

American Dante Bibliography for 1957

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This bibliography is intended to include the Dante translation published in this country in 1957, and all Dante studies and review published in 1957 that are in any sense American.

Translations

Dante Alighieri. *Purgatory V.* Translated by **John Ciardi.** *Italian Quarterly*, I (Summer, 1957) 2: 3-7.

From his translation of the *Purgatorio* now in progress, Mr. Ciardi offers this preliminary version of Canto V for criticism. Like his translation of the *Inferno*, published in 1954 (See *73rd Report*, 53-54, *74th Report*, 57 and 62, *75th Report*, 30, and see below, under *Reviews* and under *Addenda*, pp. 55-56 and 61), his *Purgatory* is in verse, preserving the original tercet-division, with the first and third verses in approximate rhyme.

Dante Alighieri. *Vita Nuova.* "Emerson's Translation of Dante's *Vita Nuova.*" Edited by **J. C. Mathews.** *Harvard Library Bulletin*, XI (1957): 208-244; 346-362.

Reproduces Emerson's heretofore unpublished translation of the *Vita Nuova* from the original manuscript in Houghton Library. The editor's introduction outlines the circumstances of Emerson's undertaking and describes the manuscript. Eight pages of the handwritten text are reproduced in four facsimile plates.

Dante Alighieri. *La Vita Nuova.* Translated by **Mark Musa.** New Brunswick, N.J.: Rutgers University Press, 1957.

The translation endeavors to be as literal as possible and "to capture in English something of the simplicity and flow of the original." The verse is translated without rhyme, and each poem is followed by the Italian text. There is a foreword of presentation and a translator's note. Also published British edition identical with the American (London, 1957).

Dante Alighieri. "Dante's Canzone I: Sestina to the 'stony' lady, Pietra." Translated by **Irma Brandeis.** *Hudson Review*, IX (1957): 567-568.

Very exact translation of *Al poco giorno e al gran cerchio d'ombra*, using the same rhyme-scheme and rhyme-words (in English) as the original.

Dante Alighieri. *On World-Government, or De Monarchia.* Translated by **H. W. Schneider.** With an Introduction by Dino Bigongiari. Second Revised Edition. New York: The Liberal Arts Press, 1957. "The Little Library of Liberal Arts," 15.

According to the preface, “the translation is not ‘free’ but follows Dante’s text scrupulously.” The translator has supplied headings to Books and Chapters of the text, which is preceded by the translator’s preface, an introduction by Professor Bigongiari focusing on Dante’s fundamental theses, a selected bibliography, and note on the text.

Studies

Erich Auerbach. *Mimesis: The Representation of Reality in Western Literature.* Translated from the German by **W. R. Trask.** Garden City, N.Y.: Doubleday, 1957. “Anchor Books,” A107.

This is a new paperback edition of Auerbach’s well-known work, containing a chapter on “Farinata and Cavalcante” and a chapter on [Boccaccio’s] “Frate Alberto,” which includes an extended comparison of Dante and Boccaccio. The original German edition of *Mimesis* has been extensively reviewed, as has been also the first American edition of Mr. Trask’s translation, published by Princeton University Press in 1953.

J. L. Battista. “A Journey through Sin.” *The Race Institute Pamphlet*, XLIV (July 1957) 2: 1-25.

Contends, against allegorically inclined commentators, whose traditional interpretation makes for confusion and error, that the direction of Dante’s poetic journey through *Inferno* and *Purgatorio* becomes quite clear when considered according to the natural dictates of the “physical” plan of these realms. The author attempts to prove, with the help of four diagrams, (1) that the direction is not Hell-left and Purgatory-right; (2) that there are no “exceptional” right turns; and (3) that the words *right* and *left* have no moral purport. He shows that in Malebolge Dante and Virgil actually reverse direction, and that in Purgatory the direction is to the left.

Samuel Beckett. “Dante and the Lobster.” *Evergreen Review*, I (1957) 1: 24-36.

An amusing short story (by the author of *Waiting for Godot*) inspired by Dante’s Belacqua.

Bernard Berenson. “Imágenes visuales de Dante.” In *Ars* (Buenos Aires), Año XVII, No. 78 (1957): 53-57.

Spanish translation (by Delia E. Checchi) of the previous item. This version was reprinted from *Dante* (Buenos Aires), IV, No. 2 (1954), 1-4.

Erich Berger. “Eine Dantestelle in Thomas Manns *Doktor Faustus*.” *Monatshefte*, XLIX (1957): 212-214.

