154 p.

Autobiographical novel about the author's early years, lyrically narrated in a series of spiritual states represented under the sign of various Dantean categories, such as incontinence, violence, fraud, etc.

**Kantorowicz, Ernst H.** *Selected Studies*. Locust Valley, New York: J. J. Augustin, 1965. xv, 458 p. front., 157 figs. on 40 plates. (25 studies reprinted here.)

Includes two studies relating to Dante: (1) "Dante's 'Two Suns'," pp. 325-339, reprinted from *Semitic and Oriental Studies Presented to William Popper* (University of California Publications in Semitic Philology, XI; Berkeley and Los Angeles: University of California Press, 1951), pp. 217-231; and (2) "The Sovereignty of the Artist: A Note on Legal Maxims and Renaissance Theories of Art," pp. 352-365, reprinted from *De artibus Opuscula XL: Essays in Honor of Erwin Panofsky*, ed. Millard Meiss (New York: New York University Press, 1961), pp. 267-279. In the first, the author finds already current in Dante's time and traceable to Byzantine origins the image in *Purgatorio* XVI, 106-108, of the two suns to represent Pope and Emperor

with equal sovereignty over men—in contrast to the hierarchical sun-moon symbolism denied by Dante in the *Monarchia* as well. For the second study, see below, under *Addenda*.

**Kappler, Frank.** “The Divine Poet’s Totality.” In *Life*, LIX, No. 25 (17 Dec. 1965), 38-64.

A general essay on Dante and his works in words and pictures.

**Kaske, R. E.** “Dante’s *DXV*.” In Freccero, ed., *Dante*, pp. 122-140.

An abridgement of the first two parts of his “Dante’s ‘DXV’ and ‘Veltro,’” in *Traditio*, XVII (1961), 185-254. (See *80th Report*, 29.)

**Klein, Jacob.** “On Dante’s Mount of Purgation.” In *Cesare Barbieri Courier* VII, No. 2 (Spring 1965), 24-33.

Considers the duality of Dante’s *Purgatorio*; the interlocking not only of verse, but also of theme from circle to circle; and the punishments as inversions of sins. While penitence provides effective expulsion of sin, the opposite virtue is but a formal substitute for the given vice. Finally, true philosophy is seen possible only when willing of the good unites with intellection of the true.

**Le Guin, Charles A.** “Michelangelo’s Florence and Dante’s: An Essay in Comparative History.” In *Italian Quarterly*, IX, No. 33 (Spring 1965), 56-77.

In an attempt to write history backwards as a means of causal analysis, the author first sketches a comparative study of the changing Florentine skyline between Michelangelo’s and Dante’s times, concluding that the Renaissance *palazzi* are, symbolically, but “medieval fortress towers gone ripe,” and then traces the death of the Republic in 1530 to the birth of the oligarchical Republic in the Ordinances of 1293, which marked the abandonment of Florentine attempts at democracy.

**Leo, Ulrich.** “Ueber die ‘Vita Nuova’.” In **De Sua** and **Rizzo**, eds., *A Dante Symposium*, 35-44. [1965]

In this essay, which first appeared as a “Nachwort” to Dante, *Vita Nuova: Das neue Leben* (Frankfurt-am-Main: Fischer, 1964), Professor Leo discusses the general composition of the *Vita Nuova*, its intimate relationship to and importance for the understanding of the *Commedia*. He also rejects the classification of the *Vita Nuova*, and the *Commedia* too, as allegory; reaffirms his theory of a later *rifacimento*, demonstrated in an earlier article, “Zum ‘Rifacimento’ der *Vita Nuova*” (*Romanische Forschungen*, LXXIV [1962]; see *81st Report*, 25-26); and briefly outlines the architectonic structure of the work.

**Levy, Bernard S.** “Chaucer’s Wife of Bath, the Loathly Lady, and Dante’s Siren.” In *Symposium*, XIX (Winter 1965), 359-373.

In the course of his interpretation of the *Wife of Bath's Tale*, Professor Levy shows that the Wife's *Prologue* and the pillow lecture of the loathly lady in the *Tale* are analogues to Dante's hag-siren and her song in *Purgatorio*, XIX, 1-33.

**Locke, F. W.** "Dante's Perilous Crossing." In *Symposium*, XIX (Winter 1965), 293-305.

Construes "sulla fiumana" (*Inferno* II, 108) as literally "on the river" to imply an equally figurative bridge on which the Heavenly Ladies observe Dante from above attempting to cross over the perils of Hell to the Earthly Paradise and Heaven. The author cites from Saint Gregory, the *Saint Patrick's Purgatory*, and Rainerus of Liège passages containing elements of the same figure, by which Dante could expect his reader aware of the circumambient tradition to recognize a microcosm of the poem's structural movement here in this initial pattern of the crossing of a perilous bridge to a land of light.

**Lograsso, Angeline H.** "From the *Ballata* of the *Vita Nuova* to the Carols of the *Paradiso*: A Study in Hidden Harmonies and Balance." In *83rd Annual Report of the Dante Society* (1965), 23-48. With four plates.

Contends that in *Vita Nuova* XII the motif of circularity of the *ballata* (a round dance) forms a subtle balance and harmony with the figure of the circle in the prose (*Ego tanquam circuli . . .*) relating to the traditional figure of Love. Miss Lograsso finds a further intimate relationship with the images of circularity, harmony, and balance in the *Commedia* at such significant loci as *Purgatorio* XXIX, 121-132, and XXXI, 130-135; in the many rounds of dance and song in the *Paradiso*, such as in Cantos XII-XIV; and in the final circle image at the very end of the poem, where Dante's will achieves perfect harmony with divine love.

**Lucrezi, Bruno.** "Dante e l'Italia." In *Parola del popolo*, LVIII, No. 76 (1965), 63a-64.

A tribute to Dante's cardinal role in the spiritual formation of Italy.

**Mackay, L. A.** "Statius in Purgatory." In *Classica et Mediaevalia* (Copenhagen), XXVI (1965), 293-305.

Examines the nature of Statius's poetic works, especially the *Thebaid*, and concludes that, despite the bloody tales he told, he had a gentle spirit concerned more with love and reconciliation. Noting that Dante himself admired the lucidity of Statius's style and placed him in Purgatory with the prodigals on scant information, the author suggests that Statius represents poetic intuition, a subsidiary means to truth, thus complementing Virgil (as human reason) and Christian revelation.

**Maggioni, Sister M. Julie.** "The *Paradiso* and Richard of St. Victor." In *Romance Notes*, VII (Autumn 1965), 87-91.

Examines the frequency and significance of verbs used by Dante in the *Paradiso* which are compounded with the prefix *in-* and derived from unusual radicals; and discusses them in relation to the final book of Richard of St. Victor's *Benjamin Major*.

