

American Dante Bibliography for 1972

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This bibliography is intended to include the Dante translations published in this country in 1972 and all Dante studies and reviews published in 1972 that are in any sense American. The latter criterion is construed to include foreign reviews of American publications pertaining to Dante.

Editions

La Divina Commedia. Edited and annotated by **C.H. Grandgent**; revised by **Charles S. Singleton**. Cambridge, Mass.: Harvard University Press, 1972. xxxvii, 950 p. illus.

After forty years since Grandgent's own revision of his masterly annotated edition of the *Commedia* in the Vandelli text, Professor Singleton has here further revised the work, substituting the new definitive text (1966-67) prepared by Giorgio Petrocchi. He has kept the Grandgent introductions, "arguments," and notes, revising where necessary in the light of a generation of subsequent scholarship. He has added a set of footnotes glossing poetic and archaic words with their modern Italian equivalents and he has provided translations of the Latin quotations found throughout the notes and commentary. A few illustrations and diagrams have also been added, while one or two of Grandgent's have been eliminated. There is a preface by Professor Singleton along with the two by Grandgent, a new "Bibliographical Note," and a "Note on the Revision." The work is available in paper as well as cloth binding.

Translations

The Vita Nuova of Dante. Translated with an introduction and notes by **Sir Theodore Martin**. Freeport, N.Y.: Books for Libraries Press, 1972. lviii, 120 p. port.

Reprint of the 1862 edition (London: Parker, Son, and Bourn). Includes, besides the translation, a dedicatory sonnet by the translator to his wife (p. v), general introduction (pp. vii-lviii), and notes and illustrations (pp. 77-120), with translations of several poems from Dante's *Rime*, the sonnets by Cavalcanti, Cino da Pistoia, and Dante Da Maiano in response to the first sonnet of the *Vita Nuova*, and Uhland's poem on Dante.

Monarchy and Three Political Letters. With an introduction by **Donald Nicholl**, and a note on the chronology of Dante's political works by **Colin Hardie**. With a new introduction for the Garland edition by **Walter F. Bense**. New York: Garland Publishing Company, 1972. xxi, 121 p. (The Garland Library of War and Peace.)

Reprint of the 1954 edition (New York: Noonday Press; London: Weidenfeld and Nicolson), but with an additional introduction by Mr. Bense. (See *73rd Report*, pp. 54-55.)

The Selected Works. Edited with an introduction by **Paolo Milano**. London: Chatto and Windus, 1972. xiii, 662 p.

The collection was originally published as *The Portable Dante* in 1947, with corrections and a new bibliography in 1968 (New York: Viking Press). (See *Dante Studies*, LXXXVII, 153-154.)

Studies

Adolf, Helen. "Mysticism and the Growth of Personality: A Study of Dante's *Vita Nuova*." In *Studies in Honor of Tatiana Fotitch*, edited by **Josep M. Sola-Solé, Alessandro S. Crisafulli, and Siegfried A. Schulz** (Washington, D.C.: The Catholic University of America Press, in association with Consortium Press, 1972), pp. 165-176.

Interested in the relationship between the general psychology of becoming and the more specific religious psychology of mysticism, the author examines the role of Dante in the historical secularization of mysticism from the Middle Ages to the present, focusing her analysis particularly on the *Vita Nuova* and *Inferno*. She sees Dante's advent, with his poetic genius of expression, occurring at the fortuitous moment of a shift from the medieval theocentric approach to an anthropocentric approach. Dante is seen to have undergone certain mystical moments of experiencing eternity, considered basic to mysticism and religion. The author discerns three great waves of mystical experience marking the growth of Dante's personality to ever higher levels of consciousness: 1283-1292, marked by the appearance and disappearance of Beatrice; 1304-1308 and 1318-1321, these latter two periods being "interpreted by Dante as a return and a final glorification of his ancient flame, or Godbearing image." Dante, she concludes, is a unique link between the Middle Ages and our era, because he shared the medieval capacity for large scale symbolical vision even as he, like modern man, heeded the movements of his own heart. His measure can be taken by comparing him with Hildegard von Bingen as archetypal figure and with Petrarch representing the later period which had lost the gift of supranatural vision.

Alvarez, A. *The Savage God: A Study of Suicide*. New York: Random House, 1972. xv, 299 p.

Contains, in a section on "Suicide and Literature," a brief chapter on "Dante and the Middle Ages" (pp. 143-148), which suggests that the poet's evident special, even sympathetic, interest in suicide manifested in *Inferno* XIII may be attributable to a period of despair he sustained in his own crisis of middle life. As with certain other famous artists, Dante was spurred on to produce his greatest work, rather than yielding to suicide as a way out (not that his Christian faith would have permitted it). This book originally appeared in England (London: Weidenfeld and Nicolson, 1970).

Banerjee, Ron D. K. "Dante Through the Looking Glass: Rossetti, Pound, and Eliot." In *Comparative Literature*, XXIV (1972), 136-149.

Examines the Dantean influence in a few poems of Pound and Eliot as filtered through Rossetti's "Blessed Damozel."

Barricelli, Jean-Pierre. "Sogno and Sueño: Dante and Calderón." In *Comparative Literature Studies*, IX (1972), 130-140.

Going beyond the usual comparisons between Dante and Calderón in terms of similarities of allegory and the ideal of transcending this world, the author examines the role of "dream" metaphysically understood in the *Divina Commedia* and *La vida es sueño*. Where Calderón's drama reflects a view of worldly reality as dream, Dante's three *cantiche* are seen to represent three states of awareness: unconsciousness in the *Inferno*, semi-consciousness in the *Purgatorio*, and consciousness in the *Paradiso* where Truth is beheld by the Pilgrim. By its nature then the *Inferno*, being more closely associated with a dream-like state than the other *cantiche*, yields the most similarities with Calderón's use of dream. But metaphysically the difference between the two writers is quite marked for Calderón views life as an impenetrable ambiguity of the self, while Dante sees it as potential realization of the self. However, their views converge in recognizing the Good and the Beautiful as life necessities at either level, fact or dream.

Bell, Sarah F. "Francesca Revisited: Dante's Most Notable Successors." In *Studies in Honor of Alfred G. Engstrom*, edited by **Robert T. Cargo** and **Emanuel J. Mickel Jr.** (University of North Carolina Studies in the Romance Languages and Literatures, No. 124; Chapel Hill: University of North Carolina Press, 1972), pp. 13-25.

Noting that literary works inspired by Dante's Francesca and Paolo episode (*Inf.* V) have most notably assumed dramatic form, the author discusses briefly to what extent the episode influenced seven selected plays by such Romantic and post-Romantic authors as Silvio Pellico, G.H. Boker, Stephen Phillips, Gabriele D'Annunzio, F.M. Crawford, José Echegaray, and Maurice Maeterlinck.

Bergel, Lienhard. "Vico for our Time." In *Forum Italicum*, VI (1972), 575-583.

Review-article on *Giambattista Vico: An International Symposium*, edited by Giorgio Tagliacozzo, [etc.] (Baltimore: The Johns Hopkins Press, 1969), which contains an article on "Vico and Dante," by Glauco Cambon (pp. 15-28). (See *Dante Studies*, LXXXVIII, 179-180.)

Bergin, Thomas G. "The Bookshelf: Dante." In *Italian Quarterly*, XVI, No. 62-63 (1972), 97-115.

An omnibus review of recent Dante publications. Individual items discussed at some length are separately listed in the review section of this bibliography.

Berk, Philip R. "Some Sibylline Verses in *Purgatorio* X and XII." In *Dante Studies*, XC, 59-76.

Contends that the acrostic VOM in *Purgatorio* XII, 25-63, identifying Man (UOMO) with pride, continues through four more tercets (vv. 61-72) to form, again acrostically, VQMO, which is a flawed repetition of the initial acrostic. This can be considered a counterpart of a flawed

acrostic, DIQ for God (DIO), formed by the three tercets at the very center of Canto X (vv. 67-75), thus constituting an opposition between the humility exemplified there and associated with God, and the pride associated with Man. In support of his interpretation the author discusses several stylistic and structural elements in Cantos X-XII, such as the poet's use of the *sermo humilis* for God and his contrastive treatment of human artistry and the divine encountered here. The Hebrew Psalms and the sibylline prophecies could have suggested Dante's use of acrostics, but he had ready literary precedent in Virgil's *Aeneid*, which contains sibylline passages that yield such acrostic patterns.