Documents two Dante passages adapted by Mann in his novel, **Doktor Faustus**: *Purgatorio Doktor Faustus: Purgatorio*, XXII, 67-69, and the *commiato* of *Voi che ’tendendo il intendendo il terzo ciel movete*.

M. W. Bloomfield. "Joachim of Flora: A Critical Survey of his Canon, Teachings, Sources, Biography and Influence." *Traditio*, XIII (1957): 249-311.

Contains a section on Dante (pp. 303-306) and some further mention *passim* in which the author discusses previously documented influences of Joachim on Dante and suggests two more possible Joachimite influences in the *Commedia*. While admitting the points are not uniquely Joachim's, Professor Bloomfield yet feels that (1) Joachim's according of a high position to Saint Bernard influenced Dante's choice of the latter as the highest and final guide in the poem and (2) his emphasis on monasticism as the pattern of heaven and perfection prompted the poet's concept of the "beato chiostro" (e.g., in *Paradiso* XXV; also *Paradiso* III, in Piccarda's speech; and *Purgatorio* XV, 57, and XXVI, 127ff.).

Bernard Bosanquet. *A History of Aesthetic*. New York: Meridian Books, 1957. "The Meridian Library," ML 8.

This is a paperback edition of Bosanquet's well-known work (London, 1892 and 1904; New York, 1932), which contains a chapter (pp. 151-165) on "A Comparison of Dante and Shakespeare in Respect of Some Formal Characteristics." In Dante's case, the author points out, the poet created his own original poetic form for the *Comedy*.

C. T. Davis. *Dante and the Idea of Rome*. Oxford: Clarendon Press, 1957.

Explores Dante's idea of Rome in its multiform aspects, literal and allegorical, but without losing sight of its unitary value; for, the author observes in his introduction, the most remarkable thing about Dante's Rome is how it "united the pagan and Christian cities, and the imperial and papal, in a perfect fusion." The book concludes on the note, that "history is therefore for Dante, as he thought it to be for Virgil, saga and prophecy; and its central theme is the unfolding of God's providence through the instrumentality of Rome." The composition of the work is as follows: a long introduction, including a critical review of the subject as treated by such students as Graf, Solmi, Zingarelli, Nancy Lenkeith, Pietrobono, and Renucci; a major section on "Dante and the Roman Past"; a chapter on "Dante and the Empire"; and a concluding chapter on Dante and the Papal City."

Giorgio Del Vecchio. "Dante as Apostle of World Unity." *Scienza Nuova*, I (1957) 3-4: 41-46.

Reprinted from "Dante as Apostle of World Unity." *Dante Studies*, 73 (1955): 23-30. Professor Del Vecchio (University of Rome) emphasizes that in the *Monarchia* Dante envisioned, beyond particularist entities of city and country, a divinely predicated *universalis civilitas* of all mankind. Necessary for safeguarding the essential bond of brotherhood and peace would be a supreme, unitary authority, or *Imperio*, dedicated to justice and liberty for all.

Francesco De Sanctis. *De Sanctis on Dante*. Essays edited and translated by **Joseph Rossi** and **Alfred Galpin**. Madison: University of Wisconsin Press, 1957.

This is the first available English version of the following seven Dantean essays of De Sanctis: "The Subject of the Divine Comedy," "Character of Dante and His Utopia," "Francesca da Rimini," "Farinata," "Pier delle Vigne," "Ugolino," and "The Divine Comedy: Translation by F. Lamennais." A "Translators' Introduction" locates De Sanctis in his time and traces his development as "the founder of modern Italian literary criticism."

William Ebenstein, ed. *Political Thought in Perspective*. New York: McGraw-Hill Book Company, 1957.

Contains a section (pp. 147-166) focusing on Dante's political thought with a selection reprinted from the chapter on the *De Monarchia* in Etienne Gilson's *Dante the Philosopher* (London, Sheed and Ward, 1948). The selection is prefaced by a brief introduction.

J. V. Falconieri. "Il Saggio di T. S. Eliot su Dante." *Italica*, XXXIV (1957): 75-80.

While recognizing the inestimable value of Eliot's essay on Dante, the author criticizes certain of Eliot's statements concerning Dante's Satan, the treatment of Brutus and Cassius, and the last canto of *Inferno*, which are obviously considered out of their historical and/or textual context.

Francis Fergusson. "The Human Image." *Kenyon Review*, XIX (1957): 1-14.

Contains a glowing page on the unique historic value of Dante as the supreme example of "the understanding of literature as both temporal and perennial, both local and universal," through a method rooted in analogy. (This essay also serves as preface in the following item.)

