

American Dante Bibliography for 1968

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This bibliography is intended to include the Dante translations published in this country in 1968, and all Dante studies and reviews published in 1968 that are in any sense American. The latter criterion is construed to include foreign reviews of Dante publications by Americans.

Translations

The *Divine Comedy*. Translated into blank verse by **Louis Biancolli**. Illustrated by **Harry Bennett**. New York: Washington Square Press, 1968. 469 p. illus.

Paperback reprint of the English translation only of the original bi-lingual edition, 1966 (Washington Square Press). (See *Dante Studies*, LXXXV, 96.)

Studies

Arany, Giovanni. "Dante." In *Forum Italicum*, II, No. 2 (1968), 150-151.

A poetic tribute to Dante by the Hungarian epic poet Arany, awarded the Florence poetry prize on the occasion of the 1865 Dante centenary. This 32-line Italian version is by Cesare Sofianopulo and Kálmán Ternay.

Asín Palacios, Miguel. *Islam and the Divine Comedy*. Translated and abridged by Harold Sutherland. London: Frank Cass and Company; New York: Barnes and Noble (1968). xxv, 295 p. (Islam and the Muslim World, No. 4.)

Reprint of the first English edition, 1926 (London: John Murray). Originally published in Spanish as *La Escatología musulmana en la Divina comedia* (Madrid: Imprenta de Estanislao Maestre, 1919). The detailed chapters are arranged under the following major parts: I. The Legend of the Nocturnal Journey and Ascension of Mahomet Compared with the *Divine Comedy*; II. The *Divine Comedy* Compared with Other Moslem Legends on the After-Life; III. Moslem Features in the Christian Legends Precursory of the *Divine Comedy*; IV. Probability of the Transmission of Islamic Models to Christian Europe and Particularly to Dante. With bibliography and index.

Auerbach, Erich. *Mimesis: The Representation of Reality in Western Literature*. Translated from the German by **Willard R. Trask**. Princeton, N.J.: Princeton University Press, 1968. 563 p. paperback.

Now available in this Princeton paperback, the well known work was originally published in this English version in 1953 (Princeton University Press). Another paperback edition, now out of

print, appeared in 1957 in the "Anchor Book" series (New York: Doubleday). Contains chapters on "Farinata and Cavalcante" (pp. 174-202) and "Frate Alberto" (pp. 203-231) (See *68th-72nd Report*, 43-44, and *76th Report*, 41.)

Bergin, Thomas G. "Italian Literature." In *Modern Literature*, Vol. II: *Italian, Spanish, German, Russian and Oriental Literature*, edited by Victor Lange (The Princeton Studies: Humanistic Scholarship in America; Englewood Cliffs, N.J.: Prentice-Hall, 1968), pp. 1-64.

Presents a selective critical-bibliographical chronicle of American scholarship in the field of Italian literature and linguistics, particularly Dante, between 1921 and 1965. Professor Bergin notes the increasing volume and significance of American contributions during this period.

Bernardo, Aldo S., and Anthony L. Pellegrini. *A Critical Study Guide to Dante's Divine Comedy*. Totowa, N.J.: Littlefield, Adams and Co., in association with Educational Research Associates, Inc. of America, Philadelphia, 1968. 178 p. illus., charts, diagrs. (Pennant Key-Indexed Study Guides, PQ 130.)

Revised and enlarged edition of *Key-Indexed Study Guide to Dante's Divine Comedy* (Philadelphia: Educational Research Associates, etc., 1967; see *Dante Studies*, LXXXVI, 140.) Incorporating several new features, the material is arranged under the following general sections: Visual Aids (Dante's Universe, Inferno, Purgatorio, Paradiso, Dante's Journey to God, Biograph, Chronolog, Levels of Meaning); Dante Alighieri—Life and Works; Background; Capsule Summary; Comprehensive Summary, Canto-by-Canto, with Integrated Commentary; Critical Analysis; Character Analysis; Study Questions; Research Areas; Bibliography; Glossary-Index.

Bizzicari, Alvaro. "Motivi agostiniani nel pensiero di Dante." In *Kentucky Romance Quarterly*, XV (1968), 355-366.

Contends that, despite the lack of a prominent role accorded St. Augustine in the *Divina Commedia*, Dante was deeply imbued with Augustinian thought, particularly as discernible in his views concerning Providence, the Two Cities (understood spiritually), and the cosmic law of love as the principle governing creation and as a basis of morality. These consonances, amply reflected in the *Commedia*, go beyond the more explicit references to St. Augustine in Dante's works.

Blake, William. *Illustrations to the Divine Comedy*. New York: Da Capo Press, 1968. 5 p. 109 plates, folio.

Reprint of the 1922 edition (London: Privately printed for the National Art-Collections Fund), of which only 250 sets, in portfolio, were printed.

Boccaccio, Giovanni, Leonardo Bruni. *The Earliest Lives of Dante*. Translated from the Italian of Giovanni Boccaccio, Leonardo Bruni Aretino, by **James Robinson Smith**. New York: Russell and Russell, 1968. 103 p.

Reprint of the 1901 edition (Yale Studies in English . . . X; New York: H. Holt and Company). Includes "The Embassy to Venice" (pp. 97-100), a passage from the life of Dante by Filippo Villani. For another reprint (1963) of this work, see *82nd Report*, 49.

Boynton, Henry W. *The World's Leading Poets: Homer, Virgil, Dante, Shakespeare, Milton, Goethe*. Freeport, N.Y.: Books for Libraries Press, 1968. 346 p. illus., ports. (Essay Index Reprint Series.)

Reprint of the 1912 edition in "The World's Leaders" series (New York: Henry Holt and Company). The biographical portrait of Dante is on pp. 45-107.

Bruni, Leonardo. *The Earliest Lives of Dante*. See **Boccaccio, Giovanni**....

Cantarino, Vincent. "Dante and Islam: Theory of Light in the *Paradiso*." In *Kentucky Romance Quarterly*, XV (1968), 3-35.

Examines in the light-metaphysics tradition the sources of Dante's philosophical notions on light, love, and beauty as they function symbolically and ontologically in the *Paradiso*. In the ontological structure of the spiritual and material world, God is Light, and Dante's use of Light in the *Paradiso* constitutes an "anatomy of Light," involving an aesthetic and allegorical application of metaphysical patterns. Accepting Ibn Sina's (Avicenna's) distinctions and definitions of Light—*luce, raggio, splendore*—current in his time, Dante used light both aesthetically (in allegories and metaphors) as *splendore* and metaphysically as *luce, raggio*, in three different manifestations of one philosophical scheme. First, Light as the manifestation of God and His creative act and creative illumination gives life and potency to the universe. "The creative aspect of Light is its Will, reason and ultimate cause of all reality." Secondly, when the Cosmos is considered teleologically, in contrast to the centrifugal force of Light's creative Will there is the centripetal force of Light as object of love, *sommo bene*, in a kind of reversal of the process of the creative act. The third aspect of Light represents the poet's mystical participation in Vision and Love under Light's illumination, whereby Dante through his mystical experience follows the path of spiritual return to God, the primal Light or Man's ultimate destiny. Although these three aspects of Dante's conception of light embrace the neoplatonic doctrines of emanation, the poet's theory of Light cannot be interpreted as merely Augustinian interpretation of neoplatonism, nor as the result of a homogeneous development of a Christian neoplatonic philosophy. Distinguishing between Christian esoterism (allegorical stream of thought, as in biblical exegesis) and Arabic esoterism (philosophical) in the neoplatonic syncretism where Light and Emanation are concerned, Professor Cantarino stresses that only after the establishment of contact with Arabic and Jewish neoplatonic philosophy was Light used to express a metaphysical or ontological theory. There are contributors to the medieval synthesis from the 9th century on, thanks to Porphyry's commentary on Plotinus' *Enneads* and to Arabic and Jewish thinkers like al-Kindi, al-Farabi, and Ibn Sina (Avicenna) and the school of Ibn Masarra, Isaac ben Salomon Israeli, and Solomon Ibn Gabirol Avicenbron). Some of the basic ideas developed and transmitted by Jewish-Arabic neoplatonic philosophers are: Light is a name, but not a symbol; Light is the Divine itself; Light is the genetic power of all Being; Light is the name for the primal energy which is the basis of existence. The penetration of neoplatonism from Arabic and Jewish sources in medieval thought by Dante's time can be seen in Bartolomeo da

Bologna's *De luce* (1280)—a Christian adaptation of neoplatonic pantheistic theory of Light as an ontological reality, which is a compendium of the doctrines we find in systematic form in Dante's *Convivio* (II and III) and in mystic form in the *Paradiso*. Christian Light metaphysics, the author concludes, is essentially a literary, mystical, and philosophical compromise.

Carozza, Davy. "Dante in France." In *Forum Italicum*, II, No. 3 (Sept.), 214-233.

Discusses briefly the paucity of Dantean interest and influence in France up to the 19th century, which then saw a marked quickening in translation and criticism of the poet's work. This scholarly activity has grown to significant proportions in more recent decades. But, according to the author, the French still lack a truly faithful version of the *Commedia*. Includes "A Selected Bibliography of Studies on Dante in France from 1921 to 1965," pp. 224-233.

Clough, Rosa Trillo. "Gli studi intorno alle fonti islamiche in Dante e nelle poesie della scuola del Dolce Stil Nuovo." In *Alighieri*, IX, No. 2 (1968), 66-73.