Bernardo, Aldo S. "Dante's Eighth Heaven: Ultimate Threshold to Reality." In *Journal of Medieval and Renaissance Studies*, II, 131-150

Examines instances of Christian-Pagan syncretisms in Dante's *Commedia* and finds that syncretic elements are especially concentrated at the thresholds of the Pilgrim's passages from one realm to another, viz., at *Inferno* XXII-XXVII on the approach to the Pit, at *Purgatorio* XXV-XXVII before the entrance to the Garden, and particularly at *Paradiso* XXII-XXVII dealing with the preparation in the Eighth Heaven for the Pilgrim's translation to the ultimate realm of the spirit. The author notes a large number of echoes of earth and the classical heritage treated syncretically at this threshold by the poet, as a kind of last acknowledgment of classical antiquity's contribution to the evolution of humankind. On the suggestion of the traditional identification of the Eighth Heaven with the Church, confirming echoes are also seen in the sculptural representations at the several entrances (thresholds) of the Cathedral of Chartres. Like Chartres, Dante's eighth heaven syncretically reflects the multifarious elements syncretized by "the medieval model of reality" as characterized by C. S. Lewis.

Bolognese, Giuseppe G. A. "Poetic Status and Rivalry in Guittone, Dante, and Petrarch." In *Dissertation Abstracts International*, XXXII (1972), 5773A.

Doctoral dissertation, The Catholic University of America, 1971.

Boswell, Charles S. *An Irish Precursor of Dante: A Study on the Vision of Heaven and Hell, Ascribed to the Eighth-Century Irish Saint, Adamnán, with Translation of the Irish ext.* New York: AMS Press, 1972. xiii, 262 p.

Reprint of the 1908 edition (London: D. Nutt).

Browning, Oscar. *Dante: His Life and Writings.* New York: Haskell House Publishers, 1972. vii, 104 p.

Reprint of the work, originally published in 1891 (Dilettante Library; London: Macmillan). General introduction to the poet, expanded from the author's article on Dante in the *Encyclopedia Britannica* (9th ed.).

Carpenter, Nan Cooke. "Milton and Music: Henry Lawes, Dante, and Casella." In *English Literary Renaissance*, II (1972), 237-242.

Submits that in Milton's sonnet "To Mr. H. Lawes, on his Aires" the obscurity of the last three lines, referring to Dante, Casella, and Purgatory, is clarified by the Casella episode in *Purgatorio* II, especially verse 126 ("se nuova legge . . ."), which reveals Milton's good-humored punning in two languages with particular wordplays on Lawes' name.

Chapin, Diana D. "Metamorphosis as Punishment and Reward: Pagan and Christian Perspectives." In *Dissertation Abstracts International*, XXXII (1972), 6369A.

Doctoral dissertation, Cornell University, 1971. (Contains a chapter showing how Dante utilized a "poetic" metamorphosis derived from Ovid and his commentators and a "divine" metamorphosis derived from medieval theologians and commentators.)

Chiappelli, Fredi. "Un frammento sconosciuto di Jacopo Alighieri in California." In *Giornale storico della letteratura italiana*, CXLIX (1972), 339-348.

Presents a diplomatic transcription, with a facsimile (detail), of the beginning of a "brieve raccoglimento" or summary of the *Commedia* by Jacopo Alighieri, acquired in 1958 by the Research Library, University of California at Los Angeles (Department of Social Collections, No. 100/bx/49). The Dantean portion of the fragmentary text consists of four columns of one leaf, recto and verso, summarizing in *terza rima* the first twenty cantos of the *Inferno*. This further betokens the early diffusion of Dante's poem. (A second leaf contains a life of Saint Juliana and the beginning of the Gospel of John.)

Chiarenza, Marguerite Mills. "The Imageless Vision and Dante's *Paradiso*." In *Dante Studies*, XC (1972), 77-91.

Since according to the medieval theology spiritual substance can be known in the human experience only through sensory images, in heaven alone directly, the author examines the paradox in Dante's poetics resulting from his assertion in the *Paradiso* that he saw the realm of pure spirit through direct intuition. For he must express himself in images while claiming to transcend them. A key to this paradoxical imagery of the *Paradiso* is found in the allusion to Narcissus in Canto III. The poet speaks in visual terms of an experience which is invisible, but he claims to be all anti-Narcissus, because while Narcissus saw an object which was not real, Dante experienced a reality which is beyond sensory perception. Thus, the Narcissus reference serves as an example of Dante's paradoxical use of imagery in the *Paradiso* and, occurring early in the *cantica*, serves as a preparation for it.

Ciardi, John. "Esthetic Wisdom." In *Saturday Review*, 8 April 1972, p. 22.

Argues that Aristotle would have served better if Dante had wanted merely a figure to represent Human Reason, which Virgil is generally construed to symbolize, but that the latter was specifically chosen by the poet to represent what might be called Esthetic Wisdom, that is, the kind of reasoning or knowledge, possessed by the great artists, "that leads to a way of seeing, recognizing, reacting, and giving order to."

Cioffari, Vincenzo. "Interpretazione del canto VIII del *Paradiso*." In *L'Alighieri*, XIII, No. 2 (luglio-dic. 1972), 3-17.

An English version of this appeared as "Lectura Dantis: *Paradiso* VIII," in *Dante Studies*, XC (1972), 93-108. (See *Dante Studies*, XCI, 167.)

Cioffari, Vincenzo. "Lectura Dantis: *Paradiso* VIII." In *Dante Studies*, XC (1972), 93-108.

Presents a reading of the canto which develops particularly the idea that Dante employs variations in human beings, here exemplified by Charles Martel and his brother Robert of Anjou, to demonstrate how Providence functions in the universe, creating diversity in this world as an organic part of the divine plan. Thus, the observable instances of deviation may appear as imperfections or defects only from the limited human point of view, whereas they are all part of the meaningful pattern in the Divine Mind which encompasses cosmically all causes and effects, regardless of temporal sequence. Deviations from Nature caused by Fortune may suggest indeterminism to man, but they actually represent some of the infinite possibilities open to the Divine Mind in its providential plan for society as a whole. If man could as God comprehend the whole providential system in a single glance, the element of indeterminism would disappear. (This is an English version of a "lectura Dantis" delivered in Florence on April 6, 1972, and subsequently published in the original Italian in *L'Alighieri*.)

Cioffari, Vincenzo. (Joint editor and translator). "The Prologue to the Commentary of Guido da Pisa." See **Guido da Pisa**....

Comer, David B., III. "'Quali colombe'—Doves, Venus, and the Holy Ghost: A brief Speculative Note on *Inferno* V, 82-87." In *South Atlantic Quarterly*, LXXI (1972), 496-503.

Examines the dove simile associated with the flight of Paolo and Francesca in *Inferno* V and submits that, while deriving from the *Aeneid*, the doves are altered allegorically by Dante into ambivalent symbols of human desire (the dove as the bird of Venus) and divine love (the dove as symbol of the Holy Ghost). This antithesis would allow the contrast "amor" vs. "disio," with suggestive implications of dual meaning in Francesca's triple invocation of "Amor." Reinforcing this symbolic interpretation is the parallel seen between the illicit love of Paolo and Francesca and that of Dido and Aeneas evoked earlier in the canto.

Costa, Gustavo. *La leggenda dei secoli d'oro nella letteratura italiana*. Bari: Editori Laterza, 1972. xxv, 288 p. 21 cm. (Biblioteca di cultura moderna, 731.)

Chapter I, "*Secol si rinnova*," contains a section—2. "Dante e l'esegesi trecentesca della *Commedia*" (pp. 4-15)—devoted to a discussion of the Golden Age myth as treated by Dante and as envisioned by his early commentators. There is further reference to Dante, *passim*, throughout the book. Indexed.