Francis Fergusson. *The Human Image in Dramatic Literature: Essays*. Garden City, N.Y.: Doubleday, 1957. "A Doubleday Anchor Original," A 124.

Contains (1) the preceding item as preface and, also pertaining in some respect to Dante, (2) an essay on "'Myth' and the Literary Scruple," originally published in *Sewanee Review*, LXIV (1956), 171-185, and in Italian translation in *Delta* (Naples), N. S., No. 9 (1956), 7-16, and (3) a review essay, "Two perspectives on European Literature"—E. R. Curtius, *European Literature and the Latin Middle Ages* and Erich Auerbach, *Mimesis*, originally published in *Hudson Review*, VII (1954), 119-127. (For the last two, see *75th Report*, 21-22, and *74th Report*, 62, respectively.)

Robert Fitzgerald. "The Style that Does Honor." *Litterature Moderne*, VII (1957): 397-401.

Defining classic art in terms of right ordering, with "style" and "effect" as functions of over-all construction as well as local elements, the author considers Dante along with Sophocles and Virgil as the supreme examples of classic art in Italian, Greek, and Latin poetry, respectively.

J. G. Fucilla. "Annual Bibliography for 1956. Italian Language and Literature." *PMLA*, LXXII (April 1957) 2: 299-313.

Contains a substantial list of selected Dante studies published both here and abroad, pp. 302-303.

Valentine Giamatti. *Dante Illustrated*. A listing of illustrated editions of the *Divine Comedy* and illustrated books on Dante. Also music, photographs, and original paintings inspired by the poet. A private collection of Prof. Valentine Giamatti. South Hadley, Massachusetts: 1957.

Lists 107 editions in various languages and 82 other items, with brief annotations in most cases. Anyone interested in this material for exhibition or research is invited to get in touch with Professor Giamatti at Mount Holyoke College.

Bernardo Gicovate. "Dante y Dario." *Hispania*, XL (1957): 29-33.

Discusses the problem of Dantean influence on earlier Spanish literature, examines the revived Dantean influence in Ruben Dario, noticeable particularly in his *El Canto errante* and later poems, and finds the latter less an imitator of Dante than one imbued with Dante's emotional accent, which he transmits to modern Spanish poetry.

R. H. Green. "Dante's 'Allegory of Poets' and the Mediaeval Theory of Poetic Fiction." *Comparative Literature*, IX (1957): 118-128.

Argues, from the larger context of medieval theory of poetic fiction and allegory, that in the *Divine Comedy* Dante employs, not the "allegory of theologians," as Professor Singleton maintains, but the "allegory of poets," just as in the *Convivio*, the only difference being one of quality. The author discusses the similarities and differences between poetry and Sacred Scripture and their modes of expression, and points out that, although the writer of Scripture sometimes uses the locutions of poetry and the poet, since his subject too was truth, was considered a kind of theologian, the main difference lay in the nature of the literal sense, which in Scripture actually true, while in poetry, however imitative of the other was strictly fictional.

Albert L. Guerard. *Fossils and Presences*. Stanford: Stanford University Press, 1957.

Contains a chapter (pp. 112-134) on "Dante and the Renaissance," which was originally published in *Rice Institute Pamphlet*, VIII, No. 2 (April, 1921). The author considers Dante as belonging to the Middle Ages, although he did hold in common with Renaissance his essential *italianità*, his *virtù*, and his many-sidedness. But in conclusion the author stresses Dante's universality: although his creed and thought are alien to us now, his art and his idea human liberty endure.

Gilbert Highet. *The Classical Tradition: Greek and Roman Influences on Western Literature*. New York: Oxford University Press, 1957. "A Galaxy Book," GB 5.

This is a paperback edition of Highet's work, originally published in 1949 (New York and London: Oxford University Press), which contains a chapter (pp. 70-80) on "Dante and Pagan Antiquity," as well as further mention of Dante *passim*, in the context of the classical tradition.

E. H. Kantorowicz. *The King's Two Bodies: A Study Mediaeval Political Theology.* Princeton: Princeton University Press, 1957.