Surveys briefly the findings and conjectures put forth by various 20th-century scholars—Blochet, Asín Palacios, Sendino, Sánchez-Albornoz, Cerulli, Pelosi, Gabrieli, Corbin, Montano—regarding possible Islamic and other Oriental influences and analogies in the *Divina Commedia* and in *stil novo* poetry. Observing that thinking men separated in time and space have frequently had similar thoughts about similar things, the author concludes that ". . . Dante, ispiratosi a fonti di tradizioni letterarie, filosofiche e scientifiche occidentali ed orientali, poté creare una visione dei regni d'oltretomba che rimane e rimarrà poema sacro, ricco d'efficacia umana, di vera e grande poesia d'Occidente."

Colish, Marcia L. *The Mirror of Language: A Study in the Medieval Theory Of Knowledge*. New Haven and London: Yale University Press, 1968. xxiii, 404 p. (Yale Historical Publications. Miscellany, 88.)

Seeking an *explanation* of why and how the middle ages thought in terms of symbolism, the author presents the thesis that many Western medieval thinkers from the patristic period to the 14th century were greatly influenced by a certain theory of signs, fundamentally verbal in nature, resulting from a combination of Christian and classical (esp. Aristotelian) ideas that provided medieval thinkers with confidence that there existed a world of spiritual reality prior to the material world. The latter was considered to resemble the spiritual world, whose non-sensible realities were accessible through empirically perceptible signs, particularly the creation itself. Christianity prompted medieval thinkers to conceive a sign theory in expressly verbal terms as a result of the Incarnation—Christ the Word, or God's perfect expression of Himself to man. Emphasizing the structures and methods of thought provided by the trivium, the author focuses on Augustine, Anselm, Aquinas, and Dante, who, despite differences in intellectual milieu and orientation, share a common verbal epistemology first formulated by Augustine. She determines that Augustine displays it in the mode of rhetoric; Anselm in the mode of grammar; Aquinas in the mode of dialectic; and Dante in a poetics re-integrated in rhetoric. In a substantive chapter on Dante (pp. 224-341), the author treats of the poet's application of Augustinian sign theory to literature by analyzing the chronological development of Dante's poetic theory in the light of the classical-medieval tradition and the manner in which he expresses and uses it in the *Comedy*.

Contents: . . . Introduction; I. St. Augustine: The Expression of the Word; II. St. Anselm: The Definition of the Word; III. St. Thomas Aquinas: The Conception of the Word; IV. Dante: Poet of Rectitude; Conclusion; Bibliography; Index.

Costanzo, Joseph F. "The *De Monarchia* of Dante Alighieri." In *Thought*, XLIII, No. 168 (Spring 1968), 87-126.

Remarks the continuing importance of Dante's *De Monarchia* and presents a textual analysis and exegesis of the work in the light of modern criticism. Regarding the problematical final chapter (III 16), Professor Costanzo stresses that Dante was a poet, not a professional philosopher or theologian, and that, if the passage is indeed genuine, it can be construed to mean that "Dante would have been amenable to a non-coercive influence of the pope in temporals of the sort defined by John of Paris (*De potestate regia et papali*) as directive magisterial jurisdiction." Thus placed between total subjection and absolute separation where the temporal and spiritual powers are concerned, Dante would be spared from the charge of separatist dualism leveled at him since the contemporary Guido Vernani (*Tractatus de reprobatione "Monarchiae"*) and reiterated more recently by Nardi, Gilson, and D'Entrèves. (In an appendix, the author argues in more detail against the Gilson position.) While recognizing that certain postulates of the *De Monarchia* are no longer acceptable, Professor Costanzo underscores Dante's unshakeable faith in the basic reasonableness of man and his conviction that man can fashion the course of history, without which we could hardly entertain the ultimate attainability of peace, justice, and human progress.

Coulton, George Gordon. *From St. Francis to Dante. Translations from the Chronicle of the Franciscan Salimbene (1221-1288)*. With notes and illustrations from other medieval sources. Second edition, revised and enlarged. New York: Russell and Russell, 1968. xiv, 446 p.

Reprint of the 1907 edition (London: David Nutt). Includes colorful historical and anecdotal accounts of the Italian scene in the period before and during Dante's early years. Indexed.

Dante: Essays in Commemoration, 1321-1921. Freeport, New York: Books for Libraries Press, 1968. vii, 255 p. illus., port. (Essay Index Reprint Series.)

This reprint of the work "Edited for the Dante Sexcentenary Committee by Antonio Cippico [and others]" was first published in 1921 (London: University of London Press). The essays are as follows: Viscount Bryce, "Some Thoughts on Dante in His Relation to Our Own Time"; Benedetto Croce, "Carattere e unità della poesia di Dante"; W. P. Ker, "Allegory and Myth"; Paget Toynbee, "Oxford and Dante"; Laurence Binyon, trans., "The Last Voyage of Ulysses [*Inf.* XXVI, 52-142]"; E. G. Gardner, "Dante as Literary Critic"; J. W. MacKail, "The Italy of Dante and the Italy of Virgil"; H. E. Goad trans., "Farinata" [*Inf.* X]; Cesare Foligno, "Notes on the Date of Composition of the *De Monarchia*"; P. H. Wicksteed, "Dante and the Latin Poets"; A. G. Ferrers Howell, "Dante and the Troubadours"; C. L. Ragg, "Humour of Dante"; Antonio Cippico, "A quel modo che ditta dentro'."

Davis, Charles T. "Il buon tempo antico." In *Florentine Studies: Politics and Society in Renaissance Florence*, edited by **Nicolai Rubenstein** (Evanston Illinois: Northwestern University Press, 1968), pp. 45-69.

Studies the origins of the *buon tempo antico* concept in early Florentine historiography and finds that this moralistic idea of the "good old days" of virtue and simple living, created by a poet, Dante, adapted by a chronicler Villani, and reiterated weakly and briefly by two compilers, was really alien to the spirit of wealth and ambition characteristic of Florence and her early historians.

De Gaetano, Armand L. "Dante and the Florentine Academy: The Commentary of Giambattista Gelli as a Work of Popularization and Textual Criticism." In *Italica*, XLV (1968), 140-170.

Discusses the role of the 16th-century Accademia Fiorentina in reviving the study of Dante through public lectures and the importance of Gelli's *Letture*. In his commentary, Gelli emphasizes the Aristotelian in Dante, shows a concern for textual accuracy, and regards aesthetic qualities as a means to conveying knowledge effectively. Despite the hostility of the Bembists to Dante's realism, Gelli favors the poet's stylistic variation, along with use of the vernacular, for purposeful communication. He is not unresponsive to the beauties of the *Commedia*, but his over-riding concern is for its didactic aspect.

De Sanctis, Francesco. *History of Italian Literature*. Translated by **Joan Redfern**. New York: Barnes and Noble, 1968. 2 v. (ix, 972 p., contin.)

Reprint of the 1931 edition (New York: Harcourt, Brace and Company). "Translated . . . from the edition of Benedetto Croce." Volume I contains several chapters pertaining to Dante. (For another recent reprint of this classic, see *79th Report*, 57.)

Dinsmore, Charles Allen. *The Great Poets and the Meaning of Life*. Freeport, N.Y.: Books for Libraries Press, 1968. x, 251 p. (Essay Index Reprint Series.)

Reprint of the 1937 edition (Boston and New York: Houghton, Mifflin Company). Recognizing the morally edifying dimensions of great poetic works, as with religion, the author pursues his theme of the great poets who by their superior illumination are the great teachers of supreme truths and the unifiers of humanity in the common tradition. In this context, he devotes a chapter to "Dante: The Supreme Poet of Christianity" (pp. 129-154), along with chapters on Homer, Aeschylus, Lucretius, Virgil, and Shakespeare.

Fergusson Francis. *Dante's Drama of the Mind: A Modern Reading of the "Purgatorio."* Princeton, N.J.: Princeton University Press, 1968. x, 232 p. (Princeton Paperbacks in Language and Literature.)

First published in hardcover in 1953 (Princeton University Press). (See *68th-72nd Reports*, 45-46.) The original edition has been extensively reviewed.

Fergusson Francis. "Trope and Allegory: Some Themes Common to Dante and Shakespeare." In *Dante Studies*, LXXXVI (1968), 113-26.

On the basis of his thesis that "Dante and Shakespeare used essentially the same traditional *vision* of human life, to give order and meaning to their poetry, and similar principles of *art*, derived from the venerable habit of . . . fourfold allegory," the author suggests that much work could be done on parallels between the two poets. By way of illustration, he compares *Purgatorio* XVI and *Measure for Measure*, two texts analogously concerned with the true nature of government. While acknowledging the differences between the two poets in terms of "their publicly available resources, and therefore their poetic tactics," Professor Fergusson stresses the striking similarity of the two texts here in their "properties of government" and principles of realistic-allegorical dramaturgy. Other themes basic in both poets suggested as areas of investigation are romantic love and treachery.

Figurito, Joseph. *Dante Alighieri, The Divine Comedy*. New York: Barnes and Noble, 1968. 93 p. illus., diags. (Barnes and Noble Book Notes, 862.)