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. Philadelphia: University of Pennsylvania Press, 1972. xlii, 446 p.

Reprint of the 1907 edition (London: D. Nutt), with a new introduction by Edward Peters. For another recent reprint (1968) see *Dante Studies*, LXXXVII, 156.

Cowan, Louise. "Allen Tate and the Garment of Dante." In *Sewanee Review*, LXXX (1972), 377-382.

A review-article on Radcliffe Squires, *Allen Tate: A Literary Biography* (New York: Pegasus, 1971), stressing Tate's use of Dante's "fourfold method" in the *Commedia*, the "widening" of his vision under Dante's influence, and his unique ability, among modern poets, "to get at" Dante.

D'Amato, Sister Juliana, O.P. "La corda e Gerione: un'altra interpretazione della famosa corda." In *Studies in Honor of Tatiana Fotitch*, edited by **Joseph M. Sola-Solé, Alessandro S. Crisafulli, and Siegfried A. Schulz** (Washington, D.C.: The Catholic University of America Press, in association with Consortium Press, 1972), pp. 191-201.

Submits considerable documentation in evidence that the true meaning of Dante's "corda" (*Inf.* XVI, 106) is chastity, thus clarifying the reference to his having thought to capture the "lonza," here construed as lust. To explain why Virgil can summon Geryon with the girdle, the author shows the allegorical affinity between the "lonza" (lust) and Geryon (fraud) with further documentation that lust was considered a weakener of one's defenses—reason and will—against fraudulent actions of the Devil. The "corda" then, as symbol of chastity, serves as a means for overcoming the diabolical powers, since it is a common denominator against both lust and fraud.

Ellman, Richard. *Ulysses on the Liffey*. New York: Oxford University Press, 1972. xviii, 208 p. illus., pls.

Contains a number of suggestive references to Dante, *passim*, in connection with Joyce's *Ulysses*. (For a review, see below.)

Fata, Frank. "Some Elements in the Genesis of a Renaissance View of the *Divine Comedy*." In *MLN*, LXXXVII (1972), 20-36.

Examines the allegorical method of interpreting poetry in such figures as the sixth-century Fulgentius the Mythographer who inaugurated the metaphoric and moral interpretation of Virgil in pagan terms, on the one hand, and the third-century Clement of Alexandria who exemplifies the adaptation of profane allegory as a vessel for Christian doctrine, on the other, and the much later Boccaccio whose *Comento* and defense of poetry in the *Genealogia* profoundly influenced a Renaissance commentator like Landino. The latter in the Humanist ambience of the 15th century, evincing no tension between secular learning and Christian doctrine, is free of the limitations of a Fulgentius or Clement, or Dante's own scholastic distinction where poetry and theology are concerned, or even Boccaccio's later scruples about poetic fiction versus truth. Far from a polarity we find a fusion in Landino's commentary, without distinction between the

Christian and pagan spheres of action, “for the humanist’s gloss depends upon a fundamental equation of the Christian and the pagan views of man’s life and his destiny, stemming from a basic and confirmed faith in poetry.” His implicit axiom was that Christian poet, Christian theologian equal pagan poet, pagan theologian, all seeking not two truths but one single truth attainable by the elevated human means of tropological reading of poetry. Because of such a position, however, Landino must slight much of the dramatic texture of the *Commedia* due to the tension between the two orders still recognized by the Christian poet. So, for Landino the literal meaning no longer held the importance it held for Dante, but only the allegorical mattered.

Foster, Kenelm, O.P. “The Celebration of Order: *Paradiso X*.” In *Dante Studies*, XC (1972), 109-124.

Presents a reading of *Paradiso X*, focusing on the note of *order* (and harmony) struck in the opening verses of the canto and developed thematically throughout this canto and continued through XIV, which together describe the heaven of the Sun. In the angelic hierarchy, these cantos (X-XIV) structurally reflect the Powers which contemplate the Son’s relation to the Father, and so the implicit theme of the cantos is “that ‘order’ intrinsic to the Godhead itself, whereby intellectuality issues into love,” or in earthly terms it is the theme of ideal human wisdom, the co-inherence of intellect and love, as figured by the harmonious circular grouping of Thomas Aquinas and his companions. In Thomas’s presentation speech, wisdom is seen to be represented collectively by the spirits in the ring, who stand for particular aspects of wisdom distinguished implicitly in relation to society and their harmonious contribution to the common good, as will be brought out more clearly later in the figure of Solomon (Canto XIII). Finally, in accordance with the theme of order and unity in diversity, Dante’s presentation of the sages in the heaven of the Sun is seen to figure a harmony of the various ways in which mankind may participate in one divine Wisdom. In this scheme, then, the enigmatic presence of Siger becomes clear: he represents philosophy pure and simple, based on reason alone.

Frappier, Jean. “Sur un procès fait à l’amour courtois.” In *Romania*, XCIII (1972), 145-193.

Long review-article on *The Meaning of Courtly Love*, edited by F. X. Newman; 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 (Albany: State University of New York Press, 1968), which contains Charles S. Singleton, “Dante: Within Courtly Love and Beyond,” pp. 53-54. (See *Dante Studies*, LXXXVII, 170-171, and XC, 191, and see below, under *Reviews*.)

Freccero John. “Medusa: The Letter and the Spirit.” In *Yearbook of Italian Studies*, II (1972), 1-18.

Contending that Christian allegory is identical with the phenomenology of confession, the author examines Dante’s address to the reader in *Inferno IX*, 61-63, insisting that he read allegorically, and the Medusa episode generally, and shows that the allegory here is essentially theological and organically coordinated with the poem’s narrative structure. In the rather complex argumentation, the antithetical action of covering and uncovering of the pilgrim’s eyes is related to the antithesis of *Medusa-dottrina*, or God of this world versus the Truth, with

support drawn from Scriptural passages that contrast, for example, the Letter of the Old Testament (written on tablets of stone) with the Spirit of the New Testament (Christ, *revelation*). The author goes on to explore the Medusa figure in mythology, stressing that, powerless against women, she was a female horror to the male imagination, but in terms of sensual fascination, an excessive *pulchritudo* that turned men to Stone. The Medusa is seen as a coordinate of Matelda on Mount Purgatory, an impediment to recapture of innocence. In confirmation of this interpretation of Medusa as sensual fascination and potential entrapment and petrification, evidence is cited from the *Roman de la Rose* and Dante's own *rime petrose*. The Medusa episode in *Inferno IX* is further linked to the first *petrosa*, *Io son venuto*, by the repetition of a set of identical rhyme-words. Professor Freccero states that both the voice of the poet-narrator and the figure of the pilgrim are created simultaneously by the poem itself, the two becoming one at the end. But this requires a death and resurrection, in short, conversion. In terms of poetic expression or language, there is the danger of immobilizing entrapment by the Letter and the necessity, indicated by the poet, of seeing the Spirit beyond, or in other words, the Eros of Medusa must give way to the transcendent Eros of Caritas. Dante's poem, finally, "is the allegory of theologians in his own life."

Friedman, John Block. "Antichrist and the Iconography of Dante's Geryon." In *Journal of the Warburg and Courtauld Institutes*, XXXV (1972), 108-122.