Contains a long, final chapter on "Man-Centered Kingship: Dante" (pp. 451-495), a remarkably pithy interpretation of Dan's political thought in the *Monarchia* and the *Commedia*. While noting how Dante as political philosopher and poet assimilated political doctrines of his time, the author emphasizes the unconventional, e.g., anti-Thomistic, and original aspects of Dante's moral-political outlook. There are valuable discussions of many specific matters, as for instance: Dante's distinction between the institutional phenomenon and the individual officer; his conception a *humana universitas*, embracing *all* men, independent of pope Church, even of the Christian religion, and actualized in the symbol of the terrestrial paradise; his distinguishing of the four intellectual virtues, separate from the divinely infused ones and available to the whole *humana universitas* for the pursuit of this-worldly happiness and attainment of the terrestrial paradise; and his conception of a collective or universal intellect (not in the Averroistic sense) by which is achievable the perfect actuation of all man's intellectual possibilities.

Ulrich Leo. *Sehen und Wirklichkeit bei Dante, mit einem Nachtrag über das Problem der Literaturgeschichte.* Frankfurt am Main: Vittorio Klostermann, 1957. "Analecta Romanica: Beihefte den Romanischen Forschungen," Heft 4.

Underlying his studies reprinted here is Professor Leo's conviction of the unitary inspiration of Dante's *Commedia* and therefore of the demonstrability of its aesthetic unity, notwithstanding the diversity of content and form. He is persuaded that this aesthetic unity is but the expression of the two closely related fundamental moments of the poem: a divinely illuminated vision in its encounter with the supernatural Divine Reality. The eight essays bearing directly on Dante are: "Sehen und Schauen bei Dante"; "Dante's Way through Earthly Paradise"; "The Unfinished *Convivio* and Dante's Rereading of the *Aeneid*"; "Dante in Germany, II"; "Luzifer und Christus" (See *73rd Report*, 65); "Das *Purgatorio* und der 'New Criticism'"; "Das Sonett mit zwei Anfängen" (See *73rd Report*, 57); and "Der siebenundzwanzigsten Gesang des *Purgatorio*. *Lectura Dantis*." Indication of the original places of publication of these essays is duly given.

R. E. Lott. "Marco Lombardo." *Delta*, XI-XII (1957): 77-86.

Contents that in his statements in *Purgatorio* XVI Marco Lombardo does not directly express Dante's current thought on the relative position of Empire and Church, but symbolizes (1) the past world of chivalry, which is insufficient for salvation, (2) some of Dante's own former errors in political philosophy, and (3) Dante's struggle with the discursive reason before attaining the true *lumen naturale* preliminary to divine enlightenment.

H. T. Lyon. “A Florentine Englishman Translates the ‘Inferno’.” *Italica*, XXXIV (1957): 137-141.

Examines the reasons for failure of Eugene Lee-Hamilton’s verse translation of Dante’s *Inferno*, published in 1898. Lee-Hamilton’s completed translation of the *Purgatorio* was not published.

J. C. Mathews. “Dr. Oliver Wendell Holmes and Dante.” *Italica*, XXXIV (1957): 127-136.

Documents the evidence of Holmes’s “moderate” familiarity with Dante’s *Comedy* and of his interest in it.

J. C. Mathews. “Whittier’s Knowledge of Dante.” *Italica*, XXXIV (1957): 234-238.

Attempts to determine, from the rather meager evidence, the extent of Whittier’s familiarity with Dante.

J. A. Mazzeo. “The Analogy of Creation in Dante.” *Speculum*, XXXII (1957): 706-721.

Outlines briefly the medieval views regarding creation analogy on the three levels of creation, generation, and making—with God, nature, and man, respectively, as *auctores*, in descending order—and goes on to show how Dante, whose creation doctrine is based on the *Timaeus* adapted to Christian theism, analyzes the three levels of creation in the *Divine Comedy*: (1) divine creation of the four coevals of primal matter, time, the heavens, and the angelic intelligences—a divine act that continued only in the creation of each human soul; (2) the process of nature, which is usually autonomous and, except by divine intervention (as in Adam and Christ), works defectively in actualizing the Idea that exists in the mind of God; and (3) human industry and art, in which activity, necessitated by his needs for survival, man imitates nature. It is beauty of all the levels and kinds of creation that lures the pilgrim through the universe of the poem.

J. A. Mazzeo. “The Augustinian Conception of Beauty and Dante’s *Convivio*.” *Journal of Aesthetics and Art Criticism*, XV (1957): 435-448.

To explain Dante’s ideas on beauty, with particular reference to *Convivio*, III, 8, the author examines Saint Augustine’s theory of beauty (adapted from Plotinus) as *forma*, or *species*, whose primary function is to make known the Creator, and relates it to medieval speculations on love and light-metaphysics. The ensuing revaluation of human beauty reached its greatest expression in Dante, for whom beauty is an external light making manifest an internal splendor, the divinely ordained light of the soul. This is related to the operation of love as that universal principle which inclines all things to love and be loved.