A study guide consisting of the following: Introduction [on Dante's life, times, and work]; Brief Summary of the Poem; [Canto by canto] Summaries and Discussions; Critical Analysis—Subject, Setting, Sources, Time Element Geography and *The Divine Comedy*, Dante's Style, Themes; Character Sketches, Critical Opinions [excerpts from Petrarch to Eliot]; Study Questions and Bibliography.

Flaxman, John. *Flaxman Designs for Dante: Inferno, Purgatorio, Paradiso*. Edited by **Bill Tate**. [Truchas, N.M.:] Tate Gallery, 1968. 83 p. 34 illus., facsim.

Contains Flaxman's illustrations reproduced from an 1877 edition of Dante's *Commedia*, together with selections englished in verse by Ichabod Charles Wright.

Fogle, Richard Harter. "John Taaffe's Annotated Copy of *Adonais*." In *Keats-Shelley Journal*, XVII (1968), 31-52.

Presents Taaffe's hitherto unpublished commentary (1822) to the first edition (Pisa, 1821) of Shelley's *Adonais*. In these hand-written annotations in the margins and fly leaves of his personal copy, Taaffe, a Dante scholar in his own right, points out significant parallels between Shelley and the Italian poet.

Freccero, John. "*Paradiso* X: The Dance of the Stars." In *Dante Studies*, LXXXVI (1968), 85-111.

Drawing upon recent work of Jourdain, Rahner, Daniélou, and Bousset, as well as his own, Professor Freccero focuses upon *Par. X* to explore Dante's translation of beatitude into astronomical terms. Pointing out that the *Paradiso* is an *ad hoc* reality which depends, not on a principle of *mimesis*, but on a metaphorical *tour de force*, he examines certain components (especially the Heaven of the Sun) of the canto that constitute in turn the metaphoric structure of the *cantica* and relates them to the spiritual reality they are made to represent. In the

accommodation of Heaven to the senses of the pilgrim, which stands also for the accommodation of the poet's experience *per verba* to us, Dante was following the pattern of the Bible, the eternal witness of God's accommodation—his Word—to man. "The extended metaphor of the *Paradiso*, established by the command performance of the elect for the benefit of the pilgrim, is in fact a poetic reconciliation of the Platonic myth of the stellar souls with the Christian conception of Heaven." The stellar dance of the "spiriti sapienti who have descended to the Heaven of the Sun for the pilgrim's edification has ancient Zodiacal origins: it occurs, for example in a passage adduced from the apocryphal Acts of John (confirmed by Apoc. 12:1) and is related also to a sketch in the pavement of the Baptistery in Florence. "As the twelve constellations [of the Zodiac] surround what Dante calls the 'sole sensibile,' so the twelve disciples turn about Christ." Regarding the Sun as symbol of divinity and the association of Beatrice with the Moon, just as the twelve Apostles are the Zodiac of *Sol Christi*, so the twelve philosophers and theologians are the "corona" of *Luna Ecclesiae*; while the ancient view of the Sun and Moon as lovers neatly fits the Pauline teaching about the Heavenly Bridegroom [Christ] and His Bride [the Church]. Later, in *Par. XXIII*, 25-30, we find a shift in metaphor wherein the transcendental *Sol Christi* beheld then directly by the pilgrim is compared with the Moon (Diana-Trivia), because the *mysterium Lunae*, the Church, is all we have in material reality to foreshadow the Triumph of Christ. ". . . The traditional image of the Apostles and the Zodiac may be taken as the background for the controlling theme of *Paradiso X* and . . . the shift from the Apostles to theologians and philosophers finds its counterpart in a shifting of the center from the Sun to Beatrice and the pilgrim or, according to one of the comparisons, the Moon." In the triumph of theologians and philosophers in Canto X can be seen a Triumph of the Church, foreshadowing the Triumph of *Sol Christi* in Canto XXIII, with Beatrice functioning as a *figura Ecclesiae*. Professor Freccero closes by presenting further metaphorical associations between *Par. X* and the Platonic tradition—for example, the dance of the "spiriti sapienti" and the circular dance of the stars in the *Timaeus*; the concept of the *Anima Mundi* associated with the Sun, as echoed in the address to the reader, vv. 7-12; the astronomical motif of the Zodiac as traditional emblem of the Creator's mark on the world; the Platonic idea of relating the circular movement of rationality and the heavens to the circularity of divinity (*Timaeus*); and the rich associations between the "Platonic X" and the intersection of celestial movements that Dante asks the reader to contemplate, suggesting again the emblem of Christ, the Cross, and other aspects of the Christian mysteries.

Fucilla, Joseph G. *Forgotten Danteiana: A Bibliographical Supplement*. New York: AMS Press, 1968. iv, 52 p.

Originally published in 1939 (Cambridge, Mass.: The Dante Society; also, as Northwestern University Studies in the Humanities, No. 5, Evanston and Chicago, Illinois: Northwestern University). This "attempt to keep a record of Dante studies from 1920 on . . . to supplement Fowler's additions to the . . . Cornell Dante collection" includes many older items overlooked by previous bibliographies. Contents: A List of the Bibliographies That Have Been Supplemented, Biographical and Critical Studies, Compositions Connected with Dante's Life or Works, and Translations and Imitations to the Year 1925.

[**Fucilla, Joseph G.**, and **Remigio Pane**, compilers.] "Italian Literature." [Section of the "1967 MLA International Bibliography . . ."] In *PMLA*, LXXXIII, No. 3 (1968), 790-812.

The Dante items are recorded in entries 13189-13483.

Gardner, Edmund G. *Dante and the Mystics: A Study of the Mystical Aspects of the Divina Commedia and Its Relations with Some of its Mediaeval Sources.* New York: Octagon Books, 1968. xiii, 357 p. illus.

Reprint of the 1913 edition (London: J. M. Dent and Sons; New York: E. P. Dutton and Co.). The author's stated purpose was to stress "the mystical aspect of the *Divina Commedia*, to trace the influence upon Dante of the earlier mystics from St. Augustine onwards, and to illustrate the mystical tendency of the sacred poem by its analogies with the writings of other, contemporary or even later, masters in the same 'science of love.' *Contents:* I. The Mysticism of Dante; II. Dante and St. Augustine; III. Dante and Dionysius; IV. Dante and St. Bernard; V. Dante and the Victorines; VI. Dante and the Franciscan Movement; VII. Dante, St. Francis, and St. Bonaventura; VIII. Dante and the Two Mechthilds; IX. The Science of Love. Appendix: I. Dante and St. Peter Celestine; 2. Dante, Joachim, and Siger; List of Works and Editions Cited; Table of Some Parallel Passages in the Works of Dante and the Mystical Writers Quoted; Index.

Gardner, Edmund Garratt. *Dante and the Mystics: A Study of the Mystical Aspect of the Divina Commedia and Its Relations with Some of its Mediaeval Sources.* New York: Haskell House, 1968. xv, 357 p. illus., pls.

Reprint of the 1913 edition (London: J. M. Dent and Sons; New York: E. P. Dutton and Co.). For another reprint edition and full description, see *Dante Studies*, LXXXVII, 159-160.

Gilson, Etienne. *Dante and Philosophy.* Translated by **David Moore.** Gloucester, Mass.: Peter Smith, 1968. xii, 338 p.

Reprint of the 1948 edition published under the title *Dante, the Philosopher* (London: Sheed and Ward). The same English translation appeared in 1963 as a Harper Torchbook (New York: Harper and Row). Originally published in French as *Dante et la philosophie* (Paris: Vrin, 1939; reprinted 1954). (See *82nd Report*, 51.)

Gilson, Etienne. "Dante's *Mirabil Visione*." In *Cornell Library Journal*, No. 5 (1968), 1-17.

Discusses the wondrous vision reported by Dante in the last chapter of the *Vita Nuova* in relation to that work and to the *Commedia* as its ultimate poetic fulfillment. In his literary creation, Dante remains first and foremost a real man and poet, but his masterpiece is inconceivable without the preparation in study also referred to at the end of the *Vita Nuova* and further evinced by the unfinished *Convivio*. This article is an edited version of a lecture delivered at Cornell University in 1965 on the occasion of the Dante septicentennial and the centennial of the founding of Cornell. An Italian version appeared in *Quaderni del Veltro*, IV (1966). (See *Dante Studies*, LXXXV, 103.)

Glickman, Enrica. "Human dignity in Dante's *Inferno*." In *Laurentian University Review*, II (1968), 33-44.

Examines the theme of human dignity in the *Inferno* through the figures of Paolo and Francesca, Farinata, Pier delle Vigne, Brunetto Latini, and Ulysses, treating the episodes as a general whole rather than individually.

Goldstein, Melvin. "Spenser and Dante: Two Pictorial Representations of Evil." In *Journal of Aesthetic Education*, II, no. 3 (July 1968), 121-129.

Comparing the dragon as an image of evil in *Faerie Queene* I, xi, 1-6, and *Inferno* XXV, 49-78, the author finds that Spenser's representation is concrete, built up of visually detailed and objectified partial vignettes set off metrically by stanzas, while Dante's is abstract, cast as a visually indefinite continuous action enhanced, with a greater sense of immediacy for the reader, by the very verse form used.

Gollin, Rita. "*Pierre's* Metamorphosis of Dante's *Inferno*." In *American Literature*, XXXIX, No. 4 (1968), 542-545.

Contends that, while *Pierre* incorporates many details of the *Inferno*, Melville, unlike Dante for whom knowledge of sin was the means of overcoming it, uses these Dantean elements to engulf Pierre in guilt and despair.