**Mahoney, John.** "The *Altra Via* and Guido as *Attendant Lord*." In **De Sua** and **Rizzo**, eds., *A Dante Symposium*, 141-149. [1965]

Contends that our puzzled response to Ulysses (*Inf.* XXVI) and Guido da Montefeltro (*Inf.* XXVII) is resolved and enriched by Tennyson and T. S. Eliot, whose *Ulysses* and *Prufrock*, taken together, reinforce Dante's intended effect by showing that Ulysses and Guido contrast with one another and, taken together, mutually identify their flaws. Dante in turn contrasts with these two figures: he took the same road as Ulysses and turned away from the same course as Guido-Prufrock, with the guidance of Christian Revelation making all the difference.

**Mandelstam, Osip.** "Talking about Dante." In *Books Abroad*, Dante Issue (May 1965), 25-47. [With "A Note on Osip Mandelstam" by Gleb Struve, 47-48.]

In this heretofore unpublished essay written in the 1930's, the Russian poet ranges broadly through the *Comedy*, revealing a sincere appreciation of Dante's art in its complexity of form, meter, and simile and of the poem's structural whole. He considered Dante "the greatest, the uncontested master of reversible and convertible poetic material."

**Mangravite, Peppino G.** "Dante Through Three Artists' Eyes." In *Columbia Library Columns*, XV, No. 1 (1965), 17-27.

Discusses Botticelli, William Blake, and Robert Rauschenberg, who in their translations of Dante's words "into visual vernacular of their time" represent three views of art—the classical imitative, the moralistic, and the exalted.

**Maradea, Francesco.** *Cenni critici sulla "Divina Commedia."* A cura di **Francesco Grillo**. Cosenza: [no pub.], 1965. 15 p.

Professor Grillo (New York) here republishes these preliminary notes by Maradea, which originally appeared in *Il popolano* (Corigliano Calabro), XIV, Nos. 9, 10, 11, 12, 13, and 16 (giugno-ottobre 1896). Maradea's annotations, which were to be incorporated in a book that was never finished, draw fundamental distinctions between antiquity and the Middle Ages with respect to cultural milieu, spiritual orientation, and aesthetic attitude. Concerning Dante in particular, Maradea brands him as "il poeta dei commentatori . . . poeta di cervello," because Dante's kind of imagination was vulnerable to subsequent scientific findings and did not address itself to the mentality and traditions of the "popolo."

**Marraro, Howard R.** "Bibliografia dantesca americana dal Settecento al 1921." In *Atti dell'Istituto veneto di scienze, lettere ed arti* (Classe di scienze morali e lettere), CXXIII (1964-65), 189-277.

Alphabetical listing of 1191 entries, including "addenda." "Index of Names," 267-277.

**Marraro, Howard R.** "Dante e la cultura americana." In *Parola del popolo*, LVIII, No. 76 (1965), 78.

Outlines briefly the growth of Dante studies in America from the early 19th century to the present.

**Marraro, Howard R.** "Dante negli Stati Uniti." In *Dante nel mondo*, ed. **Vittore Branca** and **Ettore Caccia** (Firenze: Olschki, 1965), pp. 433-559.

Describes in the first part (pp. 433-455) the growth of Dante studies in the United States from the late 18th century to the present, with particular attention to the many American translations of Dante's various works, and concludes with a "Bibliografia dantesca americana dal 1921 al 1964" (pp. 455-559), containing 1371 entries arranged alphabetically. This bibliography is a continuation of Professor Marraro's "Bibliografia dantesca americana dal Settecento al 1921;" in *Atti dell'Istituto veneto di scienze, lettere ed arti* (Classe di scienze morali e lettere), CXXIII (1964-1965), 189-277. (See *Dante Studies*, LXXXIV, 93.)

**Mathews, J. Chesley.** "Dantean Influence in the Poems of T. W. Parsons." In *Italica*, XLII (March 1965), 135-168.

To enhance our already established knowledge of Parsons' profound interest in Dante and of his translations, Professor Mathews here documents the extensive influence of, and reference to, Dante in his own poetry.

**Mathews, J. Chesley.** "The Interest in Dante Shown by Nineteenth-Century American Men of Letters." In *Dante Alighieri: Three Lectures* (Washington: Library of Congress, 1965), 1-22.

Traces the earliest awakenings of American interest in Dante and summarizes this interest in each major American writer of the 19th century in turn, as attested in his writings. The authors covered are: Irving, Bryant, Emerson, Hawthorne, Whittier, Poe, Holmes, Thoreau, Melville, Whitman, Lowell, and Longfellow.

**Mathews, J. Chesley.** "The Interest in Dante Shown by Nineteenth-Century American Men of Letters." In *Studi americani* (Roma), XI (1965), 77-104.

Same as the piece with identical title in *Dante Alighieri: Three lectures* (Washington: Library of Congress, 1965), pp. 1-22. (See above.)

**Mazzaro, Jerome.** *The Poetic Themes of Robert Lowell*. Ann Arbor: University of Michigan Press, 1965. viii, 145 p.

Cites Dantean echoes in Lowell's poetry, *passim*. Indexed.

**Mazzeo, Joseph A.** *Renaissance and Seventeenth Century Studies*. New York: Columbia University Press, 1965.

Contains an essay on "Hell vs. Hell: From Dante to Machiavelli," reprinted from *Symposium*, XVII (1963). (See *82nd Report*, 53-54, and *Dante Studies*, LXXXIV, 110.)

**Meiss, Millard.** "An Illuminated *Inferno* and Trecento Painting in Pisa." In *Art Bulletin*, XLVII (March 1965), 21-34.

An article drawn from his contribution to the forthcoming volume *The Illuminated Manuscripts of the Divine Comedy* (Bollingen Series), in collaboration with Peter Brieger and Charles S. Singleton. Here Professor Meiss studies the superb Chantilly Ms. 1424 (Musée Condé) containing the *Inferno* with Latin commentary and *dichiarazione poetica* by Fra Guido da Pisa. The Trainesque illuminations are particularly important for the development of 14th-century painting in Pisa. Includes 36 halftone figures, with several from the Chantilly codex.