J. A. Mazzeo. “Dante and the Pauline Modes of Vision.” *Harvard Theological Review*, L (1957): 275-306.

Examines the mystical and theological speculations on the exact nature of Paul's rapture (2 Corinthians xii, 24), the supreme example of early Christian mystical experiences, in the writings of Gregory, Augustine, Bernard, Richard of Saint Victor, and Thomas Aquinas. Some writers judged Paul's experience of God to be only *per speculum*, while others, including Augustine and Thomas, considered the possibility of direct vision (*facie ad faciem* or *per speciem*) by both Paul and Moses. Dante assumes that Paul had seen God in His essence and identifies himself with Paul in claiming that he too had seen God "face to face." Structurally, the first twenty-nine cantos of the *Paradiso* constitute an imaginative rendering of the vision of God *per fidem* and *per speculum* or *aenigma*, while the last four cantos render the seeing of God *facie ad faciem*, or in His very essence.

J. A. Mazzeo. "Dante's Conception of Love." *Journal of the History of Ideas*, XVIII (1957): 147-160.

Relates love in Dante to Saint Augustine's notion of *amor-pondus* and the common Aristotelian doctrine of the schools conceiving love as a gravitational force according to a hierarchical scale of natural place, with the difference that Dante carries the equation of gravity through the whole scale of creatures, without distinguishing between corporeal and spiritual substances, and emphasizes the fact that man is, in a dynamic way, a microcosm of all these loves. Moreover, love in Dante appears as nostalgia, the Platonically conceived natural human desire to return to God. Peculiar to man is the measureless desire, as a function of the rational soul, for eternal possession of good or beauty.

J. A. Mazzeo. "Light, Love, and Beauty in the *Paradiso*." *Romance Philology*, XI (1957): 1-17.

From medieval light-metaphysics with God as the source of all light which is radiated and differentiated throughout the universe by the process of *multiplicatio*, Dante fashioned *Paradiso* in such a way that he achieved a fusion of the ladders of light, being, love, knowledge, and beauty, thus permitting the wayfarer to ascend to God as poet, lover, philosopher, and mystic seer all at once. A circular movement through the *Paradiso* is noted, as moments of increasing light-beauty are followed by a growth of love and knowledge, and then a fresh desire which demands greater beauty.

Glenn O'Malley. "Literary Synesthesia." *Journal of Aesthetics and Art Criticism*, XV (1957): 391-411.

Concludes with a short discussion (pp. 409-411) of Dante's *Commedia* as "one of the best illustrations of a philosophic or spiritual use of intersense metaphor and of synesthetic conceptions." The poet's handling of literary synesthesia reflects the symbolic refining of sensory perception which parallels the spiritual progress developed in the three *cantiche*.

Napoleone Orsini. "Ezra Pound, critico letterario." *Letterature Moderne*, VII (1957): 34-51.

Takes exceptional to and violent issue with Pound's generally indiscriminating admirers. While acknowledging his powers as a poet, Orsini thinks much less of Pound's literary criticism,

as exemplified, among other things, by his treatment of Dante (*The Spirit of Romance*, Chapter VII: “Dante”) in which he considers Pound’s deficiencies most manifest—e.g., no sense of proportion, dwelling on the superficial and the minor at the expense of major elements, outright misinterpretation, and so forth.

H. R. Patch. “Symbolism of the Supernatural in the *Divine Comedy*.” *Romance Philology*, X (1957): 204-209.

A fairly theoretical discussion of symbolism, pointing out that Dante employs three kinds of symbolic method available to a poet of his time: *imitative symbolism*, which exalts the natural sufficiently to the supernatural for the matter of background; *arbitrary symbolism*, which involves a greater clash between symbol and idea; and, related to the latter, *incongruous symbolism*, which combines together violently inharmonious elements for extraordinarily abnormal effect. Examples cited of the last are the figures of Satan in *Inferno*, the Griffon in *Purgatorio*, and the circle symbol of the Trinity in *Paradiso*.

A. L. Pellegrini. “American Dante Bibliography for 1956.” *75th Annual Report of the Dante Society* (1957): 19-40.

With brief analyses.

M. A. Peyton. “Auzías March as Transmitter of de Dante Heritage in Spain.” *Italica*, XXXIV (1957): 83-91.

Singles out the fifteenth-century poet Auzías March, for his recognized affinities with Dante’s genius, as most instrumental of the Catalan poets that served as medium for transmission of Italian culture in general and Dante influence in particular to the literature of Spain. A short appendix lists a “Practical Bibliography of Works Useful to the Study of Dante’s Influence in Spain.”

