American Dante Bibliography for 1974

Anthony L. Pellegrini

This bibliography is intended to include the Dante translations published in this country in 1974 and all Dante studies and reviews published in 1974 that are in any sense American. The latter criterion is construed to include foreign reviews of American publications pertaining to Dante.

Editions


First complete edition of the last known early commentary now remaining in manuscript. The text is transcribed from the principal manuscript at Chantilly, Musée Condé, MS 597 (1424)-the presentation copy prepared for Lucano Spinola—and controlled with the only other complete manuscript, British Museum, Additional Ms 31918, which was copied from the Chantilly manuscript. The commentary comes with a preface (p. xiii-lxi), in sections on Description of Manuscripts, Dating of the Commentary, History of the Project, and Glossary of Variants. Of special interest is the text of the Inferno quoted by Guido in the course of his commentary.

Translations


The well-known translation (1890), here reprinted without notes, is preceded by a critical introduction (see below, under Studies).


The representative selection includes ten poems from the Vita Nuova, the three canzoni of the Convivio, and seventeen pieces from the Rime, including poems of correspondence and three of the rime petrose. There is a brief introduction (pp. xvii-xxxiii) on early Italian poetry, and the section of poems by Dante is preceded, as with the other poets represented, by a short introductory note.
Studies


Analyzes the Ciardi and Sayers versions of Dante’s *Comedy* as examples of the “critical” or interpretive school of translating. Using the Ulysses canto as sample, the author praises Ciardi and Sayers for their revisionist emphasis (against Victorian literalism) on close attention to Dante’s language and effective interpretation of it in modern English idiom “to show where the treasure lies,” but criticizes the results for lack of delicacy and dignity and for serious distortions of the original text.


Cites a number of Dantean echoes, parallels, and possible influences in Cervantes’ *Don Quijote*, which have hitherto gone unnoticed. The first part appeared earlier as “Elementos dantescos del Quijote,” in *Anales Cervantinos*, IX (1961-62), 1-28.


Examines the long opening simile of *Inferno* XXIV and, contrary to many critics who have found these verses unimportant, inappropriate, or even incongruous, interprets them meaningfully both in the immediate and in the larger context of the poem. Associating the passage in style and atmosphere with the *rime petrose*, the author sees reflected here a spirit of isolation and stagnation which suggests the possibility of a similar paralysis in the wayfarer and in the poet at this particular juncture of the poetic journey if he should lose Virgil’s guidance and inspiration. But while these verses represent a partial and momentary break in continuity, so that the first fifteen verses tend to stand alone as a discrete lyrical unit, or pastoral interlude, there are passages in Ristoro d’Arezzo’s *Composizione del mondo* and Rabanus Maurus’ *De Universo* which support the significance of the villanello as a work figure of limited perception and the frost as a symbol of present tribulation and thus re-inforce the actual association of the simile to the overall poetic context. On Umberto Cosmo’s suggestion that this prolix image is essentially a time structure combining phases of “before” and “after,” the author stresses change and impermanence as the underlying theme, which relates directly to the dramatic metamorphosis of the thieves encountered soon after. The opening simile and other references of impermanence expressed in meteorological terms later in the canto can be contrasted with the perfectly stabilized climate of the Earthly Paradise at the top of Purgatory. Finally, verses 20-21 of *Inferno* XXIV are seen to link this canto with Canto II, thus integrating the villanello simile with the broad perspective of the whole journey.

Accepting the much argued distinction between Dante-Poet and Dante-Pilgrim, the author endeavors to define exactly the nature of the latter as protagonist participating in the action throughout the *Comedy*. Even Dante’s role as Pilgrim is dual, that is, as one and every man sharing a common nature with Adam, who transmitted the flaw of sinfulness to all men. Thus, as protagonist Dante is seen to participate in the sins portrayed in the *Inferno* because as Everyman of flawed nature, he is capable of having committed them. By keeping Dante-Poet and Dante-Pilgrim consistently distinct, it is possible to understand the otherwise ambiguous reactions towards sinners like Francesca, Filippo Argenti, Brunetto Latini, etc., for what they are: mimetic responses of the Pilgrim to the particular atmosphere of each circle of sin and symbolical participation in those sins. Although the Pilgrim’s role is correlated throughout the poem’s structure, the author concludes with a single example from the *Inferno*: Dante’s participation in the *vilîa* of non-commitment of the *ignavi* (Canto III) by hesitating in his own commitment to the journey with Virgil (Canto II).


Reprint of the 1901 edition (Yale Studies in English, 10; New York: H. Holt and Company). The work includes “The Embassy to Venice” (pp. 97-100), a passage from the life of Dante by Filippo Villani. For other reprints in 1963 and 1968, see *82nd Report*, 49, and *Dante Studies*, LXXXVII, 155.


Review-article on Patrick Boyde, *Dante’s Style in His Lyric Poetry* (Cambridge, England: Cambridge University Press, 1971), which is extolled here as much for its theoretical discussion of statistical stylistics in criticism as for the practical results of such a statistical analysis of Dante’s lyric poetry. (For other reviews of Boyde’s work, see *Dante Studies*, XCI, 180 and 194 and see below, under Reviews.)