Graziano, Eugene E. "The Hegelian Dante of William Torrey Harris." In *Journal of the History of Philosophy*, VI (1968), 167-170.

Outlines briefly the Hegelian interpretation of Dante's *Commedia* propounded by the 19th-century American philosopher W. T. Harris.

Hardie, Colin. "The Date of the *Comedy* and the 'Argomento barberiniano'." In *Dante Studies*, LXXXVI (1968), 1-16.

Differs with the time-scheme presented in a recent paper by G. Petrocchi, who dates the beginning of the *Comedy* to 1304 and the Barberino gloss to March, 1315, at the latest. From his own reading of the gloss and other evidence in Dante's works, along with certain of Professor Petrocchi's own well founded arguments, the author agrees with those favoring a late date for the poem, e.g., B. Nardi who placed the *Monarchia* (1307-1308) after *Convivio* IV and before the *Comedy*, the latter reflecting Dante's maturer political doctrine. On the basis of other instances of Dante's self-condemnation by identifying with his characters in the poem, the apparent inconsistency between his attitude toward Curio in *Inferno* XXVIII and in *Epistola* VII, presumably written in the same period, is resolved with particular reference to the poet's self-denunciation, through Beatrice's words, in *Purg.* XXXI, 61-63. The author concludes by dating the poem's inception after *Epistola* VII (April 17, 1311) and "in time for Francesco da Barberino to have heard of the first canto of *Inferno* perhaps in the autumn of 1314."

Hatcher, Anna, and Mark Musa. "The Kiss: *Inferno* V and the Old French Prose *Lancelot*." In *Comparative Literature*, XX (1968), 97-109.

Raise several questions, focusing on the discrepancy of Francesca's allusion to Lancelot kissing Guinevere, whereas the latter takes the initiative in the Old French version. Against the romantically inspired favorable treatment of Francesca from Foscolo and De Sanctis down to recent scholars, the authors suggest that she once seduced Paolo into their sinful love and "now attempts, successfully again, to seduce the pilgrim into believing her words and pitying her deeply." Presumably the poet's strategy was to trap Francesca, or let her trap herself into a self-indictment, by attempting to cover up her own sinful advances to Paolo with the far from adequate excuse of the Lancelot reading. According to the authors, the question remains why Dante used the pilgrim's pity and had Francesca give herself away in this episode.

Hays, Peter L. "Dante, Tobit, and *The Artificial Nigger*." In *Studies in Short Fiction*, V (1968), 263-268.

Draws a parallel in O'Connor's story between Mr. Head guiding his grandson on a moral mission "from the darkness of pride to the light of humility" and Virgil guiding Dante in the *Divine Comedy*.

Helsing, Howard. "Joyce and Dante." In *ELH*, XXXV (Dec. 1968), 591-605.

Examines James Joyce's attitude toward and use of his favorite author, Dante, who served him as a model of the articulate artist, intellectual, and critic at war with his society. For example, Stephen Dedalus is cast as an Irish Dante in *Portrait of the Artist* . . . in which occurs the puzzling phrase, "the spiritual heroic refrigerating apparatus, invented and patented in all countries by Dante Alighieri." In light of Joyce's other works, where he uses Dante as an alternative to the romantic, this seems to refer to a defense device for averting the personal and painful. Unlike Stephen (representing Joyce's youth) in *Ulysses*, Joyce succeeds "in unifying rather than confusing imagination and reality, and in refining the artist out of his work." In the end, while still esteeming Dante, Joyce recognized Shakespeare's greater warmth. In fact, *Finnegans Wake*, offering Joyce's final word on Dante, indicates that it is unDantean to be either humorous or amorous.

Hillis, Newell Dwight. *Great Men as Prophets of a New Era*. Freeport, N.Y.: Books for Libraries Press, 1968. 221 p. (Essay Index Reprint Series.)

Reprint of the 1922 edition (New York, Chicago, [etc.]: Fleming H. Revell Company). Contains an initial chapter on "Dante and the Dawn After the Dark Ages," pp. 9-33.

Hollander, Robert. "Dante's Use of *Aeneid* I in *Inferno* I and II." In *Comparative Literature*, XX (1968), 142-156.

Contends that, along with other already documented sources and analogues of the *Commedia*, more attention should also be paid to the Virgilian analogue and cites five verbal or situational instances in *Inf.* I and II as reflections of Book I of the *Aeneid*. The author also notes at the beginning of *Inf.* I the figural presence of Genesis, particularly an analogue of Adam in the Pilgrim. These echoes of the "inceptions of two great records: that of the earthly Rome beside

that of the Rome of which Christ is Roman” are in keeping with Dante’s extensive mingling of the Christian world and the Pagan in his poem.

John, Robert. “The Lady as Symbolical Figure in Medieval Italian Literature.” In *Perspectives in Literary Symbolism*, edited by **Joseph Strelka** (Yearbook of Comparative Criticism, vol. I; University Park and London: Pennsylvania State University Press, 1968), pp. 170-180.

Briefly outlines the development in Provençal lyrics of the lady of the castle from actual married woman to symbol under the influence of Persian-Arabic Sufi poetry by way of Spain. The symbolic nature is even more marked in the lady of the spirit of the Tuscan lyric, in which, while bearing a specific name, she comes to be worshipped as an inspiring spiritual-intellectual being, a “Lady of Enlightenment.” In the context of his brief survey, the author points out some interesting patterns on the number 9 and Beatrice in *Purg.* XXX; and offers a possible perspective on the DXV crux in *Purg.* XXXIII as looking to the re-establishment of the Knights Templar. He also explains the availability to Dante of Arabic lore, such as knowledge of the Arabic calendar, for use in the *Vita Nuova*, through the far-flung organization of the Templar Order. Dante’s repeated condemnation of Clement V in the *Inferno* is explained by this pope’s liquidation of the Order in 1312. Beatrice as symbolical lady par excellence appears to figure the temple wisdom, and to announce the third Joachimistic world-epoch of the *Ecclesia Spiritualis*.

Kaulbach, Ernest N. “*Inferno* XIX, 45: The ‘Zanca’ of Temporal Power.” In *Dante Studies*, LXXXVI (1968), 127-135.

Examines the literal meaning of “zanca” from the fourth to the fourteenth century within the papal and imperial context, as background for its fuller interpretation in Dante’s *Inferno*. Clearly of different origin from *gamba*, the *zanca*, from Greek “Tzagga” (Latin, “zanca”), was a kind of footgear, originally symbolizing political authority in ancient Rome, but later worn by the Prefect of Rome only when retained for pay by the Pope on specified occasion. The discrepancy between the traditional power of the Roman Prefect and his humble role in the ritual service of the Pope indicates a possible ironic use of the term by Dante in the simoniacal canto.

Kennard, Joseph Spencer. *The Friar in Fiction, Sincerity in Art, and Other Essays*. Freeport, N.Y.: Books for Libraries Press, 1968. 388 p. (Essay Index Reprint Series.)

First published in 1923 (New York: Brentano’s). Contains a chapter on “The Friars of Dante, Boccaccio, and Machiavelli” (pp. 67-92) and a chapter on “The Fallen God” (pp. 345-379), that is, on Milton’s and Dante’s Lucifer.

Ker, William Paton. *Collected Essays*. Edited with an introduction by **Charles Whibley**. New York: Russell and Russell, 1968. 2 v. port.

Reprint of the 1925 edition (2 v.; London: Macmillan). Contains “Divina Commedia” (I, pp. 305-320), a lecture given at Oxford from the Chair of Poetry, 1923, generally concerned with Dante’s achievement in relation to the poetic tradition.

Koffler, Richard. "The Last Wound: *Purgatorio* XXVI." In *Italian Quarterly*, XII, No. 45 (Summer), 27-43.

Opposing the common judgment of this canto as structurally anticlimactic, the author contends that it is highly dramatic, when considered according to the criteria in effect at this stage of the poem. The *piaga da sezzo* (last wound), or carnal love, purged here is related to the pilgrim's own *piaga* and, in its future implications as exemplified by the shades singled out, involves the very poetic art so greatly admired by Dante. Three clues to the canto's *moto spiritale* are cited: (1) the reference to purification by fire at the end of *Purg.* XXV, serving as prelude to Canto XXVI; (2) the recall (e.g., in the *gru* simile) of the similar *moto spiritale* of *Inf.* V and XV; and (3) the play on courtesy and *fin' amor*, both Provençal and stilnovistic, underlying the whole of *Purg.* XXVI. The repentance of these masters will become a desire for the realm in which no art will matter but a Franciscan love of God.

Lanapoppi, Aleramo P. "La *Divina Commedia*: allegoria 'dei poeti' o allegoria 'dei teologi'?" In *Dante Studies*, LXXXVI (1968), 17-39.