Renato Poggioli. “Tragedy or Romance? A Reading of the Paolo and Francesca Episode in Dante’s *Inferno*.” *PMLA*, LXXII (1957): 313-358.

A very close, sensitive reading of the episode (*Inferno*, V, 25-142), which, with the moral detachment and artistic involvement on the poet’s part, is considered to be “based on a continuous tension between the ethos of contemplation and the pathos of experience.” Professor Poggioli finds clues to the significance and power of this poetic episode in a further detailed analysis of “Virgil’s catalogue” of souls in this first circle of Hell, Francesca’s courtly speech and manner, and Paolo’s silence. He shows that Dante has created, not a tragedy, but a compassionate story written in the key of the medieval love romance and dominated by the feminine point of view. However, the poet has artistically combined this with his didactic purpose, with the effect of an implicit moral condemnation of the romantic love and its literature exemplified by the episode.

Ezra Pound. *Saggi letterari: Literary Essays of Ezra Pound.* A cura e con introduzione di **Thomas Stearns Eliot.** Traduzione dall'inglese di **Nemi D'Agostino.** Milan: Garzanti, 1957. "Saggi Garzanti."

Italian translation of Pound's *Literary Essays*, first published in 1954 (Norfolk, Conn., New Directions). The collection contains an essay on "Hell," as well as other mention of Dante. See *73rd Report*, 58 and *74th Report*, 63.

K. Rand. *Founders of the Middle Ages.* New York: Dover Editions, 1957. "Dover Books," T 369.

This is a paperback edition of the work, originally published in 1928, (Cambridge, Harvard University Press), which contains a chapter on "St. Augustine and Dante" (pp. 251-284). The author here focuses on Augustine's influence on Dante, particularly through his contributions to the medieval conception of the Holy Roman Empire and to the allegorical reading of Virgil.

Forrest Read. "The Pattern of the *Pisan Cantos.*" *Sewanee Review*, LXV (1957): 400-419.

Pound himself has characterized his *Cantos* as epic, with analogy to the *Divina Commedia* in the spiritual movement through three realms and in the evolving of a "hierarchy of values" to provide guides to volitional action. Professor Read, however, finds these patterns applicable, not to the *Cantos* as a whole, but only to that part known as the *Pisan Cantos*, which he analyzes in comparison with Dante's poem.

E. L. Rivers. "Dante and the Notary." *Italica*, XXXIV (1957): 81-82.

Points out and emphasizes the resemblances between Dante's sonnet, *Amor e 'l cor gentil sono una cosa (Vita Nuova, XX)* and Giacomo da Lentino's sonnet, *Amore è un desio che ven dal core*, while taking into account the differences too, e.g., Dante's incorporation of the Guinizellian concept of the "cor gentil."

E. L. Rivers. "Dante at Dividing Sonnets." *Symposium*, XI (1957): 290-295.

Briefly relates Dante's analysis of sonnets in the *Vita Nuova* to its scholastic origins and discusses the variety of Dante's sonnet divisions and their justification. Also, the author feels that Dante's formal divisions were designed to violate the sonnet's autonomy for better assimilation into the larger organic whole of the *Vita Nuova*. He concludes that the sonnet is nevertheless an essentially autonomous form and invites analysis on that basis.

Denis De Rougemont. *Love in the Western World.* Translated by **Montgomery Belgion.** Revised and augmented edition. Garden City, N.Y.: Doubleday, 1957. "Anchor Books," A 121.

This is a paperback edition of the work. (See *75th Report*, 27.)

George Santayana. *Interpretations of Poetry and Religion.* New York: Harper, 1957. "Torchbooks," TB 9.

This is a paperback edition of the work, originally published in 1900 (New York: Scribner's Sons), which contains a discussion of Dante in relation to the chapter on "Platonic Love in Some Italian Poets" (pp. 118-146). Santayana dwells on Dante's "sentimental history" as an object-lesson in Platonism.

Dorothy L. Sayers. *Further Papers on Dante.* New York: Harper, 1957. Also British edition, London: Methuen, 1957.

Like Miss Sayers' *Introductory Papers on Dante* (See *74th Report*, 61), these papers, excepting the first, were originally delivered as lectures to non-specialists. The present series is more heterogeneous in subject-matter and bears more on the literary and poetic aspects of Dante's work, with comparisons with other poets. The eight papers are entitled: "... And Telling You a Story," The Divine Poet and the Angelic Doctor, Dante's Virgil, Dante's Cosmos, The Eighth Bolgia; The Cornice of Sloth, Dante and Milton, The Poetry of the Image in Dante and Charles Williams. (For reviews, see below.)