Burton, David H. “A President as a Literary Critic.” In *Four Quarters*, XXII, No. 3 (Spring 1974), 17-25.

Includes a discussion of Theodore Roosevelt’s essay, “Dante and the Bowery” (*The Outlook*, 26 August 1911), which shows an appreciation of Dante’s use of the contemporary scene, favored by the president-litterateur despite his generally conventional persuasion, as a sound literary principle for illustrating the “eternal qualities.”

Meditates on the reference to Monteriggioni in Inferno XXXI, 40-41, as a tower-image of comparison conveying the pilgrim’s initial perception of the giants ringing the pit of Hell. The author stresses that this erroneous though suggestive initial perception stays with Dante so poignantly that it determines the recurrence of tower imagery in various ways throughout the canto and even prefigures the most gigantic Lucifer himself. Moreover, with Monteriggioni are associated in Dante’s psyche not only tower images but also political implications of evil. This is but one of many instances in the Commedia where things that made a deep impression on Dante in the real world serve as expressive devices for translating into palpable terms the extraordinary, enormous, incredible things encountered on the poetic journey. Since the figures of Dante-poet and Dante-protagonist frequently overlap, it is natural for experiences and associations of earthly reality of the one to be transformed as perceptual determinants to the other, who thus speaks with the lips of the poet.


Reprint of the well-known work. The historical introduction includes a discussion of Dante’s relationship to the Troubadours.


Agrees with Beryl Smalley in questioning Hans Baron’s affirmation that Petrarch’s rediscovery of pre-imperial Rome effected a break with medieval thought and in pointing out that in fact there was a favorable awareness of republican Rome even before Petrarch. With respect to the considerable wave of enthusiasm for the Roman Republic around 1300, the author examines historical and political ideas in the works of Brunetto Latini, Remigio de’ Girolami, Dante, and Ptolemy of Lucca, noting the earlier sources of influence, mutual relationships, similarities, differences, and varying motivations among them. Dante, for example, can be seen, along with Remigio, to be republican in his political theory by his concern for the res publica, even while he accepted the Empire as providentially ordained for the preparation of Christ’s coming. However, from the standpoint of historical and political theory, Ptolemy “was the first self-conscious medieval republican,” although he differed with, say, Dante over the hierocratic primacy of Pope over Emperor. Despite the common starting point of Remigio, Dante, and Ptolemy in Augustine’s De civitate Dei V, 18, for their appreciation of Republican heroes, their classical sources, historical views, and motivations were different and one cannot speak of their constituting a unified republican “school” or of their directly determining the course of Humanist and Renaissance thought on the subject.

Rejecting Charles Singleton’s reading of the *Vita Nuova*, based on the Christian context and centred analogically on the Christological role of Beatrice, the author seeks to detach Dante’s figure of Amore and its appearances in the *visioni* from direct cultural forms and construes the figure merely as an embodiment of the “fermento spirituale” in the poet-lover himself. Although Dante makes use of traditional concepts, metaphors, and terminology pertaining to love/Love, he adapts these elements to forge a new mode of expression suited to his own needs and signification for representing his various spiritual states along the way of his passion for Beatrice. In this working out of a new style, the mixture of poetry and prose in the *libello* is seen to mirror the poetic and the reflective aspects of the content. Far from being a god or a person (from the world of courtly love), the figure of Amore is seen by the author as but “il demone dell’animo del poeta.” And as such the figure dynamically represents the process and development of Dante’s personal passion quite beyond the sphere of courtly love and Christian concerns.


Accepting the commonplace that the *Commedia* reflects the pattern of events recorded in the Book of God’s Works (the existent universe) and the Book of God’s Words (the Bible), the author nevertheless contends that many formerly well-known events and activities in God’s Wordly Book which are the figural basis of Dante’s poetic journey in the eternal realm have been overlooked by modern commentators. This book documents many of those “words” in God’s two books, particularly those associated with the Great Circle Pilgrimage taken by devout medieval Christians to the Holy Land and back to Rome. Contents: Introduction; (1) Pilgrimage in the Source Book of the World; (2) Invention from the Book of the World; (3) Three Typological Modes of Dante’s *Commedia*: Biblical Imitation, Internal Recurrence, and Wordly Imitation; (4) Invention from the Book of God’s Words; (5) Through Shadowy Realms of the Living; Index. The work is furnished with thirty-five illustrations. Portions of these chapters represent revisions of three previously published articles: “Pilgrim Text Models for Dante’s *Purgatorio*,” in *Studies in Philology*, LXVI (1969), 1-24; “The Pilgrim Texts and Dante’s Three Beasts: *Inferno* I,” in *Italica*, XLVI (1969), 233-241; “Patterns of Earthly Pilgrimage in Dante’s *Commedia*: Palmers. Romers, and the Great Circle Journey,” in *Romance Philology* XXIV (1970), 239-258. (See Dante Studies, LXXXVIII, 182, and LXXXIX, 111.)