While paying tribute to C. S. Singleton's work on the nature of Dante's allegory, the author points out the inevitable ambiguity and inherent contradiction in the claim of "allegory of theologians" for the *Divina Commedia*, which patently does not recount a journey that is literally true. Professor Singleton himself admits this, but insists on relating the poem to Scriptural writing, because the events in the *Commedia* are fictively intended to be taken as true. Mr. Lanapoppi cites several texts to show that medieval readers do not seem to distinguish between poetic and theological allegory; that their interpretation of classical poetry was fairly generic, while allegorizing was limited to Scripture, particularly as relating to Christ; that there is no evidence to support a case based on the greater or less autonomy of the literal sense; and that Dante himself in the much cited passage, *Convivio* II, I, 2-4, suggests a distinction between poets and theologians, if anything, with respect to the allegorical sense, not the literal. The fact that there is a fiction in the *Commedia* (even though it be the "fiction that the journey is not a fiction") is enough to distinguish the poem from Scriptural allegory, concludes Mr. Lanapoppi. On the other hand, because its kind of myth-making, based on the "figural" mode, puts it closer to Scriptural writing than to that of the poets, the *Commedia* must be classified as a thing apart. Dante's allegory is on a far higher level than any other poetic work of his time. For one thing, his characters are real historical persons who retain in the poem the same function and meaning they had in life, and the order of reality constantly referred to in the poem is a profoundly Christian universe. In contrast to the Latin poets, moreover, Dante had at his disposal a vast and universally recognized patrimony of symbols and "figures," and, above all, a method perfected by the biblical exegetes. In sum, Dante's was a new kind of allegory (yet to be properly defined), accessible only to a Christian poet treating of Christian things.

The Life and Times of Dante. [General editor: **Enzo Orlandi**; text by **Maria Luisa Rizzatti**; translator: **Salvator Attanasio**.] Philadelphia and New York: Curtis Books Division of the Curtis Publishing Company, 1968. (Translation © 1967 by Arnoldo Mondadori Editore; 1965 Arnoldo Mondadori.) 75 p. illus. in color and half-tone. (Portraits of Greatness.)

“Published by Arnoldo Mondadori Editore and The Curtis Publishing Company.” Originally published in Italian as *Dante Alighieri* in the series “I giganti della letteratura mondiale” (Milano: Periodici Mondadori, 1968). A general life-and-works introduction to the poet, profusely illustrated.

Logan, Terence P. “Virgil in Dante’s Fifth Heaven.” In *Kentucky Romance Quarterly*, XV (1968), 157-166.

Examines the manifold parallels between the Cacciaguida episode (*Par.* XV-XVIII) and Aeneas’ meeting with Anchises in *Aeneid* VI. The Marcellan allusion in *Purg.* XXX, 20-21, is also cited as an example of Dante’s dispersion of Virgilian analogues throughout the *cantiche*.

Lorch, Maristella de Panizza. “Dante-A Commentary upon Commentaries.” In *Romanic Review*, LIX (1968), 296-305.

A review-article on Bruno Sandkühler, *Die frühen Dantekommentare und ihr Verhältnis zur mittelalterlichen Kommentartradition* (Münchner romanistische Arbeiten, 19; München: Max Hueber, 1967).

Lowell, Robert. [*Intervento*: “Dante’s actuality and fecundity in the Anglo-Saxon world.”] In *L’Italia e il mondo per Dante . . .* (Firenze: Le Monnier, 1968), pp. 27-31.

Generally minimizes Dante’s influence before the 19th century, finds American writers closer to Dante than the British, and sees Dante’s influence most marked in Browning, Pound, and Eliot.

Mathews, J. Chesley. “Richard Furman and Dante: A Postscript.” In *Furman Studies*, XV, No. 4 (1968), 39.

Adds briefly to his study of “Richard Furman, Reader of Dante,” which appeared in *Furman Studies*, XIII, No. 3 (May 1966), 11-14. (See *Dante Studies*, LXXXVI, 160.)

Mathews, J. Chesley. “Richard Henry Wilde’s Knowledge of Dante. In *Italica*, XLV (1968), 28-46.

Documents the knowledge of Dante of Wilde (1789-1847) who evinces a familiarity with almost all of Dante’s works and echoes those works extensively in his own writings.

Mazzeo, Joseph Anthony. *Medieval Cultural Tradition in Dante’s “Comedy.”* New York: Greenwood Press, 1968. xi, 260 p.

Reprint of the 1960 edition (Ithaca, New York: Cornell University Press). (See *79th Report*, 45)

Mazzeo, Joseph Anthony. *Structure and Thought in the “Paradiso.”* New York: Greenwood Press, 1968. xi, 220 p.

Reprint of the 1958 edition (Ithaca, New York: Cornell University Press). (See *77th Report*, 49.)

Montgomery, Marion. "The Poet as Odysseus: Dante's Long Shadow." In *Discourse*, XI (1968), 3-9.

Discusses Dante's artistic achievement of turning his personal life into a poetry of epic proportions as seen in the *Vita Nuova* and *Divina Commedia*. Maintaining the distinction between *Dante the Poet* of full awareness and *Dante the Pilgrim* in a state of becoming, the poet achieves a relation to his work analogous to that between God and His creation. Similarly, it is important to note that Dante is *not* disengaged from his artifact.

Moore, Edward. *Studies in Dante* . . . New York: Haskell House, 1968. 4 vols.

Reprint of studies by the recognized master in the heyday of British Dante scholarship, originally issued as follows: I, 1896; II, 1899; III, 1903; IV, 1917 (Oxford: Clarendon Press):

First Series. *Scripture and Classical Authors in Dante* . . . *Contents*: Introductory. —Dante and Scripture. —Dante and Aristotle. —Plato. —Homer. —Virgil. —Horace. —Ovid. —Lucan. —Statius. —Juvenal. —Cicero. —Livy. —Orosius. —Boethius. —Seneca. —St. Augustine. —Minor Authors [Aesop, Lucretius, Valerius Maximus, Galen, Vegetius]. —Supplementary Notes. —On the Translations of Aristotle Used by Dante. —Index to Quotations.

Second Series. *Miscellaneous Essays* . . . *Contents*: Dante as a Religious Teacher, Especially in Relation to Catholic Doctrine. —Beatrice. —The Classification of Sins in the "Inferno" and "Purgatorio." —Dante's Personal Attitude towards Different Kinds of Sin. —Unity and Symmetry of Design in the "Purgatorio." —Dante and Sicily. —The Genuineness of the "Quaestio de aqua et terra" [with an Appendix on Ristoro d'Arezzo, the Author of "La composizione del mondo," 1282]. —Corrigenda and addenda to First Series of Studies.

Third Series. *Miscellaneous Essays* . . . *Contents*: The Astronomy of Dante. —The Geography of Dante. —The Date Assumed by Dante for the Vision of the *Divina Commedia*. —Symbolism and Prophecy in *Purg.* XXVII-XXXIII: pt. I. The Apocalyptic Vision; pt. II. The Reproaches of Beatrice; pt. III. The DXV Prophecy. —The Genuineness of the Dedicatory Epistle to Can Grande. —Additional Notes. —Addenda to Studies, Series I. —Corrigenda to Series II. —List of Principal Passages Discussed or Explained.

Fourth Series. *Textual Criticism of the "Convivium" and Miscellaneous Essays* . . . *Contents*: List of Editions, Editors, and Commentators of the *Convivio*. —Textual Criticism of the *Convivio*. —Dante's Theory of Creation. —The Tomb of Dante. —Introduction to the Study of the *Paradiso*. —Sta. Lucia in the *Divina Commedia*. —The "Battifolle" Letters Attributed to Dante. —Miscellaneous Notes: The Almanac of Jacob ben Machir ben Tibbon (Latiné Profacius) c.1300; Two Proposed Emendations in Dante's Epistola VI, §6; Dante in Northern Latitudes. —Supplementary Notes. —List of Emended Passages in the *Convivio* Discussed in "Textual Criticism of the *Convivio*." . . . The revision of the proof-sheets, including additional notes, and the compilation of the list of editions, editors, and commentators of the *Convivio*, the list of

emended passages in the text of the *Convivio*, and the index, was completed after the author's death by Paget Toynbee. (See preface, p. v.)

Moore, Edward. *Studies in Dante* . . . [Series I-III] New York: Greenwood Press, 1968. 3 v. (viii, 399; xiv, 386; xvi, 388 p.)

Reprint of the first three of the four-part series of Moore's well-known studies, originally issued as follows: I, 1896; II, 1899; III, 1903 (Oxford: Clarendon Press). Another reprint of all four series also appeared in 1968 (New York: Haskell House). For a complete description, see *Dante Studies*, LXXXVII, 164-165.

Mordell, Albert. *Dante and Other Waning Classics*. Port Washington, N.Y.: Kennikat Press, 1968. 127 p.

Reprint, first published in 1915 (Philadelphia: Acropolis Publishing Company). In the lead essay on Dante, except for a few episodes of pathos, sorrow, or tragedy possessing some genuine human interest and artistic value, the author finds the *Commedia* of undeserved reputation for greatness, because it was intellectually behind its time and literarily in bad taste with all its horrors and tortures, vindictiveness, false moral principles and false theology, and medieval bigotry and fatuity. In a brief section on Dante in the appendix are cited adverse statements on Dante from Landor, Emerson, Goldsmith, Strindberg, Voltaire, Goethe, Leigh Hunt, Lamartine, Horace Walpole, Nietzsche, and Howard Candler. *Contents*: Dante: The *Divine Comedy*; Milton: *Paradise Lost*; Bunyan: *Pilgrim's Progress*; A Kempis: *The Imitation of Christ*; St. Augustine: *Confessions*; Pascal: *Thoughts*; Appendix: Adverse Views on Dante, . . . Milton, . . . Bunyan.

Musa, Mark. (Joint author) "The Kiss: *Inferno* V and the Old French Prose *Lancelot*." See **Hatcher, Anna**...