Barbara Seward. "The Artist and the Rose." *University of Toronto Quarterly*, XXVI (1957): 180-190.

Draws parallels, both direct and inverse, with Dante in James Joyce's substantial and recurrent use of rose symbolism in *A Portrait of the Artist as a Young Man*, in which the rose is associated with woman, religion, and art, with its ultimate meaning in Eternal [earthly] Beauty.

C. S. Singleton. "The Irreducible Dove." *Comparative Literature*, IX (1957): 129-135.

Pointing out his essential agreement with Professor Green (see above) as to the fictive quality of Dante's *Comedy*, the author extends his original contention that the mode of expression in the poem is from the reader's focus, the "allegory of theologians," on Holy Scripture, not the "allegory of poets," as in the *Convivio*. The difference between these two works, it is maintained goes beyond that of quality: while the reading of the *canzoni* in the *Convivio* requires the focus of the allegory of poets, such a focus is inadequate to the *Comedy* with its double vision supported by the Incarnation.

C. S. Singleton. "The Goal at the Summit." *Delta*, XI-XII (1957): 61-76.

Interprets the goal at the top of Dante's Purgatory in terms of the traditional Aristotelian-Christian ideal of happiness: the attainment, based on the prerequisite of justice in the soul, of "perfection in both the active and the contemplative orders of life, the contemplative being the higher of the two and the 'final' goal." This is borne out by the prophetic dream of Leah and Rachel (*Purgatorio* XXVII, 94-108) and its fulfilment in the poem: Leah symbolizes justice, to which Virgil leads, and is preparation for Rachel, symbol of contemplation or one of the aspects

of Beatrice, who fulfills the dream by her advent in the Earthly Paradise. The study is preprinted from *Dante Studies* 2. (See above, p. 52.)

C. S. Singleton. "Stars over Eden." *75th Annual Report of the Dante Society* (1957): 1-18.

Finds authority for Dante's geography, with Eden located symmetrically opposite Jerusalem, in the Septuagint version of Genesis, which contains the phrase *contra paradise* to denote where Adam and Eve were translated from paradise. The author also considers this the best gloss on *Purgatorio* I, 22-27, which evidently focuses on the moment of expulsion from Eden. Adam and Eve (the *prima gente*) alone of humankind enjoyed not only the delights of Eden and the sight of the four bright stars in the southern hemisphere, but also the divine gifts of perfect justice and immortality. The passage, with its lamenting tone, reminds us of the great loss suffered by the banishment to the northern hemisphere.

Bernard Stambler. *Dante's Other World: The 'Purgatorio' as Guide to the 'Divine Comedy.'* New York: New York University Press, 1957.

This guide to Dante's *Comedy* is based on an exegesis of the *Purgatory*, because this canticle "best exhibits the movement and process of thought that the reader must come to comprehend in the entire poem." A long opening chapter deals with "those aspects of medieval thought and art that need particular elaboration for an understanding of the *Divine Comedy*," including such sample topics as Dante's universe and its relation to the poem, Dante and theology, the philosophy and poetry of love, the various levels of meaning of the *Comedy*, the form of the poem; Chapters 2-14 constitute a systematic and detailed analysis of the *Purgatory*, organized under a series of significant headings; and the final chapter provides a general backward glance over certain major points connected with the preceding itinerary.

G. L. Swiggett. *The Holy Spirit's Seven Gifts and Other Sonnets, with Fertile Fields: On Reading Dante.* Sewanee, Tenn.: The University of the South Press, 1957.

"Fertile Fields: On Reading Dante" (pp. 53-69) is a vision in verse of the Heavenly City, inspired by the *Divine Comedy* and in religious context. The beginning incorporates the author's translation in *terza rima* of *Purgatorio*, XI, 1-21.

Allen Tate. *Saggi.* Rome: Edizioni di Storia e Letteratura, 1957.

Contains "La fantasia simbolica. Gli specchi in Dante," originally published as "The Symbolic Imagination: The Mirrors of Dante." The Italian version is by Nemi D'Agostino.