Discusses various recent interpretations, especially by G. Padoan and F. Forti, and seeks to resolve certain lingering questions on the Ulysses episode. The author insists the canto can not and must not be read in isolation, stressing that it is structurally and organically relatable to the larger context of the poem. Other questions are clarified by establishing certain distinctions in so complex a figure as Ulysses. The Greek hero met his downfall in the last voyage for exceeding a limit (the Pillars of Hercules), but he is condemned to Dante’s Hell for previous acts of fraudulent counsel. This dual aspect of Ulysses, furthermore explains Dante’s ambivalent attitude-admiration for Ulysses’ pursuing the ideals of “virtute e canoscenza” and condemnation of the hero to Hell. Also, in Ulysses’ very account of his last voyage to Dante is found a
continuation of his misuse of eloquence for fraud, since he dwells only on the positive, noble aspects of his last act, while omitting the less savory details, just as he did in persuading his companions to embark on the “folle volo.” Consistent with other sinners in Hell, Ulysses persists in his nature of exploiting his abilities and eloquence in order to influence Dante’s judgment of him. The author suggestively points out the parallelism between Ulysses’ general speech to Dante and his orazione to his companions. To explain the violent end conceived by Dante for Ulysses here, she cites again the dual aspect of the figure: the violent end of his last voyage is the earthly punishment for exceeding the limits represented by the Pillars on the one hand, his ultraterrestrial punishment in Dante’s Hell is for his act of fraudulent counsel on the other. As for Dante’s own ambivalent reaction, his pietà is not compassion, but simply “turbamento.” The Christian poet does not admire sin, but he can appreciate the power of Ulysses (e.g., his orazione) which was good in itself, had it not degenerated to sinful instrument of abuse (e.g., fraudulent counsel).


Reprint of the 1929 edition (“Poets on the Poets,” No. 2; London Faber and Faber). The self-styled amateur Dante scholar, who did so much to enhance the interest in Dante in the English-speaking world, cast this well-known essay in three parts: I. A Reading of the *Inferno*; II. A Reading of the *Purgatorio* and the *Paradiso*; and III. A Reading of the *Vita Nuova*.


Contains an essay on “Dante and Shelley’s *Adonais*” (pp. 87-99), reprinted from *Bucknell Review*, xv (1967), 11-21 (see *Dante Studies*, LXXXVI, 143-144).


Points out several verbal and structural parallels between “Kubla Khan” and the *Inferno*, suggesting a deep unconscious Dantean influence upon Coleridge’s composition of this poem generally considered a fragment but here deemed a complete and successfully realized work with the same moral judgment applied by Dante in the original that Coleridge emulated.


Examines what he perceives to be Beatrice’s nine appearances to Dante in the *Vita Nuova*—six in actuality, one in dream, two in fantasy—and the accompanying terminology used by Dante.
in each mode of her apparition. Treated separately is the poet’s special vision of Beatrice in the *mirabile visione* at the end of the work, which Professor Hollander relates to the Pauline *raptus*, or mystical Vision, of 2 Corinthians 12. He further notes the Pauline context (2 Cor. 12:1 and 2 Tim. 2:15) of Dante’s use of *visione* and *trattare*. He submits that the context of Dante’s *raptus Pauli* must come from John’s Apocalypse (Rev. 7:9-17), which is the basis also for Dante’s vision of Beatrice in Glory in *Paradiso* XXXI, 70-93. The final vision of her in the *libello* is therefore really primal and so different from the other nine as to be set aside as epilogue, with a return to the Present tense. Only thus can Dante show his commitment to the “new life,” and so “the *incipit* of the *Vita Nuova* is the unvoiced explicit as well.”


Review-article on Aldo Vallone, *Dante* (Milano: Vallardi, 1971) applauding the work as a synthetic treatment of the multifarious aspects of Dante and his works, the many different problems pertaining thereto, and the various critical interpretations that have appeared across the centuries. At the same time, certain shortcomings of the work are reviewed, with the suggestion that the author might have offered new solutions to some critical problems relating to Dante by considering more recent approaches from outside Italy.


Brings certain external documents, Scriptural and exegetical, to bear upon cryptic passages and cruxes in *Purgatorio* XXXII and XXXIII and offers readings and interpretations of them. The treatment includes a summary of the author’s previous construction of the DXV riddle (Purg. XXXIII, 31 ff.)—in terms of the monogram (capital V and D joined by a cross) of the *Vere dignum*—as Christ’s second coming and thus as an allusion to a time very late in the ages of the Church and in human history. Explications of further passages are offered in this article: e.g., correspondences of sections of these two cantos allegorically to the seven ages of the Church.
(status ecclesiae); the Griffon representing Christ, the Deus-homo; the tree representing the desiccated Tree of Knowledge of Good and Evil and, by extension, fallen human nature itself (i.e., deprived of original justice); the renewal of the tree as re-justification through Christ; mythological images of Ovidian echo and their relationship to the larger theme of Fall and Redemption, suggesting Dante as representative of Christian mankind and the parallel pattern of mankind afflicted by the Fall and rescued by Christ; the restored tree suggesting the fruitful appletree that was Christ in contrast to the desiccated tree signifying fallen human nature. What emerges from this elaborate pattern of allusions in these two cantos, Professor Kaske suggests, is an extended figurative elaboration of the spiritual regeneration of mankind through the Atonement. All this celebration of the beginning of Christianity is an accurate prelude to the allegory of the seven ages of the Church, beginning a few lines later. Whereas the mystical procession of Sacred Scripture in Purgatorio XXIX can be construed to represent “history” as it exists in the mind of God, the chronological pattern contained in Cantos XXXII-XXXIII can be seen to represent history as it evolves in the material universe.