Noakes, Susan. "Dino Compagni and the Vow in San Giovanni: *Inferno* XIX." In *Dante Studies*, LXXXVI (1968), 41-63.

Attempts to resolve the crux of *Inf.* XIX, 16-21, by interpreting Dante's action in terms of his participation, as a Florentine citizen, in the "breaking" of the vow chronicled by Dino Compagni in his *Cronica*, II, viii, which entailed a pledge of peace and unity solemnly taken by leading citizens and partisan leaders in anticipation of Charles of Valois's arrival as emissary of Boniface VIII. As keys to the figural relationship between this vow and the Dantean tercet the author discusses the multiform dimensions, literal and figurative, of *rompere*, *sgannare*, and *suggel* in the verses, particularly in the light of recent glosses by L. Spitzer and M. Musa. The communal nature of the vow arranged by Dino Compagni at the font of common baptism, where Florentines assumed their identity as citizens and Christians, implied the commitment of all members of the city-state. Dante must have considered himself to have broken this vow as a White opposing the Blacks in the current factionalism and then later in his change of heart by becoming an Imperialist along the way of his evolving political persuasion from *Civitas* to *Imperium* to *Ecclesia*. When he arrives finally at the latter political viewpoint, Dante understands fully the spiritual meaning of the vow of San Giovanni, and thus preaches "to his fellow citizens that they must seek earthly, as well as spiritual, guidance in an uncorrupted Church." It is here in

Inf. XIX, where in the poem Dante first manifests his sense of political and spiritual mission, that he invites the reader to share his political illumination—that, in a narrow sense, Florence herself was being suffocated by wrong-headed interpretation of the vow made to defend her, and in a larger, universal sense, the drowning one is man as a political being of any political community. In the serious matter of vows, although Dante realizes that he has violated the vow of San Giovanni, he now fulfills his *commitment* by working for the larger goal of the best possible world political order, and he probably felt justified in changing the *content* of that vow without Church sanction because the latter's leader, Boniface VIII, practiced an art of "ingannamento," while the poet's intention was "sgannamento." The author's interpretation rests on an assumption of political allegory in the *Comedy* which seems to be borne out, for example, by the similarity of structure between her reading of *Inferno* XIX and Pirandello's reading of Canto XXI, where in both cases "(1) a bitterly comic fiction which represents (2) the personal experiences of the poet reveals (3) an aspect of God's universal plan for and judgment upon man.

Oerter, Herbert L. "Campaldino, 1289." In *Speculum*, XLIII (1968), 429-450.

Historical account of the battle, in which Dante took part at age 24.

Pane, Remigio. (Joint compiler) "Italian Literature." [Section of the MLA International Bibliography ...]. See **Fucilla, Joseph G.**....

Parsons, D. S. J. "Childe Roland and the Fool." In *University of Windsor Review*, IV, no. I (Fall 1968), 24-30.

Points out echoes of *Inf.* XXXI in the last eight stanzas of Robert Browning's allegorical descent into Hell, "Childe Roland to the Dark Tower Came," which reflects the poet's familiarity with the *Divina Commedia*.

Pellegrini, Anthony L. "American Dante Bibliography for 1967." In *Dante Studies*, LXXXVI (1968), 137-163.

With brief analyses.

Pellegrini, Anthony L. (Joint author). A Critical Study Guide to Dante's *Divine Comedy*. See **Bernardo, Aldo S.**....

Pellegrini, Anthony L. "Index to the Journal of the Dante Society, 1882-1967." In *Dante Studies*, LXXXVI (1968), 165-178.

An index, with cross-references, of the professional papers published in the *Annual Report of the Dante Society* (Cambridge, Mass.) and its continuation as *Dante Studies* beginning with 1966.

Penner, Allen R. "Dantesque Allegory in Sillitoe's *Key to the Door*." In *Renascence*, XX (1968), 79-85 and 103.

Discusses this “Dantesque novel,” showing that Sillitoe’s method is to introduce Dante’s allegory only to reject his philosophy, for here Dante’s conception of man is displaced by “a conception of man as guiltless, a product of his environment and social class, a rational being whose choices and actions will determine his fitness, not for heaven, but for the society of man.”

Pickens, Rupert T., and James D. Tedder. “Liberation in Suicide: Meursault in the Light of Dante.” In *French Review*, XLI (1968), 524-531.

Cite allusions and parallels in Camus’s *L’Etranger* as evidence that the *Divine Comedy* provides a significant element in the novel’s aesthetic structure. In particular, the imagery of the beach scene is related to the Seventh Circle of the *Inferno* and the protagonist Meursault to Dante’s Cato, both of whom are presented as “heroic suicides” passionately committed to the absolute and to truth.

Pipa, Arshi. *Montale and Dante*. Minneapolis: University of Minnesota Press, 1968. x, 217 p. (Minnesota Monographs in the Humanities, 4.)

Considering Eugenio Montale as “probably the most influential contemporary Italian poet,” the author attempts “to define the extent and depth of Dante’s influence on Montale as well as to interpret Montale’s poetry with reference to Dante.” He finds that Montale’s temperament is remarkably akin to Dante’s and concludes that the Florentine poet’s influence, “as example and model,” spans virtually the whole of Montale’s work. *Contents*: Preface, pp. vii-viii; Reading Montale through the Lens of Dante, 3-15; Montale’s “Descensus ad inferos,” 16-42; Politics and Love, 43-81; The Struggle with Christ, 82-127; A Case of Emulation, 128-146; Appendix [of six key texts from Montale, with English trans.], 149-196; Bibliography, 199-209; Index, 210-217.

Pirrotta, Nino. “Dante *Musicus*: Gothicism, Scholasticism, and Music.” In *Speculum*, XLIII (1968), 245-257.

Discusses the position, practice, and development of music in the Middle Ages, conceived under the threefold aspect of *musica mundana* (music of the universe), *musica humana* (music of human nature), and *musica instrumentalis* or *organica* (music as an art), and notes Dante’s high esteem for music as evinced by the wealth and variety of imagery he derived from it. Professor Pirrotta relates the *modus operandi* (and *essendi*) of the Gothic musicians to Panofsky’s similar coupling of *Gothic Architecture and Scholasticism* in a common *forma mentis*. All of this can be seen in the *Divine Comedy*, where Dante seeks to reflect in the poetic structure itself the ideal harmony of the divine conception of the universe, not as expressed by musical sound, but by spiritual proportions and by the fitness (or *coaptatio*, of the *musica mundana*) of all its infinite components. Moreover, Dante’s knowledge and understanding of music as *art*, particularly polyphony, is reflected in images employed especially in the *Paradiso*, such as in XXIII, 97-100, X (with its threefold circular dance of singing lights), XXIV, 13-18, XXVIII, 118-120, and XII, 7-9. Professor Pirrotta also submits, in passing, that *Par.* I, 82, usually interpreted as a reference to the *sound* of “the harmony of the spheres,” actually refers to the “realm of fire,” through which Dante and Beatrice are swiftly rising. (This article is a revised version of a paper read for the Dante centennial celebration held by the Dante Society of America in Cambridge, Massachusetts, on May 15, 1965.)

Potter, Murray Anthony. *Four Essays*. New York: Kraus Reprint Corporation, 1968. 139 p. (Harvard Studies in Romance Languages, III.)

Originally published in 1917 (Cambridge, Mass.: Harvard University Press). The second essay on "Petrarch the Man" (pp. 39-76) includes a discussion of Petrarch's attitude towards Dante.

Pound, Ezra. *The Spirit of Romance*. [New York:] New Directions, 1968. 248 p. (New Directions Paperback, NDP 266.)

Paperback reprint of the 1952 edition (Norfolk, Conn.: New Directions; London: Peter Owen), with an added "Post-Postscriptum," dated 1968, on p. [9]. Contains a chapter on "Dante" (pp. 118-165) and a chapter on Arnaut Daniel "Il Miglior Fabbro" (pp. 22-38) with further reference to Dante. (For an Italian version [1959] and further information, see *78th Report*, 34.)

Quinones, Ricardo Joseph. "Time in Dante and Shakespeare." In *Symposium*, XXII (1968), 261-284.

Finds certain similarities in the treatment of Time in Dante and Shakespeare, with the fundamental difference that the Florentine in his theocentric world was oriented beyond Time, while the English poet seems to be bound to Time without end. However, grappling with the problems of Time which involved them in the order of Being, both "were united in a common faith that man had the capacity and possibility of participating in some continuing spiritual order."

Radcliff-Umstead, Douglas. "Dante's Influence on *The Great Dream* of Gerhart Hauptmann." In *Forum Italicum*, II, No. 1 (1968), 23-33.

Discusses the strong Dantesque elements in *The Great Dream*, most obviously the terza rima which helps to stabilize the formlessness of the work and to hold together the fragmented experiences recounted. Dante's influence on Hauptmann's dream-poem is further evidenced in the personages, strange modes of transportation, the device of guides (including Dante himself), and the possibility of fourfold interpretation, though the resultant work, in contrast to the *Commedia*, "seems to hold mere nightmarish hallucinations or idyllic fantasies," expressing as it does Hauptmann's anguish amidst the turmoil of the 20th century.

Ramacciotti, Mary Dominic, Sister. *The Syntax of "Il Fiore" and of Dante's "Inferno" as Evidence in the Question of the Authorship of "Il Fiore."* . . . New York: AMS Press, 1968. x, 179 p. (The Catholic University of America. The Department of Romance Languages and Literatures Publications, 12.)