Construes the "sozza imagine di froda" (*Inf.* XVII, 7), Geryon, as a symbol of *Antichristus mysticus* (as opposed to the *Antichristus apertus*) predicted by the Franciscan Spirituals. Through substantial evidence in the Scriptures, exegetical texts, and ancillary iconography, the author succeeds in identifying and interpreting the sources of Dante's monster in the episode of *Inferno XVI-XVII*, the three major parts of the monster as described by the poet and their significance, and the decorative details of its hide. All elements of Geryon's description connect him with the traditional lore of Antichrist, even to the draconopede form of the latter assumed by Satan in the Temptation of Eve and to Antichrist's association with a watery habitat as suggested by Scriptural references and exegetical commentaries to Leviathan (also identified with Satan-Antichrist). Among other details, a parallel is drawn between Job's *funis* for raising the Leviathan and Dante's Franciscan cord for raising Geryon, while Virgil and Dante Pilgrim are construed as figurative representations of the two Apocalyptic witnesses Enoch and Elias, traditionally depicted in medieval eschatology as denouncing the Antichrist. Enoch and Elias, furthermore, played important roles figuring Dominic and Francis in the sixth *status Ecclesiae* on the eve of the *renovatio*, for example, in the Franciscan spiritual Ubertino da Casale's *Arbor Vitae*. Finally, the various similes used by the poet during Geryon's descent are seen by the author as re-enforcing the idea of Virgil's controlling the figure of fraud as with a directing cord, thus confirming a connection with the Franciscan *corda* in the poem and the *funis* which binds the tongue of Leviathan-Antichrist. "It is precisely by the tongue that fraud and the Antichrist operate and it is by the tongues of the teaching and preaching orders, and their founders, that he will, in the eschatological traditions we have been discussing, be exposed, combated, and destroyed." The study comes with plates of fourteen illustrations.

[Fucilla, Joseph G., compiler.] "Italian Literature." In *1970 MLA International Bibliography*, Vol. II (1972), 46-74.

Contains a substantial Dante section, Items 2886-3110.

Gardner, Edmund G. *Dante's Ten Heavens: A Study of the Paradiso*. Freeport, N.Y.: Books for Libraries Press, 1972. xv, 351 p.

Reprint of the second edition revised of 1900 (Westminster [London]: Archibald Constable; New York: Charles Scribner's Sons). For another recent reprint and description of this well-known work, see *Dante Studies*, XC, 193-194.

Gitter, Elisabeth G. "Rossetti and *The Early Italian Poets*." In *Dissertation Abstracts International*, XXXIII (1972), 2325A.

Doctoral dissertation, Yale University, 1972. (Rossetti's translation of early Italian poets was prompted by the Dante vogue in nineteenth-century England as well as by his Italian background.)

Grebenschikov, Vladimir I. "The Infernal Circles of Dante and Solzhenitsyn." In *Transactions of the Association of Russian-American Scholars in USA*, VI (1972), 7-20.

Finds Solzhenitsyn generally akin to Dante in his conservative attitude toward established social values, his ethical, moralizing approach in his novel, *The First Circle*, and his concern for justice and mercy; and cites a number of specific Dantean parallels of structure, ambience, and imagery in the novel, e.g., in Solzhenitsyn's description of Stalin's Kremlin which echoes Satan's abyss in Dante's *Inferno*.

Guido da Pisa. "The Prologue to the Commentary of Guido da Pisa," [edited by] **Vincenzo Cioffari** and **Francesco Mazzoni**. In *Dante Studies*, XC (1972), 125-137.

This is a pre-printing of the Proem from the forthcoming first edition of Guido da Pisa's *Expositiones* on Dante's *Inferno*, based on the authoritative manuscript of Chantilly (Musée Condé 597) and collated with the British Museum Lond. Add. 31918. The prologue is important in laying down the basic principles of Guido's commentary. Accompanying the original Latin text, in parallel columns, is a literal translation in English by Mr. Cioffari, intended to help the English-speaking scholar place the interpretation of Dante in clearer perspective.

Gullace, Giovanni. "The Dante Studies of Giovanni Gentile." In *Dante Studies*, XC (1972), 155-174.

Analyzes Gentile's approach to the *Divina Commedia* in his five Dantean essays published between 1904 and 1939, contrasting it with that of the other eminent philosopher-critic, Benedetto Croce, his contemporary. In opposition to the latter who drew a sharp theoretic distinction between structure and poetry and merely singled out select lyrical passages in Dante's poem as artistically perfect, Gentile rejected the dichotomy of poet and thinker, insisting upon the consideration of the whole man Dante and the inseparability of poetry, structure, and doctrine in the work of art.

Gullace, Giovanni. "Poésie et structure: Benedetto Croce et Giovanni Gentile interprètes de Dante." In *Lettres romanes*, XXVI (1972), 332-359.

Reviews the critical positions of Croce and Gentile in general and with respect to Dante's *Commedia* in particular, stressing the fundamental disagreement between the two philosopher-critics. In sharp contrast to Croce's insistence on an aesthetic concern with *poesia* as opposed to structure, or *non-poesia*, distinguishing Dante the poet from Dante the philosopher, Gentile argued for the living unity of the human spirit and intellect and against the separation of art and poetry from the philosophical and cultural matrix, considering the whole Dante, both thinker and poet.

Guyler, Sam. "Virgil the Hypocrite—Almost: A Re-interpretation of *Inferno* XXIII." In *Dante Studies*, XC (1972), 25-42.

Re-interprets *Inferno* XXIII on the basis of a new textual analysis of the beginning tercets of the canto and in the light of Cantos XXI and XXII, which form a unit with XXIII, the unifying element being their multifaceted humor and what the author sees as a professional rivalry signaled by a rift between Dante the pilgrim and Virgil his guide. For clarifying the unity of the three cantos, Mr. Guyler focuses on the reference to the frog and mouse fable, which he resolves with recourse to Walter of England's version of the fable. The latter supports the author's contention that in *Inferno* XXI-XXIII Dante develops the theme of hypocrisy in anticipation of the episode of the Hypocrites at the end of XXIII. Finally, Aesop's fable is seen to illuminate typologically the Pilgrim's journey with his guide through Hell.

Hathaway, Baxter. *The Age of Criticism: The Late Renaissance in Italy*. Westport, Conn.: Greenwood Press, 1972. xii, 473 p.

Reprint of the 1962 edition (Ithaca, N.Y.: Cornell University Press). Contains two chapters on the interpretation of Dante during the sixteenth-century literary controversy. (See *81st Report*, 23 and 32, *82nd Report*, 57, and *83rd Report*, 59.)

Hallock, Ann H. "Dante's *Selva oscura* and Other Obscure *Selvas*." In *Forum Italicum*, VI (1972), 57-78.

Examines Dante's various uses of *selva* (and derivatives) in the *Commedia*, the *Convivio*, and the *De vulgari eloquentia*, in order to clarify the meaning of "selva oscura" in *Inferno* I, 2. Beyond the literal significance of the term and the related imagery in the poem, the author discusses the traditional abstract sense of unformed primal matter associated with God's Creation and figuratively representing the moral state of the pilgrim at the beginning of the poem and of any man in this world in comparison with the perfection of form which is God and which may be attained by conforming to His way. This eventual perfection cannot be attained by man alone, but only by the divine guidance of a *beatrice*. Seen in this way, the poet's conception and use of *selva* is a key to understanding his life pattern and to the unity and doctrinal relationship of his various works.

Heilbronn, Denise. “At the Gate of Dis, in the Valley of the Princes and the Earthly Paradise in Dante’s *Divine Comedy*.” In *Dissertation Abstracts International*, XXXII (1972), 4565A-4566A.

Doctoral dissertation, Indiana University, 1971.

Heilbronn, Denise. “Dante’s Valley of the Princes.” In *Dante Studies*, XC (1972), 43-58.

Contends that the Valley of the Princes (*Purg.* VII-VIII) in the area of Antepurgatory most closely reflects Dante’s Christian world, with the threefold allegorical action that occurs there representing the daily coming of Christ to the faithful. For example, the driving away of the serpent by the angels figures Christ’s struggle and eventual triumph over Satan in the world. Sordello with his Messianic theme also points to Christ as the ultimate ruler and light of the world. The author shows that after the various princes are identified they lose their former functional titles and become so many anonymous Christians souls on the scene about to unfold. In the two particular meetings of the Pilgrim with Nino Visconti and Currado Malaspina is exemplified, first negatively then positively, man’s response to grace in this life. And the pilgrim himself, as a living man, exemplifies the human response to grace and temptation in the allegorical scene of Advent being represented.

Heppner, Ester Zago. “Il dolce stil novo: breve studio lessicale.” In *Proceedings, Pacific Northwest Conference on Foreign Languages*, XXIII (1972), 179-182.

Examines a number of key terms in Provençal poetry which were adopted or rejected by the *stilnovisti* in accordance with their increased interiorization and abstraction of the concepts and terminology associated with a more spiritual view of love and the love relationship.