**Montano, Rocco.** "Dante's Style and Gothic Aesthetic." In **De Sua** and **Rizzo**, eds., *A Dante Symposium*, 11-33. [1965]

Rejecting many commonly held views, Professor Montano contends that the Renaissance was not a turn toward secularism, but a revolt against the irrepressible intellectualism which characterized theological speculation of the 13th and 14th centuries and the Gothic aesthetic as well. He construes a number of selected texts as showing that, far from being imbued with mysticism, the Gothic world had led to excesses of rational complexities, ingenuity, technicalities, and subtleties; that art, even as Dante himself understood it, was concerned with form, style, and invention, not with content or morality; that the Gothic cathedral itself was not symbolically or metaphysically inspired, but determined by artistic ingenuity and technical necessity. Professor Montano refers to Dante's *Convivio* and *De vulgari eloquentia* and dwells particularly on *Purg.* XXIV, 52-54, as a statement of the scientific treatment of love, not a romantic interpretation of love as inspiration.

**Morawski, Kalikst.** "The Tragic Aspect of the Farinata Episode in the *Inferno*." In *Books Abroad*, Dante Issue (May 1965), 58-68.

Defines classical tragedy and its components in Aristotelian terms and demonstrates how, even though Dante never read the *Poetics*, the elements of the tragic hero are contained in the Farinata episode (*Inf.* X), which is easily convertible into a small drama.

**Mott, Lewis Freeman.** *The System of Courtly Love, Studied as an Introduction to the Vita Nuova of Dante*. New York: Haskell House, 1965. vi, 153 p.

Reprint of this superannuated work, originally published in 1896 (Boston and London: Ginn and Co.). There is a *vita* of the author on p. [154].

**Musa, Mark.** "'There Is a Place down There . . .'" (*Inferno*, XXXIV)." In **De Sua** and **Rizzo**, eds., *A Dante Symposium*, pp. 151-158. [1965]

Resolves apparent difficulties of logic and grammar in *Inf.* XXXIV, 121-127, by establishing a spatial relationship with respect to Mount Purgatory and taking *luogo voto* as the antecedent of *là giù*. Virgil's speech can thus be construed to end with v. 132, instead of the customary v. 126, while Dante's policy of auctorial intervention and the thematic consistency are preserved.



**Musa, Mark and John Porter Houston.** "Dante, 'La Beatrice,' and Baudelaire's Archaism." In *Italica*, XLII (March 1965), 169-174.

Asserting it is time to recognize Baudelaire as an archaizing poet who drew on a large body of religious symbolism, the authors contend that he draws on Dante too, for example, in the poem "La Beatrice," but with a demonic reversal of his imagery.

**Musacchio, Enrico.** "Gramsci, Dante and Literary Criticism." In *Proceedings of the Pacific Northwest Conference on Foreign Languages*, XVI (1965), 18-26.

Discusses Gramsci's Marxist criticism of Croce's distinction between poetry and structure and briefly examines *Inferno X*, Gramsci's own test case, to underscore the importance of structure so long as it is considered in its aesthetical relevance.

**Nardi, Bruno.** "Dante and Medieval Culture." In **Freccero**, ed., *Dante*, 39-42. [1965]

Contends that Dante's philosophy is not simply Thomism, but is drawn from many other sources as well, including Platonist thought. Translated by **Yvonne Freccero** from Nardi's introduction to his *Dante e la cultura medievale* (Bari: Laterza, 1942).

**Nicotra di Leopoldo, Giovanni.** "L'attualità di Dante Alighieri: 1265-1965." In *Parola del popolo*, LVIII, No. 76 (1965), 89-90.

Homage to Dante as standard-bearer of freedom and justice for mankind.

**Niemeyer, Carl.** "'Grace' and Joyce's Method of Parody." In *College English*, XXVII (Dec. 1965), 196-201.

Cites many small details in Joyce's story, "Grace," to support its parodic parallelism with Dante's *Comedy*.

**Nist, John.** "The Impurities in Dante's *Commedia*." In *Books Abroad*, Dante Issue (May 1965), 49-57.

Cites some of the "prejudices" that have favorably disposed critics towards Dante's *Comedy* until now and proceeds to play Devil's Advocate by taking the poet to task for his many "impurities" against which the greatness of his work must be considered. For example, the author contends that Dante's desire to become laureate mars his creation; that without church or state to sing, he sings Scholasticism; that the latter is saved from theological deadness only by the infusion of Courtly Love through Beatrice; that the poem is all-too-human, not divine; that Dante prefers to *know about*, rather than to know; that this Odyssean triumph of Zeus-Athena over Apollo-Aphrodite at the plains of Troy entails the failure of Western civilization itself; that Dante fails to achieve conviction of God because he must concentrate on his highly rationalized system, which is a Western system, not the truly divine poetry of the Christ, which is Eastern and based on Paradoxical Logic.

**Nizeteo, Antun.** *Dante i Hrvati*. U povodu sedamstote godišnjice pjesnikova rođenja, 1265-1965. Buenos Aires. [28] p. Reprinted from *Hruatske Revije*, XV, No. 3 (1965), 189-207, with an added summary in English, p. [27].

Surveys the considerable Croatian interest in Dante from the Renaissance to date, beginning with the magnificent Brescia Dante of 1487, credited to the master printer Dobri Dobri evi (Boninus de Boninis, 1454-1528). Dante's influence is noted in earlier Croatian writers, while some 19th- and 20th-century translations of the *Commedia* in Croatian are discussed. Himself a poet, Mr. Nizeteo (of the Cornell University Library) has appended his own versions in Croatian of *Per una ghirlandetta* and *Così nel mio parlar*, pp. [23-25].

**Nogami, Soichi.** "Dante nel Giappone." In *Parola del Popolo*, LVIII, No. 76 (1965), 70-71.

Brief historical account of scholarly interest in Dante in Japan.

**Nogami, Soichi.** "The Dantean and Buddhist Versions of Hell." In *Books Abroad*, Dante Issue (May 1965), 141-143.

Outlines the penal system of *Inferno* and describes the Buddhist Naraka, according to the book of Gusharon. As points of difference in the Buddhist hell, the author notes a lack of exact retribution and the slaying of animals as a grave sin.

**Novelli, Gino.** "Dante scrittore." In *Parola del popolo*, LVIII, No. 76 (1965), [??].

Discusses Dante the writer, the unique instrument of the *terza rima* which he himself created for his masterpiece, and his inimitable art.

**Orsini, G. N. G.** "Dante and Anglo-American Critics." In *Books Abroad*, Dante Issue (May 1965), 134-135.

Asserts that the line, "la sua volontade e nostra pace" (*Par.* III, 85), beginning with its praise by Matthew Arnold, has been a favorite among Anglo-American critics, reflecting their greater concern with Dante as a moral thinker and believer than as a poet.