A. I. Viscusi. "Order and Passion in *Claudél and Dante.*" *French Review*, XXX (1957): 442-450.

Discusses the profound affinities and differences between Claudel and Dante. What they have in common is their recognition of design in God's universe, their acceptance of Christian dogmas, their conception of the poet as mediator between God and man, and their "catholicité, that is, *la passion de l'univers.*" The difference in their poetry, however, is due to a difference in

temperament: thus, while Dante is interested in expressing the essential, universal element of his experiences, is able to subdue his passions, and is intense and terse in expressing them, Claudel, lacking Dante's order and terseness, simply lists his experiences, believing his analogies will suggest their unity, is unable to control his passions, and is prolix in expression.

Domenico Vittorini. *The Age of Dante: A Concise History of Italian Culture in the Years of the Early Renaissance.* Syracuse: Syracuse University Press, 1957.

Contains three chapters (pp. 85-128) dealing specifically with Dante: "Dante Alighieri: His Minor Works," on the *Vita Nuova* and *rime*; "Dante as a Thinker," on the *Convivio*, *De Vulgari Eloquentia*, and *De Monarchia*; and "The Divine Comedy." The book is furnished with illustrations by Fred Haucke.

Domenico Vittorini. *Attraverso i secoli: Ritratti di illustri italiani.* New York: Holt, 1957. "Sponsored by The Curtis Institute of Music."

Contains a general "portrait" of Dante (pp. 26-33), accompanied by black-and-white reproductions of Giotto's Dante and Holiday's "Meeting of Dante and Beatrice," as well as other Dantean illustrations. (For reviews, see below.)

E. J. Webber. "Santillana's Dantesque Comedy." *Bulletin of Hispanic Studies*, XXXIV (1957): 37-40.

Contends that Santillana's *Comedieta de Ponza* (between 1435-1444) is modeled upon Dante's *Divina Commedia* as 'comedy', and not—according to customary classification—as allegorical vision poem.

René Wellek. "Francesco De Sanctis." *Italian Quarterly*, I (Spring 1957) 1: 5-43.

Contains a discussion and evaluation of De Sanctis' critical approach to Dante's masterpiece.

Helene Wieruszowski. "Brunetto Latini als Lehrer Dantes and der Florentiner (Mitteilungen aus Cod. II, VIII, 36 der Florentiner Nationalbibliothek)." *Archivio italiano per la storia della Pietà* (Rome) II (1957): 171-198.

Examines a late thirteenth-century manuscript in the Biblioteca Nazionale of Florence, Codex II, VIII, 36, which contributes to our better understanding of Brunetto as a public figure and teacher and is therefore relevant to his relationship to Dante and the latter's tribute to him in *Inferno XV*. The manuscript contains an incomplete copy of the *Tesoro* in Bono Giamboni's translation, with two very interesting sections, also by Brunetto, interpolated in the text and evidently designed to illustrate the parts of the *Tesoro* on cosmology and on rhetoric: one, comprising astronomical and astrological diagrams, tables, and text, the other, a short manual on letter-writing, entitled *Sommetta ad amaestramento di componere volgarmente lettere*.

E. H. Wilkins. “An Analysis of *Paradiso* VII.” *Romance Philology*, X (1957): 210-212.

Analyzes in outline form the thought-structure of *Paradiso* VII, following the example of Dante’s own analytical commentaries on the poems of the *Vita Nuova* and the *Convivio* and the Prologue of the *Paradiso*.

E. H. Wilkins. “A Note on Translations of the *Divine Comedy* by Members of the Dante Society.” *75th Annual Report of the Dante Society* (1957): 41-44.

Lists chronologically eleven translations of the entire *Comedy* and four of the *Inferno* only; indicates the form of each; and quotes, in each case, the translation of the first tercet of the *Inferno*.

Charles Williams. *The Figure of Beatrice: A Study in Dante*. New Edition. New York: Hillary House, 1957.

As the author states in the introduction, “this study is intended to pay particular attention to the figure of Beatrice and to the relation which that figure bears to all the rest.” There are three general themes with which the book is concerned: “(i) the general Way of the Affirmation of Images as a method of process towards the inGodding of man, (ii) the way of romantic love as a particular mode of the same progress, (iii) the involution of this love with other images, particularly (a) that of the community—that is, of the city, a devotion to which is also a way of the soul, (b) that of poetry and human learning.” *The Figure of Beatrice* was originally published in 1943 (London, Faber and Faber) and subsequently reprinted several times in England.

George Williamson. *A Reader’s Guide to T. S. Eliot: A Poem-by-Poem Analysis*. New York: Noonday Press, 1957.

Includes many indications of the profound and continual influence of Dante on Eliot, passim and especially in the section on the *Waste Land* poems. This is a paperback edition identical to the original American edition (also by Noonday Press) in 1953 and the British edition (London, Thames and Hudson) in 1955.

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