King, Martha. “Ut Musica Poesis: The Effect of Music on Italian Poetics in the Cinquecento.” In Italian Quarterly, XVIII, No. 70 (Fall 1974), 49-62.

Cites the De vulgari eloquentia as the first work of an important Italian poet to deal with the mechanics of poetry, to which Dante applied the terminology of music as an analogous science (especially in the case of the noblest lyric form, canzone), and points out that later music theorists used the same terms as Dante, as did the poet-critic Tasso in his own theorizing on the canzone, except that he added the notion of consonanza and the further expectation that the lyric be sung, thus substantiating the motto, ut musica poesis, to illustrate the close association of poetry and music in the Cinquecento.


Relates the pattern of highly refined visual and verbal images of giant and tower informing Inferno XXXI to various similar images in the Inferno signifying pride brought low and immobilized and to further aspects of the Comedy as a whole, structurally, morally, and aesthetically. In Inferno XXXI itself, the verbal metaphor of confused speech and its visual correlative, tower, are centred on the human figure of Nimrod, who caused the confusion of tongues (Babel) and, according to Augustine, founded Babylon. Paralleling the pilgrim’s growth as he journeys through the three realms, achieving the recognition of evil, discernment of the good, and contemplation of the divine, respectively, is a transmutation of allusions to Nimrod in each of the three cantiche: from the historical figure of the proud, confused architect of the Tower of Babel in the Inferno to the moral example of superbia laid low in the Purgatorio, to the example of the vanity of great human designs in relation to God’s plan in the Paradiso—or in terms of larger significance, “to the allegorical victory of the true eternal kingdom over the infernal city of Babylon, and to the triumph of communicability over confusion.”

Elaborating on the interpretations of Freccero, Thompson, Nardi, and Damon, the author links the figure of the shipwrecked swimmer in the prologue scene with the Elijah figure and Ulysses in *Inferno* XXVI, underscoring the structural centrality of the latter episode to the whole *Commedia*. Specifically, in the opening conversion scene Dante-poet is identified with Dante-pilgrim, and later the figure of Elijah ascending with divine grace is related contrastively to that of the fallen Ulysses deprived of grace on an analogy with Adam and Lucifer. Taking the *Commedia* as the poet’s palinode and rectification of his earlier mode of thought represented by the *Convivio* and *Monarchia*, the author holds that the two similes in question reflect the poet’s own moral and intellectual failure of misconceiving the function of philosophy and his eventual conversion at the brink of perdition, in contrast to the fate of Ulysses, representing the pursuit of natural philosophy without the wisdom of Christ and symbolizing man’s inability to reach the Earthly Paradise (and Salvation) without the grace of God. Dante himself resembles Ulysses in his original pursuit of natural philosophy without theology as the way to truth and happiness; and Elijah and Ulysses are similar in attempting to ascend to heaven, with the crucial difference that one succeeded with the grace of God while the other failed without the grace. In sum, the shipwrecked swimmer and Ulysses represent stages in the pilgrim’s (and Dante’s) experience.


Reviews certain allusions relating Beatrice to Christ in the *Vita Nuova* and suggests that Dante may have had in mind John 20:19-31, where the resurrected Christ breathes the Holy Spirit to the Disciples. By making Beatrice analogous to Christ and alluding to this Scriptural passage, the poet raises the sweet spirit of love emanating from Beatrice’s lips from an earthly to a heavenly love, thus elevating her inspiration to a divine level. And the poet-lover’s sigh is correspondingly transformed into a spiritual entity capable of transcending earthly limitations, as we see expressed in the final sonnet, *Oltre la spera* (XLI).


Reprint of the 1874 edition (London: Provost). This general work as originally published in 1871.


Uses elements of quantitative psychoanalysis and depth psychology to examine regression-progression patterns in Dante’s *Comedy* in terms of movement from secondary process (abstract, logical, Conscious etc.) to primary process (concrete, sensation, unconscious, etc.) thought. With the help of the “Regressive Imagery Dictionary and other indices as well as computer-assisted statistical analysis for translating Dante’s imagery into the psychoanalytical language of regression, the fluctuating pattern of imagery according to secondary and primary process is determined among the three *cantiche* and also among the three main characters. In addition, for
explaining changes in word choice across the cantiche the moral metaphor, but across cantos within each cantica the regression metaphor, is found more useful.