**Paolucci, Anne.** "Art and Nature in the *Purgatorio*." In *Italica*, XLII (March 1965), 42-60.

Delineates Dante's theory of progression in the fine arts, as exemplified in the *Purgatorio*, from the material and tangible to the immaterial and intangible, articulated by human agents. Poetry likewise passes from the narrative and epic to the lyrical, and on to synthesis in the dramatic. The culmination of all art is the restored natural beauty of the garden at the top of Purgatory, and Dante struggles to match his poetry to the task at hand.

*La Parola del popolo*. (Chicago) [Dante issue:] "Omaggio a Dante." LVIII, No. 76 (1965), 55-120.

An international miscellany of articles, tributes, testimonials, and statements, with many illustrations of various kinds. Selected pieces of some length are separately listed in this bibliography.

**Passerin d'Entrèves, Alessandro.** "Civitas." In **Freccero**, ed., *Dante*, 141-150. [1965]

Submits that Dante considered the city the "typical" form of human association and only later enlarged the scope of this notion to include the Empire as likewise rational and natural. He rejected the Papal claim to supreme authority, but recognized the need for some higher authority to prevent anarchy and assure the blessings of civic life. Reprinted from Passerin d'Entrèves' *Dante as a Political Thinker* (Oxford, 1955).

**Pastorello, Domenico.** "Dante commemorato nel 1903 da quattro accademici." In *Parola del popolo*, LVIII, No. 76 (1965), 107-109.

Submits a 308-line poem written 62 years before by an adolescent rebelling against the study of Dante's *Commedia* in school.

**Pellegrini, Anthony L.** "American Dante bibliography for 1964." In *83rd Annual Report of the Dante Society* (1965), 49-66.

With brief analyses.

**Pézar, André.** "Saint Peter's Needle (*Convivio*, IV, xvi, 6)." In *Books Abroad*, Dante Issue (May 1965), 105-107.

Examines Dante's usage of *San Piero* and *San Pietro* and suggests a Florentine church of that name as the subject of much talk at the time, by which mocking allusion Dante wished to stress that notoriety is not nobility, his subject in *Convivio* IV.

**Pirandello, Luigi.** "The Poetry of Dante." In **Freccero**, ed., *Dante*, 14-22. [1965]

A review of Croce's *La poesia di Dante* (1921), rejecting the latter's aesthetics which reduced the *Comedy* to isolated fragments of lyricism in a structure of non-poetry. Croce failed to see the poetic synthesis in which allegory forms an integral part of the poem. Originally published in *L'idea nazionale*, Sept. 14, 1921; the translation, by Gian Paolo Biasin, is based on the text in Pirandello's *Saggi, poesie e scritti vari* (Mondadori, 1960).

**Poggioli, Renato.** "Paolo and Francesca." In **Freccero**, ed., *Dante*, 61-77. [1965]

This well known essay originally appeared under the title, "Tragedy or Romance? A Reading of the Paolo and Francesca Episode in Dante's *Inferno*," in *PMLA*, LXXII, 3 (June 1957), 313-358. (See *76th Report*, 50.)

**Poggioli, Renato.** *The Spirit of the Letter: Essays in European Literature*. Cambridge, Mass.: Harvard University Press, 1965. xi, 373 p.

Contains his essay, "Tragedy or Romance? A Reading of the Paolo and Francesca Episode in Dante's *Inferno*" (pp. 50-102). (See preceding item. For reviews, see below.)

**Poulet, Georges.** "The Metamorphoses of the Circle." In **Freccero**, ed., *Dante*, 151-169. [1965]

Traces the changing concepts of circle and sphere as originally applied to God, but changed during the Renaissance to include man; finally, in the eighteenth century, man embraces within his gaze no longer the sphere of God, but the sphere of scientific knowledge. Translated from Poulet's introduction to his *Les Métamorphoses du cercle* (Paris, 1961).

**Provenzal, Dino.** "Abbiamo scoperto il volto della sposa di Dante." In *Parola del popolo*, LVIII, No. 76 (1965), 94.

Describes a 15th-century portrait, presumably copied from a medieval source, of Dante's wife, Gemma Donati, which was recently discovered in the castle of the Stecchini family.

**Radcliff-Umstead, Douglas.** "Dante on Light." In *Italian Quarterly*, IX, No. 33 (Spring 1965), 30-43.

Contends that the basis of the *Comedy* is in light; reviews some of the background tradition of light metaphysics from Plato to Plotinus and St. Augustine to Duns Scotus' translation of St. Denis (Dionysius the Areopagite); comments on the light imagery in *Purg.* XVI; and briefly traces the development of the "two suns" as metaphor of Pope and Emperor.

**Ray, Lila.** "Dante." In *Books Abroad*, Dante Issue (May 1965), 6-8.

Places Dante in a line of explorers of the underworld. His great Christian poem accommodated the enlargement of human consciousness of his time; now, the author suggests, a new poet is needed to comprehend the greater freedoms of today.

**Rheinfelder, Hans.** "Dante's Goal Achieved: Vision of the Essence of the Trinity." In *Books Abroad*, Dante Issue (May 1965), 100-104.

Treats the theological conception of the Trinity and Dante's handling of it in the final canto of the *Comedy*. The author suggests sources of the epithets to Mary as her mediation is sought to permit Dante a direct vision of God.

**Ricciardelli, Michele.** "A Homage to America, Dante's New Ravenna." In *Proceedings of the Pacific Northwest Conference on Foreign Languages*, XVI (1965), 7-8.

Tribute to America's active study and appreciation of Dante, especially as manifested in the centenary year.

**Rizzo, Gino.** "Dante and the Virtuous Pagans." In **De Sua** and **Rizzo**, eds., *Dante Symposium*, 115-139. [1965]

Examines against the theological background Dante's treatment of virtuous pagans and finds that Dante differs from Aquinas in placing pagans in Limbo (*Inf. IV*), for he considered them, as exemplified by his chosen guide, Virgil, without sin, but only lacking in the three holy virtues. Cato (*Purg. I*) is saved through his "implicit" faith in divine Providence; Statius (*Purg. XXI-XXII*) was converted by the unknowing light bearer, Virgil, as an instrument of God; Ripheus (*Par. XX*) attains salvation, as an example of God's "hidden" judgment, through special grace. By means of this sequence of examples the pilgrim gradually comprehends the problem of the salvation of virtuous pagans and the theme itself represents an essential structural element of Dante's *itinerarium mentis in Deum*.

**Rossi, Joseph.** "Dante and What the American Undergraduate Has Taught Me about Him." In *News Letter of Phi Sigma Iota*, XXXVII (Nov. 1965), pp. 1, 3, 4, 24.

Reports that his thirty-odd years of teaching Dante have revealed that what in the *Commedia* is most important to students is the sense of moral responsibility.