Reprint of the 1936 edition (Washington, D.C.: The Catholic University of America). *Contents*: I. The Controversy Concerning the Authorship of *Il Fiore* [including a "Critical Bibliography of the Controversy," pp. 5-19]; II. Comparison of the Syntax of *Il Fiore* and *Inferno*; III. Summary and Conclusion (Table of Relative Frequencies; General Summary; Conclusion); Bibliography of Works Consulted; Index to Syntax. The author concludes: "On the

basis, therefore, of equal working norms and pure mathematical computation, the results of the comparison seem to indicate that the Italian revision of the *Romance of the Rose* [i.e., *Il Fiore*] was probably not written by Dante" (p. 170).

Reynolds, Mary T. "Joyce's Planetary Music: His Debt to Dante." In *Sewanee Review*, LXXVI (1968), 450-477.

Cites a number of Dantean parallels in Joyce's great "epic" of his time, *Ulysses*. The author also draws much evidence from *Portrait of the Artist as a Young Man* and Joyce's correspondence, as well as testimony of his brother Stanislaus and other acquaintances, to support Joyce's express avowal that Dante was, next to the Bible, his great source of inspiration. Yet Joyce and Dante remain quite distinct, even as did Dante and Virgil, despite the profound indebtedness involved in each case.

Ruggiers, Paul G. "The Italian Influence on Chaucer." In *Companion to Chaucer Studies*, edited by **Beryl Rowland** (Toronto-New York-London: Oxford University Press, 1968), pp. 139-161.

Focuses on Chaucer's "reading and absorption of the writings of Dante and Boccaccio," and surveys recent opinion on the subject. The author concludes that while Chaucer possessed great reverence and admiration for Dante, he found greater poetic inspiration and stimulus in Boccaccio's works. The survey comes with a bibliography.

Saner, Reginald A. "'Gemless Rings' in *Purgatorio* XXIII and *Lear*." In *Romance Notes*, X, No. 1 (1968), 163-167.

Submits that Shakespeare's *Lear*, V, iii, 189-190, constitutes a genuine parallel with Dante's *Purg.* XXIII, 31, in both verbal imagery and emotional context. The author allows of the possibility of Shakespeare's knowing passages or episodes from Dante.

Santayana George. *Selected Critical Writings of George Santayana*. Edited by **Norman Henfrey**. Cambridge: At the University Press, 1968. 2 v.

Of Dantean interest, Vol. I contains "Platonic Love in Some Italian Poets," pp. 41-59, and [selections from the Introduction and Conclusion of] *Three Philosophical Poets* [Lucretius, Dante, Goethe], pp. 146-156. The first essay is reprinted from the 1900 edition of *Interpretations of Poetry and Religion* (New York: Scribner); *Three Philosophical Poets . . .* was first published in 1910 (Cambridge, Mass.: Harvard University Press). These essays have been previously reprinted, wholly or in part, from time to time. (See, for example *74th Report*, 61, *75th Report*, 27-28, *76th Report*, 51-52, *77th Report*, 52, and *81st Report*, 28.)

Scaglione, Aldo D. "Periodicità sintattica e flessibilità metrica nella *Divina Commedia*." In *Sigma* (Rome), No. 19 (Sept. 1968), 3-33.

Italian version of the author's study of periodic and metrical structures in the *Commedia* originally published in English as "Periodic Syntax and Flexible Meter in the *Divina Commedia*," in *Romance Philology*, XXI (1967), 1-22 (see *Dante Studies*, LXXXVI, 149.)

Schulz, Max F. "Mailer's Divine Comedy." In *Contemporary Literature* (formerly *Wisconsin Studies in Contemporary Literature*), IX (1968), 36-57.

Notes a Dantesque unity in Mailer's *Barbary Shore* (purgatory), *The Deer Park* (hell), and *An American Dream* (heaven) and points out some specific parallels with the *Divine Comedy*, within a general discussion of the three novels.

Simonelli, Maria. "Bonagiunta Orbicciani e la problematica dello stil nuovo (*Purg.* XXIV)." In *Dante Studies*, LXXXVI (1968), 65-83.

Contends that the encounter with Bonagiunta is not intended to define an historical concept or to offer a chapter in literary history, but to define further Dante's own particular understanding of poetry vis-à-vis his times. To answer the question why Dante chose specifically this minor poet of Lucca to epitomize a whole cultural world as a foil in his attempt at self-definition, Professor Simonelli carefully re-examines the chronology of Bonagiunta's life and literary development and does a comparative analysis of the themes and style of his few extant poems, and finds that Dante must have chosen him for the present role in his poem because of a like-mindedness on the relation of Nature and Art, evinced by his association of "donna-luce, amore-gioia-canto" in his Italian poems, in a continuation in Italian of the manner of the Provençal Bernart de Ventadorn, such as to lead Dante to consider Bonagiunta a leader of Luccan poetry. In the famous tercet, *Purg.* XXIV, 52-54, moreover, the key-word is seen to be *Amore* in the universal sense of "amore-vita" central to the whole *Commedia*, while the personal experience on which this auto-definition is based assumes a meaning of exemplarity open to all men. Moreover, only now, undergoing purification in Purgatory, does Bonagiunta comprehend the essential love through which man can realize true happiness. In sum, according to the author's conclusions: (1) Dante chose Bonagiunta for the present role to declare the "*dolce stil novo*" because he reputed him more highly than we can at this distance and because he detected in his poetry a concern for the problem of art as a human activity and love as source of poetry; and (2) the theory of the *dolce stil novo* pertains to Dante's own poetry exclusively and the keyword in the expression of this poetic theory is *amore*.

Singleton, Charles S. "Dante: Within Courtly Love and Beyond." In *The Meaning of Courtly Love*; Papers of the First Annual Conference of the Center for Medieval and Early Renaissance Studies, State University of New York at Binghamton, March 17-18, 1967; edited by **F. X. Newman** (Albany: State University of New York Press, 1968), pp. 43-54.

Contends that courtly love could indeed exist within the Christian scheme as part of man's serious *play*, in the Huizingan sense (*Homo ludens*), and that as a lyric convention its existence may be documented in Dante's circle. Illustrating from Dante's works, Professor Singleton shows how Dante began within the context of courtly love as a poet in the mode of *amoris accensio*, but then went on to become a poet in the mode of *directio voluntatis*, without entirely forsaking the first. This is most clearly exemplified not only by the *Vita Nuova*, but also by the *Commedia*, where love of the lady patently leads to love of God.

Singleton, Charles S. "Italian Literature: Three Masters, Three Epochs." In *World Literatures* . . . by **Joseph Remenyi** [and others] (Freeport, N.Y.: Books for Libraries Press, 1968), pp. 154-169.

Distinguishes three major epochs in Italian literature as exemplified by Dante's *Comedy*, Boccaccio's *Decameron*, and Leopardi's *Infinito*. This is a reprint of the volume, first published in 1956 (Pittsburgh: University of Pittsburgh Press). (See *75th Report*, 28.)

Singleton, Charles S. *Saggio sulla "Vita nuova."* [Bologna:] Il Mulino, 1968. 165 p. (Saggi, 79.)

This classic of interpretation, widely recognized as lending a new direction to Dante studies, here appears in Italian translation (by Gaetano Prampolini). The original English edition was published in 1949 (Cambridge, Mass.: Harvard University Press) and reprinted in paperback in 1958. Extensively reviewed in the English version.

Singleton, Charles S. *Viaggio a Beatrice.* [Bologna:] Il Mulino, 1968. 325 p. (Saggi, 67.)

Italian version (by Gaetano Prampolini) of the second volume of Professor Singleton's series of "Dante Studies": *Journey to Beatrice* (Cambridge, Mass.: Harvard University Press, 1958). (See *77th Report*, 52-53; extensively reviewed in the original English.)

Smith, James Robinson, translator. *The Earliest Lives of Dante.* See **Boccaccio, Giovanni**....

Solzheniyn, Aleandr. *The First Circle.* Translated from the Russian by **Thomas P. Whimney.** New York: Harper and Row, 1968. 674 p.

The novel evinces a number of Dantean parallels; for example, chapter 2, specifically entitled "Dante's Idea," explains the meaning of the title of the novel as an analogy with Dante's Limbo (*Inf.* IV). (For an interpretation of the work, see Vladimir I. Grebenshikov, "The Infernal Circles of Dante and Solzhenitsyn," in *Transactions of the Association of Russian-American Scholars in USA*, VI [1971], 7-10 [see *Dante Studies*, XCVI, 245].)

Stanford, William Bedell. *The Ulysses Theme: A Study in the Adaptability of a Traditional Hero.* Second edition. Ann Arbor: University of Michigan Press, 1968. x, 340 p. (Ann Arbor Paperbacks, AA 143.)

Reprint of the second edition, 1964 (Oxford: B. Blackwell; New York: Barnes and Noble). Originally published in 1954. (See *75th Report*, 36-37, and *Dante Studies*, LXXXV, 122.) Contains a thoughtful discussion of Dante's treatment of Ulysses. Indexed.

Stefanini, Ruggero. "Ciò che m'incontra nella mente more (V. N. XV)." In *Italica*, XLV (1968), 421-427.