Hirsh, John C. “Dante Among the Greeks: *Paradiso* XXVII, 82-84.” In *Neophilologus*, LVI (1972), 162-163.

Relates the Pilgrim’s final backward glance towards earth in *Paradiso* XXVII, 82-84, to the *punctum* of *Paradiso* XXXIII, 94-96, and construes it as imparting the insight of self-forgetting so necessary on the way to God.

Honig, Edwin. *Dark Conceit: The Making of Allegory*. Providence, R.I.: Brown University Press, 1972. xii, 210 p.

Reprint of the 1959 edition (Evanston, Illinois: Northwestern University Press); also—Cambridge, Mass.: Walker-de Berry, 1960, and a “Galaxy” paperback, New York: Oxford University Press, 1966. Includes considerable reference, *passim*, to Dante. (See *78th Report*, 32, and *79th Report*, 53.)

Izzo, Donato Maria. “The Vindication of Liberty as an Inspiring Motive of the *Divine Comedy*.” In *Dissertation Abstracts International*, XXXII (1972), 5741A.

Doctoral dissertation, Rutgers University, 1971. (Italian text.)

Jack, R.D.S. *The Italian Influence on Scottish Literature*. Chicago: Aldine-Atherton, 1972. vii, 256 p.

Identical with the original British edition (Edinburgh: University Press, 1972). Contains references to Dante, *passim*. Indexed.

Jacomuzzi, Angelo. *Il palinsesto della retorica e altri saggi danteschi*. Firenze Olschki, 1972. 181 p. (Saggi di *Lettere italiane*, XV.)

Of the four essays, the last, “La *Divina Commedia*: figure, allegoria, visione” (reprinted from *Rivista di storia e letteratura religiosa*, VI [1970], No. 1), contains an analysis and appreciation of C. S. Singleton’s studies on Dante (pp. 122-149).

Johnson, Charlotte F. “Leonardo and Dante.” In *American Imago*, XXIX (1972), 177-185.

Relates Leonardo’s famous dream about the kite, or “vulture phantasy,” to his preoccupation with birds and their sexual symbolism as reflected in many of his art works. The author cites Leonardo’s reading of kindred passages in *Inferno* IV and V and *Purgatorio* LX to account for the particular form the “vulture phantasy” assumed in the artist’s psyche. Comes with six plates of illustrations.

Kay, Richard. “Dante’s Unnatural Lawyer: Francesco d’Accorso in *Inferno* XV.” In *Post Scripta: Essays on Medieval Law and Emergence of the European State in Honor of Gaines Post*, special issue of *Studia Gratiana*, XV (1972), 147-200.

Rejects the identification of Francesco d’Accorso in *Inferno* XV, 110 with the sin of sodomy as unsatisfactory and as failing to explain why the runners in Brunetto’s circle are divided into two mutually exclusive bands. In accordance with his thesis “that the two bands encountered among the violent against nature in *Inferno* XV-XVI correspond to those political and intellectual authorities who violate the natural order by their perverse government and false doctrine respectively,” the author first establishes the identity of Francesco d’Accorso as son of the famous legal glossator, Accursus, then assembles a fairly detailed account of his life, works, and reputation, indicating what may be his unnatural thoughts and deeds, which in Dante’s opinion would have qualified him for this particular form of damnation. In the popular mind, Francesco became the very type of the avaricious professor (of law) who accepted payment for his famous father’s labor as if it were his own; but more to the point, because of his behavior of taking refuge in 1247 in the service of the English king, Edward, in order to escape the party strife in Bologna, “we may be tolerably certain that for contemporaries the name Francesco d’Accorso would evoke more than that of any other Bolognese legislator the image of the Roman lawyer who through expediency became a Guelf.” The author goes on to demonstrate the Dante of the *Monarchia* would have found contrary to nature both Francesco’s service to Edward, an example of particularistic sovereignty as opposed to global authority of the Emperor, and his switching of allegiance to the Guelfs, as opposed to the clear superior hegemony of the imperial authority in this world. For Dante recognized the emperor as having full jurisdiction over canon law, thereby resolving the conflict of interest between *imperium* and *sacerdotium*. Proof of Dante’s condemnation of Francesco is cited in particular from the latter’s *arenga* he addressed,

as Edward's nuncio, to Pope Nicholas III in 1274, which Dante could easily construe as proof positive of Francesco's complicity in diminishing the emperor's jurisdiction, an action made possible only by Francesco's deliberately ignoring the letter or misrepresenting the sense of the laws on which he was a professed authority. Just as many other types of sinners have their virtuous counterparts elsewhere in Dante's poem, so the unnatural legist Francesco may be paired with the canonist Gratian (*Par. X*, 104), paragon of juridical honesty. Because of family kinship to Dante, he may even be paired as infernal counterpart with the kinsman the poet placed in heaven, Cacciaguida, thus precluding any question of spite of Dante's part ill placing Francesco in hell.

Lawton, Ben. "Some Apparent Contradictions in Justinian's Monologue." In *Proceedings, Pacific Northwest Conference on Foreign Language*, XXIII (1972), 183-187.

Seeks to clarify the nature of Justinian's deviation and merits by resolving apparent contradictions in his monologue (*Par. VI*) in terms of the notion of *consostanza* based on *Paradiso I*, 1-3. While Justinian was rightly motivated in the true faith, nevertheless excessive concern with his juridic activity led him to deviate from his imperial function and relinquish military duties to Belisarius. All this, along with his location in Heaven and the apparent contradictions in the infrastructure, is progressively made clear through the larger structural relationships in the *cantica* as a whole, as we become enlightened on the difference between the justice of man and the justice of God and the proper balancing of merit and desert.

Longfellow, Henry Wadsworth. *The Letters of Henry Wadsworth Longfellow*. Edited by **Andrew Hilen**... Cambridge, Mass.: The Belknap Press of Harvard University Press, 1972. 2 v. (xii, 572; ix, 530 p.) illus., facsim., ports.

The present volumes (III: 1844-1856; IV: 1857-1865) contain 1500 letters (to 425 correspondents) a goodly number of which, especially towards the end of the 22-year span represented, include references to Longfellow's progress on his translation of the *Divina Commedia*, to the formation of the Dante Club (which eventually evolved into the Dante Society), and other matters of Dantean interest.

Lorenzatos, Zissimos. "Solomos' *Dialogos*: A Survey." In *Modern Greek Writers: Kazantzakis, Solomos, Calvos, Matesis, Palamas, Cavafy, Seferis, Elytis*, edited by **Edmund Keeley and Peter Bien** (Princeton, N.J.: Princeton University Press, 1972), pp. 23-65.

Finds strong parallels between the early nineteenth-century Neo-Greek poet Solomos' *Dialogos* and Dante's *De vulgari eloquentia*, their linguistic position, spiritual ideals, and influence in their respective countries. Like Dante, Solomos recognized that the written language of a nation must be a formulation of the common spoken language of the time. Paralleling Dante again, Solomos demonstrated by his own writing that the common vernacular can compete with the artificial or learned language.

Mancini, Sharon G.B. "*Finnegans Wake* as Dante's *Purgatorio*." In *Dissertation Abstracts International*, XXXI (1972), 6435A.

Doctoral dissertation, Kent State University, 1971. (Treats of some thematic and structural correspondences between Dante's *Purgatorio* and Joyce's *Finnegans Wake*.)

Marshall, John Henry, ed. *The "Razos de trobar" of Raimon Vidal and Associated Texts*. London and New York: Oxford University Press, 1972. 183 p. 23 cm. (University of Durham Publications.)

Contains a discussion of Salvatore Santangelo, *Dante e i trovatori provenzali* (Catania, 1959) in an appendix.

Masciandaro, Franco. "Inferno I-II: il dramma della conversione e il tempo." In *Studi Danteschi*, XLIX (1972), 1-26.