**Rossi, Louis R.** "The Devouring Passion: *Inferno VI*." In *Italica*, XLII (March), 21-34.

Construes the central image of the canto in terms of disintegration and dissolution, with which are associated physical gluttony and political avarice as allied devouring passions. The figure of Ciaccio, with his prophecy, in *Inf. VI*, which initiates the theme of the City, is reflected in another glutton, Forese Donati, and his prophetic vision in *Purg. XXIV*, while the image of a corrupting downpour recurs with the political theme of instability in *Purg. XX* and in the last political canto, *Par. XXVII*.

**Rossi, Louis R.** "The Fox Outfoxed (*Inferno XXVII*)."

In *Cesare Barbieri Courier*, VII, No. 2 (Spring 1965), 13-23.

Treats of Guido da Montefeltro, a fox as military strategist and opposed to the Pope. Even after having become a Franciscan late in life, he could not resist abetting a new pope with foxy counsel; thus he suffers the effects of his total character. The author also touches on the nature of Guido's tragedy in the light of Auerbach, Bradley, and Aristotle, and applies a concept of spiritual waste to other characters in the *Inferno*.

**Saly, John.** "Dante's *Paradiso*: The Ladder of Man's Ultimate Development." In *Insight* (Summer 1965), 8-12.

Building upon his article "Dante and the Way of Self-Discovery," Professor Saly here focuses on the last *cantica* and draws a parallel between Dante's journey and the ultimate "self-actualization" of modern psychology.

**Saly, John.** "Keats's Answer to Dante: *The Fall of Hyperion*." In *Keats Shelley Journal*, XIV (Winter 1965), 65-78.

Contends that Keats not only knew more of Dante's work than the *Inferno*, but also must have read some of the poem in the original Italian.

**Saner, Reginald.** "Inferno X: Guido and the *città partita*." In *Philological Quarterly*, XLIV (Jan. 1965), 1-16.

While acknowledging previous interpretations of individual passages, the author contends that undue focus on the figure of Farinata results in a distorted reading of *Inferno X*. He stresses, rather, the canto's important thematic current of "civil chaos and its tragic consequences," as poignantly evinced in the conversation of Dante, Farinata, and Cavalcante (including Guido), three victims of Florentine upheaval.

**Sapegno, Natalino.** "Commento al primo canto del *Purgatorio*." In *Parola del popolo*, LVIII, No. 76 (1965), 84-85.

The Italian text of *Purg.* I and brief outline of the argument.

**Saragat, Giuseppe.** "Il più grande degli italiani." In *Parola del popolo*, LVIII, No. 76 (1965), 58-59.

A commemorative appreciation of Dante and an exhortation to read him.

**Scott, J. A.** "Dante's 'Sweet New Style' and the *Vita Nuova*." In *Italica*, XLII (March 1965), 98-107.

To clear up historical misconceptions, the author asserts that the *dolce stil nuovo* is not to be identified with a school of poets, but with Dante's own discovery of a purely disinterested love with praise of Beatrice: she inspires the love and is its terminus.

**Shaw, James Eustace.** *Essays on the Vita Nuova*. New York: Kraus Reprint Corporation, 1965. [x], 236 p. (Elliott Monographs in the Romance Languages and Literatures, 25.)

This well known work was first published in 1929 (Princeton: Princeton University Press; Paris: Les Presses Universitaires de France). *Contents: I. The Date of the Vita Nuova; II. Incipit Vita Nuova; III. Ego tanquam centrum circuli; IV. E che dirà ne lo inferno; V. Morràti, morràti; VI. Non è del presente proposito; VII. The Character of the Vita Nuova; List of Works Cited.*

**Singleton, Charles S.** "In Exitu Israel de Aegypto." In **Freccero**, ed., *Dante*, 102-121. [1965]

Reprinted from *78th Annual Report of the Dante Society* (1960), 1-24. (See *79th Report*, 48-49.)

**Singleton, Charles S.** "Inferno XIX: O Simon Mago!" In *Modern Language Notes* LXXX (Jan. 1965), 92-99.

Contends that the story of Simon Magus's headlong fall and broken shank as found in the apochryphal *Acts of Peter* and in many iconographical renderings in cathedral sculpture must have provided the master pattern for Dante's central scene in the ditch of the Simonists. Two sample sculptures, shown in the accompanying plates, include the figures of Peter and Paul

alongside the upturned Simon, thus forming a total scene which is exactly mirrored in that of Dante and Virgil standing over the shank-kicking Nicholas III.

**Singleton, Charles S.** "The Poet's Number at the Center." In *Modern Language Notes* LXXX (Jan. 1965), 1-10.

Focuses on *Purgatorio* XVII as the central canto in the *Comedy* numerically and thematically, with its exposition of Love which informs both God's world and the poet's world. This central canto is marked off and framed by matching canto lengths in a seven-canto pattern of 151, 145, 145, 139, 145, 145, and 151 verses, respectively. The number 7 is seen as the poet's own number imitating God in analogy. Professor Singleton sketches out various significances of the number 7, indicating that there is more to be done here. For example, we have at the center of the poem another pivotal point of conversion, extending from Canto XIV to Canto XX, with XVII at the center of the sequence.

**Singleton, Charles S.** "The Vistas in Retrospect." In *Atti del Congresso Internazionale di Studi Danteschi* . . . (20-27 aprile 1965), Vol. I (Firenze: G. C. Sansoni, 1965), 279-304.

Asserts that for full experience of Dante's *Comedy* we must live the poem from within, sympathetically and imaginatively. Using the analogy of a simple sentence, moreover, Professor Singleton contends that full understanding of the poem on its own terms of evolving meaning, or revelation, is realized in retrospect, by looking back, in memory, from the end and also from certain "pivotal points" along the way. The christocentric structure, for example, can be seen not only at the poem's end, but also at the end of *Purgatorio* and even in *Inferno*. He interprets in particular the christocentric pattern of three allusions to the *ruina* in *Inferno* V, XII, and XXI (with completion of the "sentence" in XXIII). Dante's "ideal reader," experiencing the poem for the first time, comes into full awareness of the goal of the journey through the *Inferno* as a descent into humility, and also full meaning of the *ruina*, when the wayfarer girds the rush in *Purgatorio* I. The events at the top of Purgatory as another goal are seen to complete a process of justification. Only by recapturing certain modes and patterns of Christian thought long since lost, but assumed by Dante on our part, can we experience the evolving meaning of the *Comedy* in depth according to the poetic intent.

**Sinicropi, Giovanni.** "Di un commento al *Paradiso* erroneamente attribuito al Sercambi." In *Italica*, XLII (March 1965), 132-134.