Contains a chapter on “The Comedy of Dante’s Comedy” (pp 163-183) and some further reference to Dante, offering a reading of the poem from the standpoint of the new ecological philosophy Seeking to identify patterns within human art and thought consistent with a diverse and stable natural ecology and finding that our survival must be based on the comic mode with its emphasis on continual and flexible adaptation to the given environmental conditions, the author considers the *Commedia* as a comprehensive ecological vision in its recognition and acceptance of cosmic diversity. “But the poem is also comic in the sense used throughout this book: it is an image of human adaptation to the world and acceptance of its given condition without escape, rebellion, or egotistic insistence upon human centrality.” Suggestive parallels are drawn between Dante’s *Inferno* and the predicament man has created for himself in the world, and between the *Purgatorio* and *Paradiso* and the better order envisioned as possible by the new ecologists. Portions of this book were pre-printed in the *North American Review*—for Dante, see “The Comedy of Survival,” in Vol. CCVII, No. 2 (Summer 1972), 11-17 (p. 17).


Presents studies of cantos “that have provoked the greatest interest in my students.”

Contents: Introduction; I. A Lesson in Lust; II. Behold Francesca Who Speaks So Well; III. From Measurement to Meaning: Simony; IV. At the Gates of Dis; V. In the Valley of the Princess; VI. The “Sweet New Style” That I Hear; Notes. The studies deal with *Inferno* V, V bis, XIX, VIII-IX, *Purgatorio* VI-VIII, and XXIV respectively. Of particular relevance to the title of the volume, chapters IV and V deal specifically with the climactic event in *Inferno* IX (coming of the heavenly messenger) and the parallel event in *Purgatorio* VIII (coming of the two angels) as figuring the First and second Comings of Christ—with Beatrice’s appearance in Canto XXX representing Christ’s Third Coming on Judgment Day. (On this general Advent pattern in the poem, see also his previous study, “Advent at the Gates,” in *Poetic Theory/Poetic Practice*, Papers of the Midwest Modern Language Association, No. I[1969], pp. 85-93 [see Dante Studies, LXXXVIII, 189].) Chapter VI offers a new interpretation of “dolce stil novo” in terms of spiritual growth by “an escape from self into Love” (p. 128). These studies are printed here for the first time except for chapter III, the material of which was published in an earlier form as “E questo sia suggel ch’ogn’uomo sganni (*Inferno* XIX, 21),” in *Italica*, XLII (1964), 134-138 (see 83rd Report, 56). The accompanying four half-tone illustrations are reproduced from illuminations by Guglielmo Giraldi (Vat. Ms Urbino Latino 365) and others (Vat. Ms Latino 4776).


A personalized meditation on Dante’s achievement in the *Divine Comedy*, stressing that the poem is to be read with the mind’s, not the body’s, eye; that Dante’s universe is one of
completeness and plenitude understood fully by him, as ours by us can never be; that Dante’s deeply typological habit of mind combines with his vast allusive learning to produce correspondences and resonances harmonized in a unity that touches the sense of pure poetry.


Following Charles Singleton’s general reading of the Vita Nuova, the author examines the series of visions and revelations of love, particularly in chapters III and XII, as an analogue of the modi visionum defined by Richard of St. Victor. She thereby finds confirmation of the prophetic nature of the visions, which comment on the poet-lover’s history and lead up to the final revelation of beatitude. The graded series of “sights” marking the way from human nature to divine vision and love are supported by parallels in Richard’s treatises such as “In Apocalypsim,” “De IV Gradibus violentae charitatis,” and “Benjamin Major,” as well as in representations of the Pietà in contemporary devotional iconography and in Mechtilde of Magdeburg’s meditation on personal participation in Christ’s suffering and death. Thus, Professor Nolan submits that Love’s enigmatic apparitions in chapters III and XII, with the cruxes of the eating of the heart, the circle image, and the command to abandon simulacra, are meaningfully resolved when considered spiritualiter. Incidentally, the imaginazione of chapter IX is seen as a parallel of the prophet Daniel’s vision along the Tigris. Dante’s final vision in chapter XLII, construed anagogically in Richard of St Victor’s terms, completes the movement from the previous imaginative apparitions, or simulacra of Truth, to a fully spiritual vision, a seeing of Beatrice in pure contemplation.


With brief analyses.