With support from the *Convivio* as well as passages from Augustine and Thomas Aquinas, the author offers a temporalistic analysis of the drama of conversion which the Pilgrim undergoes at the beginning of the *Commedia*. The time references in the opening verse and later are related temporally and spiritually to the traditional four ages of life and to the cosmic image of the arc of life as an imperfect imitation of the perfect circular movement of the heavens. According to the concepts of *concordia discors*, *temperamentum* and *ordo quadratus*, further correspondences are drawn with the four qualities of hot, cold, humid, and dry and their combinations associated with the four ages; the four-part division of the year and the day; and, reflecting the spiritual side, the canonical hours for the Church service. On a parallel with Christ's passion occurring at the point of physical perfection or the middle of the parabolic arc of life, where youth yields to maturity, the Pilgrim finds himself, except that he is in an ambiguous, precarious condition of imperfection, at the same opportune moment with the option of pursuing perfection through conversion. In short, the author examines the Pilgrim's condition *in fieri*, along with the sequential steps of his spiritual awakening, conversion, and subsequent orientation towards the way necessary for salvation. It is precisely in time, which engenders movement, that awakening, re-direction, and progress are possible. For even with his God-given autonomy, man must live his life, involving choice, as a function of time; he must appropriate time for himself to fashion in his own way. Finally, the author shows that the concept of temporal sequentiality is consistent throughout the whole opening scene of the poem, as the Pilgrim passes from a static *living in time* to *living time* kinetically, time which assumes meaning from an awareness of eternity, the ultimate goal of conversion. After undergoing conversion and accepting Virgil's Heaven-sent guidance, the Pilgrim can proceed to act out the temporal process of the journey that will take him to the eternal.

Masson de Gomez, Valerie. "A New Interpretation of the Final Lines of the *Desir a las syete virtudes*." In *Hispanic Review*, XL (1972), 412-427.

Marshall's internal and external evidence to confirm that the *Divine Comedy* is the most important source of inspiration for the fifteenth-century *Desir a las syete virtudes* by Francisco Imperial and specifically that the last two lines of the work refer to St. Bernard's address to the Virgin in *Paradiso* XXXIII.

Mazzoni, Francesco (Joint editor). "The Prologue to the Commentary of Guido da Pisa." *See Guido da Pisa...*

Mazzotta, Giuseppe. "Dante's Literary Typology." In *MLN*, LXXXVII (1972), 1-19.

Interprets the sequence of poetic episodes in *Purg.* XXI-XXVI (with the pivotal Bonagiunta encounter in XXIV) in terms of "literary typology," based on the view that "Dante applies to the esthetic dimension the very technique of figural interpretation adopted by the patristic exegetes of biblical history." Mr. Mazzotta further sees the whole *Commedia* as a duplication of the notion of literary typology implied by the Augustinian idea that "the function of an ordered literary statement is to be a dramatic vehicle, an Exodus, to the Book of God." The Pauline equation of "Christ our Exodus" and Aquinas's explanation of "spiration" provide theological support for a Trinitarian view of the poetic process by analogy. Thus the creative process in man as a cognitive act has structural analogy with the Trinity and is further analogous to the Incarnation by being the dramatization, typologically, of Exodus. Among matters of detail in the distinction between Dante's and Bonagiunta's poetic modes referred to in *Purg.* XXIV, 55, the author suggests the *nodo* to be related to the knot of Solomon or pentangle, which in the *Convivio* Dante himself takes to symbolize the human condition of being sundered from perception of God; hence the idea of a moral gap in Bonagiunta's poetry, which is unable to transcend the natural order and attain to knowledge of God, as does the poet of the *Commedia*. Finally, the author submits that literature is an extension of the idea of figural history by providing a metaphor for history. While the single literary text, as illustrated by Dante's own poetic self-definition, is modeled on the Exodus-Christ paradigm, the succession of literary texts, or literary tradition, "constitutes a typology because each text acts as prophecy which is to be fulfilled by the reader's own spiritual experience." The cantos in question show how the process of the pilgrim's self-unification is dramatized in a landscape of literary history, a verbal universe where the Logos made flesh is the divine center.

Means, Michael H. *The Consolatio Genre in Medieval English Literature*. Gainesville: University of Florida Press, 1972. x, 105 p. (University of Florida Humanities Monographs, No. 36.)

Contains a section on "The *Divine Comedy*" in a chapter devoted to the latter and the *Roman de la rose* as "Transmitters of the Genre" (pp. 32-48), the genre being the didactic *consolatio* as established by Boethius' *Consolation of Philosophy*, in which the experience of the narrator undergoing education by consolers or guides provides instruction in turn to the reader. Dante's poem, while less directly influential than the *Roman* on medieval English writers, adds a major structural variation to the pattern of the Boethian consolation by providing the use of typological characters instead of personifications.

Meeker, Joseph W. "The Comedy of Survival." In *North American Review*, CCLVII, No. 2 (Summer 1972), 11-17.

Questions the metaphysical morality of tradition and proposes that the key to man's survival lies in the mode, not of tragedy, but of comedy with its pattern of flexible adaptation to circumstances. Analogically, "biological evolution itself shows all the flexibility of comic drama,

and little of the monolithic passion peculiar to tragedy” (p. 13). The article concludes with a discussion of Dante’s comedy as a model ecological view of life. “Dante’s vision is genuinely comic, thoroughly ecological, and the highest expression of both comedy and ecology” (p. 17).

Nagel, Alan F. (Joint editor and translator). *The Three Crowns of Florence: Humanist Assessments of Dante, Petrarca and Boccaccio...* (q. v.)

Paden, William D., Jr. “The Numerical Structure of the *Divine Comedy*: 1-33-33-33 or 34-67-100?” In *Romance Philology*, XXVI (1972), 52-55.

Since setting off *Inf. I* or *Inf. I-II* as prologue does not work symmetrically, the author suggests it is more in keeping with Dante’s way of “inclusive reckoning” to consider the division of the poem in three equal parts, rounding off the *Inferno* to 34 cantos and the *Purgatorio* at the 67th canto in making up the perfect number 100.

Paolucci, Anne. “Women in the Political Love-Ethic of the *Divine Comedy* and the *Faerie Queene*.” In *Dante Studies*, XC (1972), 139-153.

Examines the central role of women in the two great poems, in which they provide the initial impulse toward virtue and salvation along with political direction and purpose. In each poem, the figure of woman exerts a powerful influence in manifold ways, through her beauty, her love, her insights; as divinely endowed mediatrix, she is a guide to cosmic vision and, as inspirer of individual virtue, she points the way to universal peace. While less savory woman figures also play a part in the two epic poems, it is their virtuous counterparts, Beatrice and the Virgin Mary in the *Divine Comedy* and Una and Gloriana in the *Faerie Queene*, who guide away from enslaving evil to true knowledge, freedom, and happiness.

Pellegrini, Anthony L. “American Dante Bibliography for 1971. In *Dante Studies*, XC (1972), 175-198.

With brief analyses.

Peters, Edward M. “The Failure of Church and Empire: *Paradiso*, 30.” In *Mediaeval Studies*, XXXIV (1972), 326-335.

Takes Beatrice’s last words to the Pilgrim in *Paradiso XXX*, 124-148, as Dante’s final political testament, in which he recognizes the failure of any possible establishment of the *vera città*, or ideal empire, on earth because of the conflict between papacy and empire, due in turn to the opposition between justice and greed as the root of all earthly social and individual disorder. The question is resolved only here beyond the temporal world in terms of the contrasting relationship between divine justice and the earthly empire, for Dante at this point is disillusioned over the world’s lack of readiness to achieve *humana civilitas*. Without the reform of the church which was vital to the success of the empire (represented by Beatrice’s reference to Clement V and Henry VII), there was no hope of seeing the imperial ideal on earth. That was possible only in Heaven, where the true *popol giusto e sano* lives under Justice.

Picchio Simonelli, Maria. “Per l’ esegesi e la critica testuale del *De vulgari eloquentia*.” In *Romance Philology*, XXV (1972), 390-400.

Review-article on Dante Alighieri, *De vulgari eloquentia*, a cura di Pier Vincenzo Mengaldo; I: *Introduzione e testo* (Padova: Editrice Antenore, 1968. Università di Padova: Biblioteca di filologia romanza e di storia della lingua italiana; “Vulgares eloquentes,” III).