Recounts the vicissitudes by which the commentary on the *Paradiso* in Ms. 74, Laur.-Medic.-Pal., came to be attributed to Sercambi in Bandini's catalogue of 1793 and only later was discovered by Novati to be actually copied from Jacopo della Lana.

**Slonim, Marc.** "The Miracle of Dante." In *New York Times Book Review*, Aug. 29, 1965, p. 6.

Reviews some recent Dante scholarship and the centenary observances in Italy.

**Spada, Nello, and Carol Z. Rothkoph.** *The Divine Comedy: Hell, Purgatory, Paradise.* Analytic Notes and Review. . . New York: American R. D. M. Corporation, 1965. 147 p. illus. (Study Master. Olympian Edition, 0-42).

Paperback manual containing sections on the following: biographical information on Dante; notes on Italian pronunciation; introduction to the form and structure of Dante's poem; canto-by-canto summaries; index to names in the canto summaries; some notes on Dante criticism; suggested study topics; annotated bibliography; and index. Comes with a diagram of each of Dante's three *cantiche*.

**Speroni, Charles.** "The Motif of the Bleeding and Speaking Trees of Dante's Suicides." In *Italian Quarterly*, IX, No. 33 (Spring 1965), 44-55.

While noting that Dante probably drew more immediately from classical sources—Seneca's *Hercules furens* and especially Virgil's *Aeneid*, for his treatment of suicides and squanderers in *Inf.* XIII, the author cites various other instances of soul-inhabited trees from popular animistic traditions in many cultures of East and West both before and after Dante.

**Spivack, Charlotte K.** "The Journey to Hell: Satan, the Shadow, and the Self." In *Centennial Review*, IX, No. 4 (1965), 420-437.

Examines the tropological aspects of Dante's hell as depicting a state of mind that is hell in this life. Evil actions bring on enslavement, futility, bestiality, and isolation, while evil itself is illusory and hell, the refusal to assert reality. Dante's journey to redemption is paralleled in the 20th-century search for integration of the self and personal salvation.

**Spitzer, Leo.** "Speech and Language in *Inferno* XIII." In **Freccero**, ed., *Dante*, pp. 78-101. [1965]

The essay originally appeared in *Italica*, XIX (1942), 81-104, and has been reprinted. (See *77th Report*, 61, and *79th Report*, 58-59.)

**Stambler, Bernard.** "The Confrontation of Beatrice and Dante: *Purgatorio* XXX." In *Italica*, XLII (March 1965), 61-97.

Construes the *benedictus qui venis* as referring to Dante, who does not realize *he* is the expected bridegroom and thus provokes Beatrice's upbraiding. In the *Comedy*, moreover, Dante has superseded his earlier consideration of the earthly paradise; to the *beatitudo huius vitae* he would add the virtues of Faith, Hope, and Charity as attainable in this life. The three *cantiche* would then represent three "utopias" relating to life on earth. For example, the *Paradiso* contains not those who have achieved all their highest desires, but rather an accurate and productive relationship to those about them, with the "qualities" of God that must be imaged in human society. Dante is seen to place and rank his personae according to their utility to society. Thus, Professor Stambler here holds to a social interpretation of the *Comedy* and suggests we concern ourselves more with the "why" of Dante's writing, in order to understand *what* he is saying.



**Stambler, Bernard.** "Three Dreams." In *Books Abroad*, Dante Issue (May 1965), 81-93.

Examines the three dreams in *Purgatorio* with respect to their vatic, mythic, sexual, and personal (and functional) significance and discusses the fourfold method of allegory in relation to Dante's *Comedy*.

**Stambler, Bernard.** "Trois rêves: Essai d'interprétation structurale de trois rêves dans le *Purgatoire*." In *Tel quel*, No. 23 (1965), 52-68.

French version (trans. by Denis Roche) of his "Three Dreams," which appeared in *Books Abroad*, Dante Issue (May 1965), 81-93. (See *Dante Studies*, LXXXIV, 102.)

**Stanford, Derek.** "Concealment and Revelation in T. S. Eliot." In *Southwest Review*, I, No. 1 (Winter 1965), 243-251.

Finds in Eliot's art elements of indirect approach attributable to Ezra Pound and the Chinese poets; impersonalization of private feelings by means of the objective correlative; and the influence of Dante.

**Stearns, Monroe.** *Dante, Poet of Love*. New York: Franklin Watts, 1965. 249 p. illus. (Immortals of Literature.)

Presents a biographical portrait of Dante from the point of view of the modern reader. *Contents*: Preface, pp. 1-7; I. A Shepherd and a Peacock, 8-31; II. Days of Wine and Roses, 32-54; III. A Soldier and a Mystic, 55-77; IV. The Ordeal, 78-105; V. Salt Bread and Steep Stairs, 106-132; VI. The New Messiah, 133-152; VII. Peace at Last, 153-177; VIII. *The Divine Comedy—I*, 178-214; IX. *The Divine Comedy—II*, 215-232; Chronology, 233-236; Bibliography, 237-241; Index, 243-249.

**Strauss, Walter A.** "New Life, Tree of Life: The *Vita Nuova* and Nerval's *Aurélia*." In *Books Abroad*, Dante Issue (May 1965), 144-150.

Pointing out that the Romantic poets re-discovered the *Vita Nuova* because of its theme of rebirth, the author shows how Nerval has incorporated elements of Dante's *libello* in his autobiographical *Aurélia*, ending up, however, not with a Beatrice, but an Isis-Aurélia.

**Toselli, Tommaso.** "Dante Alighieri nel settimo centenario della sua nascita: 1265-1965." In *Parola del popolo*, LVIII, No. 76 (1965), 60-63.

Short general account of Dante's life and work.

**Toynbee, Paget.** *Dante Alighieri: His Life and Works*. Edited with an Introduction, Notes, and Bibliography by **Charles S. Singleton**. New York: Harper & Row, Publishers, 1965. xxiii, 316 p. illus. (Harper Torchbooks: The Academy Library, TB1206L.)

Toynbee's well known work, here made available in a paperback reprint from the fourth edition of 1910, is a classic of its kind. Professor Singleton has provided an explanatory introduction; an updated bibliography consisting of modern editions of Dante's works and some modern critical studies, along with all works cited by Toynbee himself; and a number of editorial footnotes at appropriate points where some slight revision was necessary. Comes with fourteen halftone illustrations.

**Tusiani, Joseph.** *Dante's Inferno as Told for Young People*. New York: Obolensky, 1965. 90 p.

An interpretative re-telling of Dante's poem in simple prose.