Touches on the semantic ambiguity, positive and negative, of the epithet “petra” in Dante’s rime petrose, cites the two exempla of victorious and vanquished lovers which emerge from the lyric tradition of courtly love, and contends that, since Dante is not to be counted among the vanquished, his petrosa poems stand as an exceptional part of his lyric poetry. At the same time, the rime petrose represent a remarkable achievement which contributed significantly to the subsequent tradition of noble “philostratic” poetry, with Petrarch its loftiest exponent. For these poems represent the first direct transposition of the noblest, most refined elements of Provencal poetry into non-local, lofty idiom; they are the first amorous canzoni in which the protagonist presents himself, not divided into soul, heart, spirits, etc., in a situation of conflict, but a organically whole person; and as the most interesting innovation for later poets is Dante’s introduction, rare in troubadour poetry and unique in his own, of a name drawn directly from the classical world, specifically in Così nel mio parlar (“con quella spada ond’elli ancise Dido”). According to the author, this use of the Virgilian “emblem” in the most sensual of the petrosa poems has particular artistic importance later (cf. its wide application in Petrarch’s Canzoniere). The author shows, further, the multiple aptness of the Dido-sword-Love allusion, both direct and
indirect, parallel and inverse- But in a most profound way Dante has with the Dido allusion built a “moral dimension” into this petrosa poem. Dido’s sin went beyond lust: by her infidelity to the ashes of Sicheus, she rebelled against Jove who imposes his divine order upon the world. In like manner, the theme of amorous passion in the four rime petrose is felt as a corruption or “disharmony” between the lover and the world. The fundamental disharmony is re-inforced symbolically on the formal level by the harsh rhymes, the antithetical “descriptio temporis,” and the battle of love itself. The poems, moreover, say more about the lover than the beloved. Past attempts at allegorical interpretation of these poems based on the view of a perverse or corrupt lady (=e.g., the corrupt Church) were mistaken, because the poetic Petra stands on the side of chastity and virtue against the advances of the poet-lover as an exemplum of corrupt love.


Examines instances of the petrosa theme in various poems of the Canzoniere, particularly the central stanza of Lasso me, ch’i’ non so in qual parte pieghi (Canz., LXX), where Petrarch quotes the opening verse of Dante’s Così nel mio parlar. Although the poet of Laura was not one to recall his maestri, the author notes this extraordinary exception and other instances where Petrarch does pay tribute very indirectly to Dante.


Contains Dante’s De vulgari eloquentia (see above, under Translations), preceded by an introduction (pp. 405-412) in which Dante’s ideas in the treatise are considered of enduring value, so as to rank it with the great classical and modern critical essays.


Contains a chapter on the Divine Comedy (pp. 106-158) and occasional reference to Dante passim. An excerpted version of this chapter was pre-printed as “Thoughts on Dante,” in Michigan Quarterly Review, XII (1973), 205-214. (See Dante Studies, XCII, 194-195)


Examines a number of similes, allusions, and concepts from ancient mythology synthesized by Dante with a Scriptural or exegetic concept, particularly as channeled through Macrobius, and more especially Servius in his commentary on Virgil’s works. The awareness of these traces of Servius, along with Macrobius and Probus, helps to assess Dante’s poetic achievement and/or enrich his meaning in an increasing number of passages in the Commedia. Dante’s figure of the griffon and its context come in for extended discussion and comment by Professor von Richthofen.

Includes discussion of Dantean parallels in T. S. Eliot’s *Four Quartets*, particularly in “The Dry Salvages,” where the archetypal journey metaphor dominates the structure.


Presents an historical-critical assessment of Vincenzo Gramigna (c. 1580-1627), who particularly in his *Della variatione della volgar lingua* and *Paragone tra il valore degli antichi e dei moderni* represents an exceptional position by appreciating and defending Dante against the general hostility of the time towards him. Although Gramigna did not create a critical school of subsequent influence, his example has considerable historical interest.


Presents this first volume of analysis in confirmation of two “solutions” achieved in part in his earlier *Prolegomena alla “Divina Commedia”* (1971; see *Dante Studies*, XCI, 191-192), showing Dante’s constant, innovative use of traditional numerology and number symbolism throughout his poetic composition. Here Professor Sarolli focuses in detail upon those major aspects: 1) numbers and numerological symbols in the minor works, and 2) symbols and numerological structure of the *Commedia*. Contents: “Quaestio” introduttiva; “Solutio” prima—Serie numerologica nelle *Opere minori*: I. “Excursus” nella tradizione numerologica; II. *Vita Nuova*; III. *Convivio*; IV. *De Vulgari Eloquentia*; “Solutio” seconda—Simbolica architectoniche e numerologia nella *Divina Commedia*: I. “Compositio” e struttura numerologica; II. Riferimenti numerologici e altri simbolismi numerologici; Appendice: Isidorus Hispalensis, *Liber Numerorum qui in Sacris Scripturis Occurunt*; Rabaunus Maurus, *De Numero da De Universo* [Cap. III]; Hugo de Sancto Victore, *De Numeris Mysticis Sacrae Scripturae da De Scripturis et Scriptoribus Sacris Praenotatianunculae* [Cap. XV]. The study comes with several tables and diagrams.


Thirty-three line poem in free verse invoking Dante who is needed for translating Beatrice and love in the changed times.


Contends that, although echoing Bertran’s works early in the canto, Dante condemns the Provencal poet to a double *contrapassio*, by severing him not only from his head but also from
his works as poet of war and strife. For when Bertran is made to speak directly at the end of the canto, it is only in uncharacteristic tones of lamentation (“O vos omnes” formula of Lamentations 1:12), thus making for a fictionalized Bertran quite different from the historical Bertran. At the same time, Dante the poet here appears himself as the missing Italian poet of arms (cf. De vulg. elog., II, ii, 5), while simultaneously redeeming himself with respect to his own poetic aspirations by turning away from the rhetoric of schism exemplified and punished in the canto.