Presta, Vincenzo. “In margine al canto XIII dell’*Inferno*.” In *Dante Studies*, XC (1972), 124.

Seeks to resolve the question of unity in *Inferno* XIII, which was denied by the historical critics because of the apparent discrepancy between the Pier delle Vigne episode and the remainder of the canto. Granting the canto is dominated by the *protonotaro*, the author considers what follows as a further thematic development and therefore examines the relationship of prodigality to suicide, in order to determine for the canto a better conceptual and stylistic consistency. The author notes the presence of *imitatio virgiliana* and of a *pietà* for Piero on the poet’s part similar to that expressed for Francesca in Canto V. But within the same Canto XIII the poet is not moved by a like pity for the Florentine suicide at the end. There is an obvious change in psychological tension in the abrupt transition from the Piero episode to the two squanderers who burst on the scene. Investigation of the lives of Lano and Giacomo yields a key both to distinguish their prodigality from that of the shades assigned to the Fourth Circle and to link their sin meaningfully to Piero’s. For records show that Lano, after his squandering reduced him to poverty, deliberately sought death at the battle of Pieve del Toppo (1289); and Giacomo was so destructive in his squandering that the tyrant Ezzelino IV had him assassinated in 1239. On stylistic grounds, the author identifies the anonymous Florentine suicide at the end of the canto with Rocco de’ Mozzi (rather than the judge Lotto degli Agli). Also, he points out that the moral position of Rocco differs markedly from that of Piero, for whom the poet shows great sympathy. In any case, it was the earlier commentators who first thought Dante’s squanderers here to have been suicides. Rocco laments he was driven to suicide by financial troubles due to the disorders plaguing the city of Florence, but this excuse is but symptomatic of his own moral weakness after losing the easy life he had known. Thus the Thomistic-Aristotelian views on suicide and prodigality provide the underlying conceptual and moral unity that supports the stylistic unity of the canto: he that destroys himself or his possessions is ever a fool, that is, one who makes bad use of the light of his reason. This, seen after the episode of Piero delle Vigne, casts the latter episode in a more complex light. Dante can have pity for him as he sees how a brief moment of moral weakness in an otherwise just man can lead him to eternal damnation.

Priest, Harold M. *The Divine Comedy: Paradiso*. Notes. Lincoln, Neb.: Cliff’s Notes, 1972. 115 p.

A study guide, including a general introduction, introduction to the *Paradiso*, synopsis, canto summaries and commentaries, list of characters, review questions, and study projects.

Quinones, Ricardo J. *The Renaissance Discovery of Time*. Cambridge, Mass.: Harvard University Press, 1972. xvi, 549 p. (Harvard Studies in Comparative Literature, 31.)

In a long chapter on “Dante” (pp. 28-105), the author presents a reading of the *Commedia* from the standpoint of his general thesis of a new Renaissance consciousness of time: in the context of burgeoning bourgeois values arose the importance of new forces such as children, secular education, and fame in the struggle to overcome time. The changing temporal conceptions, following shortly upon the invention of the mechanical clock at the end of the thirteenth century, are reflected in Renaissance literature beginning with the poetic revival in capitalistic Florence with Dante, Petrarch, and Boccaccio. Along with the varying conception of time found through the three *cantiche* of Dante’s poem there is evidence of the poet’s sensitivity to the new bourgeois values of the time. But while evincing the developing ethical imperative associated with recognition of time as a limited, precious commodity and imbued with the chiliastic faith for ultimate improvement in the temporal world, the “tight focus” of Dante’s fundamental theocentric orientation subordinated all to the transcendent goal beyond time.

Rosenthal, Alan S. “Baudelaire’s Knowledge of Italian.” In *Romance Notes*, XIV (1972), 71-74.

Cites evidence that Baudelaire may have had a greater firsthand knowledge of Italian than heretofore supposed and therefore may have read Dante, Petrarch, and other favorite Italian writers in the original. (Cf. J. S. Patty, “Baudelaire’s Knowledge and Use of Dante,” in *Studies in Philology*, LIII [1956], 599-611; see *75th Report*, 26.)

Salvidio, Frank Anthony, Jr. “Dante, Milton, and Kazantzakis: Poets of Salvation.” In *Dissertation Abstracts International*, XXXIII (1972), 2903A-2904A.

Doctoral dissertation, University of Connecticut, 1972.

Satin, Joseph. “The Symbolic Role of Cordelia in *King Lear*.” In *Forum* (Houston), IX, No. 3 (1972), 14-17.

Contends that while her appearances are brief, Cordelia represents a vital symbol of ideal womanly beauty with the important effect of her love on others—all part of an old tradition best exemplified in Dante’s Beatrice of the *Vita Nuova*.

Speroni, Charles. “Was Dante’s Pelican a Vulture?” In *Italian Quarterly*, XV, No. 60 - XVI, No. 61 (1972), 568.

Examines Dante’s allusion to the pelican in *Paradiso* XXV, 112-114, in terms of the traditional medieval Christian symbolism based on a legend about pelicans killing their fledglings and then resuscitating them with their (the mother’s or father’s) blood. Reviewing the development of the legend with its Christological significance, the author finds the legend first recorded in the third-century *Physiologus* and repeated in numerous texts throughout the Middle Ages and even later. To this, he adds evidence indicating the pelican legend derived from an Egyptian myth about the vulture. Inspired by the Egyptian legend and by Psalm 102:6, the author of the *Physiologus* introduced the new element of the parent bird’s blood resuscitating the dead fledgling after three days and thus made possible the mystic association of the pelican with Christ.

Stenger, G. L. “Notes on ‘Burnt Norton.’” In *Notes and Queries*, N.S., XIX (1972), 340-341.

To other interpretations of the rose-garden scene opening “Burnt Norton” the author suggests modifications, including a further parallel with the manner in which Dante’s vision of the heavenly city comes in *Paradiso XXX*.

Thompson, David. “Figure and Allegory in the *Commedia*.” In *Dante Studies*, XC (1972), 1-11.

Questions the construing of Dante’s poem as personification allegory and addresses the question of how the poem can both mean and be. The theories of such prominent critics as Auerbach, who is known for embracing the idea of figural realism, and Singleton, who favored Scriptural exegesis in support of an allegory of theologians, are found to be unsatisfactory. Actually, it was conventional to consider any epic poem allegorical as well as representational, and so Dante’s literary mode is not unique. While applauding Singleton for stressing the importance of Dante’s allegorical dimension (ignored by Auerbach) and for focusing on the poem’s figural structure, the author concludes that Dante interpreted his life’s journey theologically, but that he employed not a Scriptural but a literary form, viz., the allegorical dual journey, for representing the events which are figurally structured.

Thompson, David. (Joint editor and translator). *The Three Crowns of Florence: Humanist Assessments of Dante, Petrarca and Boccaccio*. . . (q. v.)

The Three Crowns of Florence: Humanist Assessments of Dante, Petrarca and Boccaccio. Edited and translated by **David Thompson** and **Alan F. Nagel**. New York: Harper and Row, 1972. xxxiv, 179 p. (Harper Torchbooks, HR 1623.)

“To illustrate the thought and literature of Italian Humanism,” the compilers have focused, in their selections, on the question of how the humanists assess the “Three Crowns of Florence.” The texts pertaining to Dante directly include a letter of 1399 by Salutati to Niccolò da Tuderano; an oration by Filelfo in praise of Dante; Bruni’s life of Dante; a comparison of Dante and Petrarch, also by Bruni; a comparison of Dante, Petrarch, and Boccaccio by Manetti in his *Three Illustrious Florentine Poets*; a short passage by Ficino in the proem to Landino’s commentary (1481) on the *Commedia*; Landino’s proem to his commentary, Pico’s praise of Lorenzo, with a critique of Dante and Petrarch. There are further brief references to Dante, *passim*, in other selections by Palmieri, Verino, and Bembo. The volume comes with a short bibliography of books and articles in English and an index. As an introduction to the volume, the compilers present a translation of Eugenio Garin’s essay, “Dante nel Rinascimento” (pp. ix-xxxiv), originally published in *Rinascimento*, 2a serie, VII (1967), and reprinted in his *L’età nuova* (Napoli: Morano, 1969).