**Tusiani, Joseph.** *Envoy from Heaven*. New York: Obolensky, 1965. 310 p.

A humorous novel based on the imagined experience of Dante when he returns to this world.

**Tusiani, Joseph.** "Perverted Love." In *Parola del popolo*, LVIII, No. 76 (1965), 79-81.

A chapter on the proud, the envious, and the wrathful, reprinted from the author's recently published *Dante's Purgatorio as Told for Young People* (New York: Obolensky).

**Vance, Thomas.** "Dante, Yeats, and Unity of Being." In *Shenandoah*, XVII, No. 2 (Winter 1965), 73-85.

Contends that Yeats reveals an "underlying visionary structure" similar to Dante's; that he associated unity of being with the "Daimonic man," of whom he considered Dante and himself prime examples; and that he reveals a Dantean influence in his middle years, when striving to revitalize his work with fresh imagery.

**Webster, Grant T.** "Keats's 'La Belle Dame': A New Source." In *English Language Notes* (Sept. 1965), 42-47.

Citing parallels in phraseology, the author submits that Keat's poem long related to *Inf. V*, was prompted in part by Thomas Sackville's "Induction" to the *Mirror for Magistrates* as presented with a commentary and summary of Dante in Thomas Warton's *History of English Poetry* (1774-1781).

**Wenzel, Siegfried.** "Dante's Rationale for the Seven Deadly Sins (*Purgatorio*, XVII)." In *Modern Language Review*, LX (1965), 529-533.

Cites the *Summa de vitiis* (c. 1236) of William Peraldus (Guillaume Peyraut, d. 1271) as the likely source of Dante's classification of the seven vices according to the principle of love. Pietro Alighieri's commentary is also seen to derive from Peraldus.

**White, William.** "Shaw on Dante: Unpublished?" In *Shaw Review*, VIII (Sept. 1965), 111.

Reproduces Shaw's inscription in his copy of Dante's complete works (Moore ed., 1909), now at the University of Texas Library, and asks if this has been previously published.

**Whitfield, John H.** "Dante's Virgil." In *Books Abroad*, Dante Issue (May 1965), 136-140.

Holds that as representative of Rome and Empire, the figure of Virgil is a subjective creation of Dante's and is discarded in the *Comedy* at the point where Dante has abandoned dreams of Empire. Dante utilized some Virgilian elements, turning them about for his purposes in the poem; but the difference between them is extreme, according to Professor Whitfield: "Few pairs of poets are in most things as opposite as those who have been cast so long, and so closely, together."

**Wichert, Robert A.** "Dante's *Purgatorio*, XXVI, 97-99." In *Explicator*, XXIV (1965), Item 9.

Takes the passage to reveal "not only the desire to compliment but also Dante's new humility" after the purgative experience of the first ledge (*Purg.* XI, 118-119, and XII, 9) in contrast to *Inf.* IV, 97-102.

**Wilhelm, James J.** *The Cruellest Month: Spring, Nature, and Love in Classical and Medieval Lyrics*. New Haven and London: Yale University Press, 1965. xx, 310 p.

Examines the spring motif particularly as found in poetry of the lyrical tradition of "courtly love" from the Troubadours to the Italian poets of the *dolce stil novo*. In a concluding section on "Italy: Heaven and the Aftermath" (pp. 245-263), the author focuses on the unique synthesis by Dante who, blending philosophical idealism with dramatic realism, created a bridge between the earlier secular love poetry of Provence and the metaphysical poetry of Italy. Dante "entirely subsumes secular expression within religious expression in a way that was never done again." There is further reference to Dante, *passim*. Indexed.

**Wilkins, Ernest Hatch, and Thomas Goddard Bergin, eds., and Anthony J. De Vito, assoc. ed.** *A Concordance to the Divine Comedy of Dante Alighieri*. Edited for the Dante Society of America Cambridge, Mass., 1965: The Belknap Press of Harvard University Press. ix, (3), 636 p. Also distributed in Great Britain by Oxford University Press.

Based on the text prepared by Giuseppe Vandelli for the Società Dantesca Italiana (rev. ed.; Florence, 1960). As in the Fay concordance (1888), very common words, connectives, and pronouns have been omitted, and of fourteen common verbs only unusual forms have been included. Latin words are grouped separately in an appendix. Further details of the arrangement are described in the preface, in which the more than a hundred collaborators are also listed. (For reviews, see below.)

**Williams, Charles.** "The Recollection of the Way." In **Freccero**, ed., *Dante*, 170-177. [1965]

Dwells on Dante's cognition of the Way of Love and the *ben dell'intelletto*, ending with his desire and will fully in the Empyrean. Dante is seen as the Knower, Beatrice the Knowing, and God the Known. The author feels that some sort of love is essential to every man and

woman, and that Dante's is a great affirmation of the Way. Reprinted from Williams' *The Figure of Beatrice* (London, 1943).

**Yelina, Nina, and Ruf Khlodovsky.** "Dante in the Soviet Union." In *Books Abroad*, Dante Issue (May 1965), 128-133.

In this survey of Dante studies and translations in Russia since 1917, the authors note that after the revolution scholars strove chiefly to comprehend the social and historical foundations of Dante's work. Discussed at some length are Lunacharsky, who saw in Dante's poetry a unified combination of the old medieval ideology and the new Renaissance humanism, and Lozinsky, who in 1946 received a State Prize for his faithful "model translation in verse of Dante's *Divina Commedia*."

## Reviews

*Dante Alighieri, 1265-1321: Handschriften, Bildnisse und Drucke des 14. bis 16. Jahrhunderts vornehmlich aus den Schätzen der Württembergischen Landesbibliothek.* Stuttgart, 1965. 48 p.  
Reviewed by:

[Anon.] in *Papers of the Bibliographical Society of America*, LIX (1965), 465.