Analyzes the chanson de geste of Amis et Amiles and finds a whole series of concepts and images suggesting Dante’s assimilation of that work in Inferno XXXIII. Beginning with the chanson’s central action, which is the sacrifice of Amiles’ sons in a situation similarly involving treachery or betrayal with suggestive Christological overtones, the parallels with the Ugolino episode are so cogent as to lend support even to the “interpretazione tecnofagica” of Ugolino’s ambiguous closing line, “Poscia, piú che ’l dolor, pot ’l digiuno” (v. 75).


Examines Inferno XIII structurally and rhetorically according to definition, comparison, and contrast, combined with the classical notatio and energeia, and, specifically in Pier delle Vigne’s three-part speech, according to the rhetorical modes of pathos, ethos, and logos. With an eye to the larger exigencies of the poem and with appropriate variations of syntax and rhythm for each part, the poet has structured Piero’s speech to the Pilgrim, first, to arouse feeling by means of the persuasion of pathos, second, to try and exonerate himself by ethos (though the ploy ironically only confirms his culpability), and, third, to define objectively by logos the condition and punishment of the suicide souls in this circle of Hell. With this rhetorical procedure the poet effectively controls the feeling of sadness aroused in the Pilgrim and in the reader as well.


Doctoral dissertation, New York University, 1973. (The novels explored are: Under the Volcano by Malcolm Lowry, La Chute by Albert Camus, Abel Sánchez by Miguel de Unamuno, Ulysses by James Joyce, and The First Circle by Alexandr Solzhenitzyn.)


Contains ample references to Dante (especially in chapter 4, “The Garment of Doctrine: Imitation and Allegory,” and chapter 5, Image and Idea: Imitation and Allegory”) in a historical and theoretical examination of “the principle of ‘ideal’ presentation—the illustration of abstract universals or class concepts through concrete sensuous particulars—as seen against the
background of changing poetic and rhetorical ideals, varying relationships to classical models and authorities, and altering conceptions of the literary genres and of the rules of poetic imitation.” Dante is found to employ personifications very seldom; rather, he makes use of exemplum and “transumptive” allegory for illustrating virtues and vices. He portrays the moral order of the universe symbolically through its physical order. This topographical representation not only enhances understanding of the poem’s moral purpose, but also provides a measure of mnemonic assistance. Indexed.


Analyzes the Ulysses canto as a whole and finds that the story of the hero’s final voyage, far from standing alone, is effectively anticipated by and organically related to the other components of the canto—the opening invective against Florence, the poet’s comment on his reaction, the two similes introducing the souls wrapped in flames, and the wayfarers’ approach to these sinners. The sequential arrangement of these components and their analogical inter-relationships enhance the unity and focus of the canto, whose subject is really the pilgrim Dante, not Ulysses. For the Pilgrim dramatically exemplifies a conflict of perspective, intellectually and emotionally rendered particularly effective by the heroic nature of the sinner encountered (reflected even in the uplifted style employed by Dante here). The prior components both prepare reader and Pilgrim for the universal perspective of divine justice and condition our reaction to Ulysses’ account of his final voyage, which ends “come Altrui piacque.” The author also relates the images of fire, water, and flight to the overall unity and coherence of the whole canto. Finally, she stresses that the canto’s focus is less on Ulysses than on the tensions created in the Pilgrim as he perceives disparities between the immediate or temporal and the eternal perspectives.

Surette, P. L. “‘Having His Own Mind to Stand by Him.” In Hudson Review, XXVII (Winter 1974-75), 491-510.

Includes references to Dante in this discussion of the Cantos and their development, which Pound had claimed (in 1944) were modeled on the comic structure of the Commedia, although even in their now presumed final form they do not accurately fulfill the claim. From the beginning, the Cantos have exhibited a tension between Dante’s dream vision and the quite different Homeric sea journey. In the Pisan Cantos, Pound was thwarted in his attempt to reformulate the poem as a “Dantescan subjective lyric” and shift from the Homeric model to the Dantescan with a happy ending.

Tankersley, Sue Anne. “Misinterpretations of Dante’s Inferno by Three Early Manuscript Illuminators.” In Dissertation Abstracts International XXXV (1974), 2302A.

Doctoral dissertation, Indiana University, 1974. (On three North Italian illuminated manuscripts: Vatican 4776 of c. 1390, Pluteo 40.1 of 1456, and Vatican 365 of c. 1480, in which the illuminations are frequently in conflict with the text.)

Elaborates more fully on the idea, expressed in an earlier essay on “Figure and Allegory in the Commedia” (Dante Studies, XC [1972]), that Dante’s way of writing is based on the literary tradition rather than theological allegory of Biblical exegesis. Thus the author demonstrates that the Commedia is creatively modeled on the epic, specifically on ancient and medieval allegorizations of the Odyssey and Aeneid, in which the physical journeys were viewed Platonically as figuring the soul’s progress toward perfection. In the latter part of the book, Thompson relates Dante-protagonist to Ulysses, but transformed as an anti-Aeneas representing Dante’s own spiritual development, which in contrast to the outcome of Ulysses’ experience in Inferno XXVI has a happy outcome in Christian terms. The book is cast as follows: Introduction; Part 1: Three Allegorical Journeys—I. Dante’s Twofold Itinerary, II. Odysseus among the Allegorists, III. Aeneas’s Spiritual Itinerary, IV. Letter and Allegory; Part 2: Ulysses, Aeneas, Dante—V. Ulysses and the Critics VI. Ulysses and Aeneas, VIII. Ulysses and Dante, IX. Aeneas and Dante. For an appraisal of this work, see the review-article by M. M. Chiarenza in the present volume.