Timpe, Eugene F. “Infernal Space: Structure and Context.” In *Italian Quarterly*, XVI, No. 62-63 (1972), 73-95.

Recognizing that in the *Purgatorio* the temporal predominates over the spatial, while the reverse obtains in the *Inferno*, the author studies the structure of Dante’s Hell and finds that, because of his spatial vision, the poet gave it spatial form suggested by the qualities of

multiplicity and separation associated with the concept of the infernally damned. In accordance with such a spatial construct, images are illustrative of spatial metaphor, parallels are suggested with man's moral and subjective inner world, and the theme of increasing constraint from the top to the bottom of Hell is effectively developed. A number of specific episodes or loci exemplifying elements of spatiality are examined by the author for their structural relevance to stress that Dante distinguished himself by his consciousness and utilization of spatial concepts.

Uitti, Karl D. "Remarks on Old French Narrative: Courtly Love and poetic Form." In *Romance Philology*, XXVI (1972), 77-93.

Review-article on *The Meaning of Courtly Love*, edited by F. X. Newman... (Albany: State University of New York Press, 1968) which contains Charles S. Singleton, "Dante: Within Courtly Love and Beyond," pp. 43-54. (See *Dante Studies*, LXXXVII, 170-171, and XC, 191, and see below, under *Reviews*.)

Utley, Francis L. "Must we Abandon the Concept of Courtly Love?" In *Medievalia et Humanistica*, N.S., III (1972), 299-324.

Review-article on four recent books concerning "courtly love," including *The Meaning of Courtly Love*, edited by F. X. Newman... (Albany: State University of New York Press, 1968), which contains Charles S. Singleton, "Dante: Within Courtly Love and Beyond," pp. 43-54. (See *Dante Studies*, LXXXVII, 170-171 and XC, 191, and see below, under *Reviews*.)

Vernon, William Warren. *Readings on the Paradiso of Dante, Chiefly Based on the Commentary of Benvenuto da Imola.* With an introduction by the Bishop of Ripon. Freeport, New York: Books for Libraries Press, 1972. 2 v. illus.

Reprint of the 1900 edition (London: Macmillan Company). The well known work includes the Italian text (Moore's), translation, and Commentary on the *cantica*.

Vernon, William Warren. *Readings on the Purgatorio of Dante, Chiefly Based on The Commentary of Benvenuto da Imola . . .* With an Introduction by Dean Church. New York: Haskell House Publishers, 1972. 2 v. illus.

Reprint of the 3rd edition, revised of 1907 (London: Methuen). The well-known work includes the Italian text (Moore's), translation, and commentary on the *cantica*.

Waller, G. F. "The Strong Necessity of Time." In *Dalhousie Review*, LII (1972), 469-477.

Review-article on Ricardo J. Quinones, *The Renaissance Discovery of Time* (Cambridge, Mass.: Harvard University Press, 1972), which contains a chapter on Dante (pp. 28-105). (See *Dante Studies*, XCI, 176-177 and 184.)

Williams, Charles. *The Figure of Beatrice: A Study in Dante.* New York: Octagon Books, 1972. 236 p. 23 cm.

Reprint of the 1961 edition, issued in the "Noonday" series, No. 208 (New York: Noonday Press). (See *80th Report*, 33-34; for an earlier American edition [1957] and analysis, see *76th Report*, 55.)

Wilson, James F. "Poets and Poetry in Purgatory." In *Bulletin of the Rocky Mountain Modern Language Association*, XXVI (1972), 9-15.

Noting that the reader finds five poets (Dante himself, Virgil, Statius, Guinizelli, and Arnaut Daniel) in the moral context of the *Purgatorio* (Canto XXVI) which is temporal, involving change and progress, the author contends that the poets are suggestive of Dante's own poetic development as well as serving as moral exempla within the poem's didactic framework. In the Pilgrim's departure from Guinizelli and Arnaut to the Terrestrial Paradise can be seen both a moral ascendance through Beatrice's intercession as grace and a corollary progression of Dante's poetry with Beatrice's help as inspiration. Dante thus takes leave of love poetry of the *stil novo* and, with the purgatorial experience behind him, is ready to achieve loftier poetic heights.

Wlassics, Tibor. "Ambivalenze dantesche." In *Studi e problemi di critica testuale*, No. 5 (ottobre 1972), 15-32.

Examining a number of Dantean passages posing grammatical ambiguities, the author contends that one reading should not be rejected in favor of another, because both meanings must be considered as having been conceptualized simultaneously by the poet at the moment of inspiration. Such "ambivalences" are the stuff of poetry. Indeed this concept of ambivalence can contribute to the correct reading, poetic reading, of many controversial passages, once one accepts that two possible constructions existed together in Dante's mind, complementing each other and leading to a complex, multiple result. Thus, the author disagrees with the negative attitude of critics towards "equivocal elements" in poetry. "Dante è stato attentissimo a *non* evitare le genetiche ambivalenze della poesia, e ne è maestro incontestabile."

Wlassics, Tibor. "Le anomalie fonologiche del rimario di Dante." In *Battaglia letteraria*, XXII, No. 2. (1972), 1-3 and 13-14.

This essay has been reprinted in his *Interpretazioni di prosodia dantesca* (Roma: Angelo Signorelli Editore, 1972). (See *Dante Studies*, XCII, 210.)

Wlassics, Tibor. *Interpretazioni di prosodia dantesca*. Roma: Angelo Signorelli Editore, 1972. 161 p. (Bibliotechina di studi danteschi, 2.)

Contains eight studies, the first seven of which, with some variation in title, were previously published in various periodicals, as duly indicated in the preface. The fairly self-explanatory titles are as follows: I. Le caratteristiche strutturali della terzina.—II. Consonanze e assonanze nella *Commedia*.—III. La rima e l'onomatopeia nella *Commedia*.—IV. Le rime composte, tronche e sdruciole di Dante.—V. Le anomalie fonetiche nel rimario dantesco.—VI. La rima di Dante nell'*Ulisse* di *James Joyce*.—VII. Interpretazioni dell'enjambement dantesco.—VIII. I monosillabi della *Commedia*. For I, III, VI, and VII, see, respectively, *Dante Studies*, XCI, 193; XC, 189; XC, 188-189; and LXXXIX, 124.

Wlassics, Tibor. “Le ‘postille’ di Dante alla *Commedia*.” In *Studi Danteschi*, XLIX (1972), 115-128.

Contends that Dante is the first commentator of his *Comedy* and that his *postille*, besides clarifying the sense of the text, form part of his narrative technique. This intentionally prosaic or “pedantic” aspect of the poem is characteristically Dantean and forms an intimate part of his inspiration. In his rectifying, explaining, clarifying, Dante does not always limit himself to indicating sources, but often assumes the attitude of “reader-critic-judge.” In particular, the annotative-narrative technique enlivens the text so it does not appear rigid, but bears the signs of *ripensamenti* by the poet. The retarding effect inhering in the *postille* is not always syntactical, but often implies a mental movement, a later reflection or “afterthought” which reinforces an exaggeration or serves to bring a scene into focus gradually. Some passages cast with such a technique alert us to an intimate movement in the scene, with the effect that we can follow the action described in its progressive unfolding.

Wlassics, Tibor. “Il villano, la villanella e il villanello nell’*Inferno*.” In *Alla Bottega*, X, No. 4 (luglio-agosto 1972), 53-59.

Points out that while certain major figures in the *Commedia* are so effectively presented by Dante as to lend their names to whole cantos, particularly the first *cantica*, even very minor figures like the tailor in the similitude of *Inferno* XV, 20-21, the “villano” of XXVI, 25-33, the “villana” of XXXII, 31-36, and especially the “villanello” of XXIV, 1-15, are with a few brush-strokes created by the poet as if from real life and with such sympathy and vitality as to remain unforgettable.

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