**Dante.** *The Divine Comedy.* Text and translation in the meter of the original by **Geoffrey L. Bickersteth.** Oxford: Published for the Shakespeare Head Press by Basil Blackwell; Cambridge, Mass.: Harvard University Press, 1965. (See *Dante Studies*, LXXXIV, 73-74, and LXXXV, 114.) Reviewed by:

[Anon.], in *Times Literary Supplement*, Dec. 2, 1965, p. 1105;

**Edward Hutton**, in *Daily Telegraph*, Sept. 9, 1965;

**J[ohn] H. W[hitfield]**, in *Italian Studies*, XXI (1966), 104-107.

**Dante.** *The Inferno.* A verse rendering for the modern reader by **John Ciardi.** Historical introduction by **A. T. MacAllister.** New York: New American Library, 1954. Reviewed by:

**Janitor**, ["Dante e l'America"], in *Il Tempo* (Roma), 22 May 1965.

**Dante.** *The New Life.* Translated by **William Anderson.** Baltimore: Penguin Books, 1964. (See *83rd Report*, 49.) Reviewed by:

**Nancy Howe**, in *Yearbook of Comparative and General Literature*, XIV (1965), 76-79.

**Dante.** *The Odes of Dante . . .* Translated by **H. S. Vere-Hodge.** New York: Oxford University Press; Oxford: Clarendon Press, 1963. (See *83rd Report*, 58 and 60-61.) Reviewed by:

**T. G. Bergin**, in *Italian Quarterly*, IX, No. 33 (Spring 1965), 21-29.

**Dante**. *La Vita Nuova*. Translated by **Mark Musa**. Bloomington: Indiana University Press, 1962. (See *81st Report*, 20, and *82nd Report*, 56.) Reviewed by:

**T. G. Bergin**, in *Italian Quarterly*, IX, No. 33 (Spring 1965), 21-29;

**Nancy Howe**, in *Yearbook of Comparative and General Literature*, XIV (1965), 76-79.

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

**Stephen Fender**, in *The Month* (London), CCXX, N. S. XXXIV (Oct. 1965), 255-257.

**Arthos, John**. *Dante, Michelangelo, and Milton*. London: Routledge and Kegan Paul, 1963. (See *82nd Report*, 47-48 and 56.) Reviewed by:

**J. B. Beer**, in *Modern Language Review*, LX (1965), 594-598;

**John Buxton**, in *Review of English Studies*, XVI (1965), 198-199.

**Auerbach, Erich**. *Dante, Poet of the Secular World*. Translated by **Ralph Manheim**. Chicago: Chicago University Press, 1961. (See *80th Report*, 23, *81st Report*, 31, and *82nd Report*, 56.) Reviewed by:

**T. G. Bergin**, in *Italian Quarterly*, IX, No. 33 (Spring 1965), 21-29;

**T. Gwynfor Griffith**, in *Modern Language Review*, LX (1965), 630-631.

**Auerbach, Erich**. *Literary Language and Its Public in Late Latin Antiquity and in the Middle Ages*. (See above.) Reviewed by:

[**Anon.**] in *Times Literary Supplement*, Nov. 25, 1965, p. 1072.

[**Anon.**], in *Virginia Quarterly Review*, XLI (1965), cxxx;

**Auerbach, Erich**. *Studi su Dante*. Edited with an introduction by **Dante Della Terza**. Milano: Feltrinelli, 1963. (See *82nd Report*, 48, and *83rd Report*, 58.) Reviewed by:

**John Freccero**, in *Modern Language Notes*, LXXX (1965), 105-108;

**Aldo Vallone**, in *Alighieri*, VI, No. I (1965), 95-96.

**Bergin, Thomas G.** *Dante*. (See above.) Reviewed by:

[Anon.] in *Time*, LXXXVI (July 9, 1965), 68-70;

[Anon.], in *Virginia Quarterly Review*, XLI (1965), cxxx;

**Chandler B. Beall**, in *Cesare Barbieri Courier*, VII, No. 2 (Spring 1965), 43-44;

**Thomas C. Chubb**, in *New York Times Book Review*, March 14, 1965, pp. 10 and 12;

**Robert J. Clements**, in *Saturday Review*, May 8, 1965, p. 37.

**Edward Hutton**, in *Daily Telegraph*, Sept. 9, 1965;

**Robert Sencourt**, in *Contemporary Review*, CCVII (1965), 52-54.

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

[Anon.] in *Speculum*, XL (1965), 176-177;

**T. G. Bergin**, in *Italian Quarterly*, IX, No. 33 (Spring 1965), 21-29;

**Andrea Ciotti**, in *Alighieri*, VI, No. I (1965), 84-89;

**P. Groult**, in *Lettres romanes*, XIX (Nov. 1965), 409-410;

**Gino Rizzo**, in *Italica*, XLII (March 1965), 201-203;

**John H. Whitfield**, in *Modern Language Review*, LX (1965), 631-632.

**Bolisani, E., and M. Valgimigli**. *La corrispondenza poetica di Dante Alighieri e Giovanni Del Virgilio*. Firenze: Leo Olschki, 1963. Reviewed by:

**Pierina B. Castiglione**, in *Italica*, XLII (March 1965), 191.

*Books Abroad*, Special Issue: "A Homage to Dante" (May 1965). (See above.) Reviewed by:

**Michele Ricciardelli**, in *Comparative Literature*, XVII (1965), 352-356.

**Chierici, Joseph**. *L'Aquila d'Oro nel ciclo di Giove*. Roma: Istituto Grafico Tiberino, 1962. (See 81st Report, 21.) Reviewed by:

**Robert C. Melzi**, in *Italica*, XLII (March 1965), 192-196.

**Cunningham, Gilbert F**. *The Divine Comedy in England: A Critical Bibliography, 1782-1900*. (See above.) Reviewed by:

[Anon.] in *Times Literary Supplement*, Dec. 2, 1965, p. 1105;

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**O. B. Hardison**, in *Cesare Barbieri Courier*, VII, No. 2 (Spring 1965), 44-45;

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**Friedrich, Hugo.** *Epochen der italienischen Lyrik*. Frankfurt-am-Main: Vittorio Klostermann, [1964]. xvi, 784 p. Contains chapters on the *dolce stil novo* and on Dante. Reviewed by:

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

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**William Marion Miller**, in *Italica*, XLII (March 1965), 196-198.

**Lewis, C. S.** *The Discarded Image: An Introduction to Medieval and Renaissance Literature*. Cambridge, Eng.: The University Press, 1964. (Contains reference to Dante *passim*.) (See below, under *Addenda*.) Reviewed by:

**Morton W. Bloomfield**, in *Speculum*, XL (April 1965), 354-356.

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**Edmund Reiss**, in *Seventeenth Century News*, XXIII (Winter 1965), 56.

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**T. G. Bergin**, in *Italian Quarterly*, IX, No. 33 (Spring 1965), 21-29;

**Bruno Maier**, in *Rassegna della letteratura italiana*, LXIX (maggio-sett.), 388-389;

**Aldo D. Scaglione**, in *Romance Philology*, XIX (Nov.), 380-384.

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**Helmut Hatzfeld**, in *Italica*, XLII (March 1965), 198-201.

**Swing, T. K.** *The Fragile Leaves of the Sybil: Dante's Master Plan*. Westminster, Maryland: The Newman Press, 1962. (See *81st Report*, 29-30, *82nd Report*, 58.) Reviewed by:

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**J. Tusiani**, in *Catholic World*, CCII (Dec. 1965), 184.