Seeking a better reading of this initial verse than offered heretofore, the author on a hint of Barbi's, considers the sonnet first in itself, then in the Context of the *Vita Nuova*, and submits the

following paraphrase: “Ogni pensiero (ossia, ogni brutto ricordo) che si opponga al desiderio di vedervi vien meno nella mia memoria.”

Symonds, John Addington. *An Introduction to the Study of Dante*. New York: AMS Press, 1968. xiv, 288 p.

Reprint of the 4th edition, 1899 (London: Adam and Charles Black, New York: Macmillan Company). *Contents*: Early Italian History; Dante’s Life before Exile; Dante’s Life in Exile; The Subject and Scheme of the Divine Comedy; The Human Interest of the Divine Comedy; The Qualities of Dante’s Genius; The Poetry of Chivalrous Love.

Tedder, James D. (Joint author). “Liberation in Suicide: Meursault in the Light of Dante.” *See Pickens, Rupert T*....

Tigerstedt, E. N. “The Poet as Creator: Origins of a Metaphor. In *Comparative Literature Studies*, V (1968), 455-488.

Traces the idea of the poet as creator, found in A. A. Cooper’s *Characteristicks* where it influenced many Romantics, to its earliest occurrence in Christoforo Landino’s commentary to the *Divine Comedy* (1481), though the idea was probably derived in turn from Marsilio Ficino.

Torrens, James Sullivan, S.J. “T. S. Eliot and the Contribution of Dante towards a Poetics of Sensibility.” In *Dissertation Abstracts*, XXIX (1968), 916A-917A.

Assesses Eliot’s predilection for Dante and his indebtedness to Dante as revealed in over fifty years of critical writing. Eliot’s emphasis on the emotional role of poetry—the “emotional equivalent of thought”—requires the imposition of order, which he finds admirably provided for in Dantean allegory. (Doctoral dissertation, University of Michigan, 1968.)

Toynbee, Paget. *Concise Dictionary of Proper Names and Notable Matters in the Works of Dante*. New York: Phaeton Press, 1968. viii, 568 p. general tables.

Reprint of the 1914 edition (Oxford: Clarendon Press). According to Toynbee’s preface, the articles of the original Dante dictionary (1898) “have been carefully revised and . . . brought up to date throughout. A certain number of new articles have been added, comprising the names of persons and places mentioned in the *tenzone*, or poetical correspondence, between Dante and Forese Donati . . . and in the Latin poems addressed to Dante by Giovanni Del Virgilio.” The concise Dante dictionary was designed as a convenient handbook and companion to the Oxford edition (Moore) of Dante’s works.

Toynbee, Paget. *Dante Alighieri, 1265-1321: His Life and Works*. Edited with an Introduction, Notes, and Bibliography by **Charles S. Singleton**. Gloucester, Mass.: Peter Smith, Publisher, 1968. xxiii, 316 p. illus.

This revised edition (from the fourth edition, 1910) first appeared in paperback in 1965 (New York: Harper and Row, “Harper Torchbooks”). (See *Dante Studies*, LXXXIV, 103.)

Toynbee, Paget. *A Dictionary of Proper Names and Notable Matters in the Works of Dante.* Revised by **Charles S. Singleton.** Oxford: At the Clarendon Press, 1968. xxv, 722 p. illus., tables, plates, maps.

This standard reference work has been thoroughly revised from the original edition of 1898 (Oxford: Clarendon Press). The present edition has been prepared in the light of over sixty years of Dante scholarship and all references to, and quotations from, Dante's works are now based on the critical edition of the *Opere di Dante* of the Società Dantesca Italiana (Firenze, 1921 and 1960). Added features are a general bibliography and maps of Italy, Tuscany, and Florence.

Triolo, Alfred A. "'Matta Bestialità' in Dante's *Inferno*: Theory and Image." In *Traditio*, XXIV, 247-292.

In this probing study, the author takes issue with the established consensus among commentators regarding the category of "matta bestialità" and, construing the references to *malizia* in *Inf.* XI, 22 and 82, as coextensive, he closely examines the background in Aristotle, St. Thomas, and others. Rejecting its association with violence (Circle 7), Professor Triolo identifies bestial malice with the last, or ninth, circle, where it is manifested as excessive malice and supported in turn by the very imagery of excess. He contends "that 'matta bestialità' is simultaneously a distinct category or disposition *and* the expression of an ulterior form of malice." Bestiality is related to injustice and also to *iniuria* in the *civic* framework of Aristotle's polis. Delineating in the *Inferno* a gradation of bestiality and of the virtues violated, the author points out an inverse gradation in the animal-form of the guardians as human bestiality increases. The giants are especially significant, because "the connection and interpretation of demon, giant, and damned human is very evident in several passages of the Old Testament and in medieval commentaries." Organized cosmopolitically as the reverse image of God's city for the pilgrim to experience, the *Inferno* presents "matta bestialità" as the lowest range of the "human capability for going toward and merging with the Satanic in a continuous ontological order, conceived as a historical sacro-political entity." Thus, against the usually accepted pattern (I. Incontinence, II. Violence—Circle 7, and III. Fraud simple and complex—Circles 8 and 9), the author submits a new tripartite division of *Inferno*: I. Incontinence—above Styx—guardians are animals; II. Malicious violence and simple fraud—Circles 7 and 8—guardians have human head and animal body; and III. Bestial malice (fraud complex, treachery)—Circle 9—guardians have human form. The Ugolino episode, for example, is read as Aristotelian tragedy and construed to reflect excessive punishment (viz. Ruggieri's condemning the innocent to the tower too). The idea of excess, moreover, is borne out by the imagery, behavior, geography, and demography of the infernal pit. In a closing section, Professor Triolo outlines the traditional or "processional" link between pride and *matta bestialità* through *avaritia-cupiditas*, or excessive turning toward earthly goods. The "offspring" of avarice (*filiae avaritiae*), Thomistically understood in terms of *vis* and *dolus*, with the vices resembling prudence or the vices of false prudence (*astutia, dolus, fraus*) in a gradation from the general to the particular, provide the pattern fleshed out poetically in Dante's *Inferno*.

Valesio, Paolo. "Vocabulorum constructio." In *Studi Danteschi*, XLV, 167-177.

Noting that his study, co-authored with Roman Jakobson, "*Vocabulorum constructio in Dante's Sonnet Se vedi li occhi miei*" (in *Studi Danteschi*, XLIII [1966], 7-33; see *Dante Studies*, LXXXV, 105-106) has met with an exceptionally hypercritical, polemical attack by Bruno Porcelli ("Per un esempio d'analisi strutturale," in *Problemi*, VII, 310-314), Professor Valesio selects a number of points for detailed answer and clarification, stressing a gross lack of informed understanding on the part of their critic.

Vergani, Gian Angelo. "Lo studio di Dante negli Stati Uniti d'America." In *Filologia e letteratura* (Napoli), XIV, Fasc. III, No. 55 (1968), 225-232.

Brief historical sketch of Dante studies in the United States, citing particularly the work of more recent scholars.

Wentersdorf, Karl P. "Wallace Stevens, Dante Alighieri and the Emperor." In *Twentieth Century Literature*, XIII (1968), 197-204.

Finds Dantean echoes in three poems of Stevens and suggests Dante's Satan encased in ice as the source of Stevens' image of the emperor in "The Emperor of Ice Cream," thus combining the notion of evil with latter-day materialism.

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Rocco Montano, in *Umanesimo*, II, no. 1-2 (marzo-giugno 1968), 139-143.

Dante. *Dantis Alagherii Epistolae*. Edited by **Paget Toynbee** and **Colin Hardie**. Second edition. Oxford: Oxford University Press, 1967. (See *Dante Studies*, LXXXVI, 154.) Reviewed by:

J. A. Scott, in *Modern Language Review*, LXIII (1968), 489-490.

Dante. *Dante's Inferno*. Bilingual edition. With translations broadcast in the BBC Third Programme. Edited by Terence Tiller. New York: Schocken Books, 1967. Also, London: British Broadcasting Corporation, 1966. (See *Dante Studies*, LXXXVI, 137-138.) Reviewed by:

D. G. Rees, in *Italian Studies*, XXII, 119-121.

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Aldo D. Scaglione, in *Romance Philology*, XXII (1968), 124.

Baron, Hans. *The Crisis of the Early Italian Renaissance: Civic Humanism and Republican Liberty in an Age of Classicism and Tyranny.* Revised one-volume edition, with an epilogue. Princeton, NJ.: Princeton University Press, 1966. Includes important references to Dante. (See *Dante Studies*, LXXXV, 97 and 114.) Reviewed by:

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John Mahoney, in *Italica*, XLV (Sept.), 384-385.

Branca, Vittore, and Ettore Caccia, eds. *Dante nel mondo.* Raccolta di studi promossa dall'Associazione Internazionale per gli Studi di Lingua e di Letteratura Italiana . . . Firenze: Olschki, 1965. (Comitato Nazionale per le Celebrazioni del VII Centenario della Nascita di Dante. Vol. III.) Reviewed by:

J. Chesley Mathews, in *Italica*, XLV (1968); 264-271.

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Caretti, Lanfranco. *Il canto V dell'Inferno.* Firenze: Le Monnier, 1967. 38 p. Reviewed by:

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Singleton, "Campi semantici dei canti XII dell'*Inferno* e XIII del *Purgatorio*," pp. 11-22.
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