Thompson, David. “A Note on Fraudulent Counsel.” In Dante Studies, XCII (1974), 149-152.

Agreeing with Anna Hatcher that the specific sin punished in the Eighth Bolgia is an open question and noting the possible solution by James G. Truscott of “advice to use false promise,” Professor Thompson here submits evidence that Ulysses did not steal the Palladium but that Dante may have construed his having counseled Antenor in his fraudulent activities, hence the verse: “E del Palladio pena vi si porta” (Inf. XXVI, 63). He further suggests that it may be fruitful to consider Ulysses and Guido along with the following group of sinners, the schismatics, and that Guido is used here as one of Dante’s self-corrections from an earlier favorable opinion of him (Convivio IV, xxviii, 8).


Examines the profound and complex Dantean influence on Pound’s life and works, especially on The Cantos for which the Commedia eventually served as a paradigm. The treatment is arranged in ten chapters: 1. The Rhythms of Two Lives; 2. Lyric Youth: Precision and Personae; 3. The Quest for Aim; 4. Cavalcanti as Mentor; 5. Cavalcanti as Mask; 6. The Middle Phase: Monarchy and Money; 7. Two Views of Hell: The Infernal and the Ephemeral; 8. Pound’s Two Purgatories: The Fictive and the Real; 9. Two Heavens of Light and Love: The Visions of Old Age; 10. On Judging the Judges. Other features include a preface, Some Dante Allusions Not Mentioned in the Text, Notes, Select Bibliography, Index of Names and Ideas, Index of Allusions to Dante’s Comedy, and Index of Allusions to Pound’s Cantos. Three chapters were pre-printed in earlier forms: chapter 5 as “Guido Cavalcanti as a Mask for Ezra Pound,” in PMLA, LXXXIX (March 1974), 332-340 (see below); chapter 8 as “Pound’s Middle Cantos as an Analogue to Dante’s Purgatorio: Purgatories Fictive and Real,” in Italian Quarterly, XVI, No. 64 (Spring 1973), 49-66 (see Dante Studies, XCII, 198); and chapter 9 as “Two Heavens of Light and Love: Paradise to Dante and to Pound,” in Paideuma, II (1973), 175-191 (see below, under Addenda).

While dwelling primarily on Pound’s reading and adaptation of *Donna mi prega*, the article contains reference to Dante, particularly Pound’s perception of Dante’s relationship to Cavalcanti and the different roles these two Italian poets play in his *Cantos*.


Contains three chapters on Dante (pp. 41-72)—Dante in Florence, Dante in Exile, and the *Divina Commedia*—and a chapter on Contemporaries of Dante (pp. 73-79). This revision of the original edition of 1954 (see 73rd Report, 62) includes a new chapter on literary developments since World War II, a map of Italy, a chronological chart, and updated bibliographies.


Examines instances of grammatical anomaly, specifically anacolouthon, in the *Commedia*, noting its use by the poet for deliberate stylistic effect, for example, to convey a moment of gradual perception on the part of the Pilgrim.

Reviews

*La Divina Commedia*. Edited and annotated by C. H. Grandgent; revised by Charles S. Singleton. Cambridge, Mass.: Harvard University Press, 1972 (See *Dante Studies*, XC, 163-164, and XCII, 199.) Reviewed by:


*Dante’s Inferno*. Translated, with notes and commentary by Mark Musa. Bloomington and London: Indiana University Press, 1971. (See *Dante Studies*, XC, 175 and 189, XCII, 180 and 193, and XCII, 199.) Reviewed by:

Bergin, Thomas G. *Invito alla Divina Commedia*. Bari: Adriatica Editrice, 1971. (Biblioteca di filologia romanza, 20.) (See *Dante Studies*, XC, 176.) Reviewed by:


Boyde, Patrick. *Dante’s Style in His Lyric Poetry*. Cambridge: At the University Press, 1971. (See *Dante Studies*, XCI, 180 and 194.) Reviewed by:


Caserta, Ernesto G. *Croce critico letterario (1882-1921)*. Napoli: Giannini 1972. Contains a section on Croce’s interpretation of Dante. Reviewed by:


*Dante Studies*, LXXXVII (1969). Reviewed by:

Marianne Shapiro, in *Romance Philology*, XXVIII (1974), 265-266

*Dante Studies*, LXXXVIII (1970). Reviewed by:


*Dante Studies*, LXXXIX (1971). Reviewed by:


**Aldo D. Scaglione**, in *Romance Philology*, XXVIII (August 1974), 63-64.


