

# American Dante Bibliography for 1973

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This bibliography is intended to include the Dante translations published in this country in 1973 and all Dante studies and reviews published in 1973 that are in any sense American. The latter criterion is construed to include foreign reviews of American publications pertaining to Dante.

## *Translations*

*De vulgari eloquentia*, VI. Translated by **A. G. Ferrers Howell**. In *Readings in Medieval Rhetoric*, edited by **Joseph M. Miller**, **H. Prosser**, and **Thomas W. Benson** (Bloomington: Indiana University Press, 1973), pp. 269-271.

The excerpt, in the well-known translation by Ferrers Howell, is prefaced by a comment.

*The Divine Comedy*. Text with translation in the metre of the original by **Geoffrey L. Bickersteth**... Totawa, N.J.: Rowman and Littlefield, 1973. li, 805 p.

Same as the original British edition of 1965, newly revised in 1972—Oxford: Published for the Shakespeare Head Press by Basil Blackwell. (See *Dante Studies*, LXXXIV, 73-74, and for reviews, LXXXV, 114, LXXXVI, 162, and LXXXIX, 124.)

*The Divine Comedy*. Translated, with a commentary, by **Charles S. Singleton**. [II.] *Purgatorio*... Bollingen Series, LXXX. [Princeton, N.J.: Princeton University Press, 1973. 2 v. (381; [x], 851 p.) illus., pls., diagrs., maps.

Same as the *Inferno* volumes (see *Dante Studies*, LXXXIX, 107-108, and for reviews, XC, 189, XCI, 193).

*Vita Nuova*. A translation and an essay, by **Mark Musa**. A new edition. Bloomington and London: Indiana University Press, 1973. xiv, 210 p.

This is a much revised new edition of Professor Musa's translation of the *Vita Nuova*, his original version of which first appeared in 1957 (New Brunswick, N.J.: Rutgers University Press) and was subsequently reprinted with an introduction in 1962 (Midland Books, MB 38; Bloomington: Indiana University Press). The present edition comes with a new essay on the work (pp. 89-210) by Professor Musa. *Contents of the volume*: Preface; Translator's Note; *The New Life*; An Essay on the *Vita Nuova*—I. Patterns, II. Aspects, III. Growth; Notes on the *Essay*. (On the earlier editions see *76th Report*, 40 and 56, *81st Report*, 20, and *Dante Studies*, LXXXV, 96.)

[Selected poems.] In *German and Italian Lyrics of the Middle Ages: An Anthology and a History*, Translations and Introductions by Frederick Goldin (Doubleday Anchor Original, A0-71; Garden City, N.Y.: Anchor Press/Doubleday, 1973), pp. 364-405.

Thirteen representative lyric poems from the *Vita Nuova*, *Convivio*, and the *Rime*, including three of the *rime petrose*. The Italian text and English verse translation are given on facing pages, with very brief notes.

*Literary Criticism of Dante Alighieri*. Translated and edited by Robert S. Haller. Lincoln: University of Nebraska Press, 1973. xlix, 192 p. (Regents Critics Series.)

Contains excerpts, in English translation, from Dante's works (viz., the *Vita Nuova*, *De vulgari eloquentia*, *Convivio*, *Divina Commedia*, Letter to Can Grande, and Eclogues) bearing in any way upon matters of literary criticism, such as the use of the vernacular and its relation to Latin, prosody, rhetoric, and the poetic art, and the cultural function of poetry. The excerpted passages are arranged under the following major headings: Diction and Prosody; The Rhetorical Strategies of Poetry; Allegory and Other Poetic Figures; On Poets and the Effects of Poetry. In addition, there is an Introduction by Professor Haller treating of The Context of Dante's Criticism, The Cultural Significance of Dante's Works, The Problem of Vernacular Poetic Art, The Meaning and Justification of Poetry, and A Note on the Translation; Selected Bibliography; Appendix A: Illustrations of Dante's Principle of Construction and Prosody [passages in the original Provençal or Italian, with English translations, from various poets cited by Dante]; Appendix B: Index of Poets and Poems Cited in Dante's Critical Writings; Glossary of Technical Terms; and Index—The Works of Dante and General Index.

## *Studies*

**Auerbach, Erich.** "Dante's Addresses to the Reader." In *Parnassus Revisited: Modern Critical Essays on the Epic Tradition*, edited and with an introduction by **Anthony C. Yu** (Chicago: American Library Association, 1973), pp. 121-131.

Reprint of the essay, which originally appeared in *Romance Philology*, VII (1954), 268-278. (See *73rd Report*, 55.)

**Auerbach, Erich.** *Scenes from the Drama of European Literature: Six Essays*. Gloucester, Mass.: Peter Smith, 1973. 249 p.

Contains two studies of Dantean interest, "Figura" and "Saint Francis of Assisi in Dante's *Commedia*." The volume was originally published by Meridian Books in 1959 (see *78th Report*, 26).

**Beall, Eugenie R.** "'By *Amor Rationalis* Led': The Dantesque Element in the Poetry of W. H. Auden." In *Dissertation Abstracts International*, XXXIII (1973), 6338A-6339A.

Doctoral dissertation, Wayne State University, 1972.

**Brown, Lloyd W.** "Le Roi Jones [Imamu Amiri Baraka] as Novelist: Themes and Structure in *The System of Dante's Hell*." In *Negro American Literature Forum*, VII, No. 4 (Winter 1973), 132-142.

Analyzes some of the themes in relation to structural elements of Jones's novel, stressing the ironic use (and rejection) of the Christian eschatology and moral categories reflected in Dante's *Inferno*. In a word, Jones transfers Dante's hell "to socio-economic realities of the twentieth-century Black ghetto," seen as a product of that very systematizing tradition of Christian eschatology. The hero's salvation is considered to lie not in the latter, but in his racial self-acceptance.

**Chiampi, James Thomas.** "Poetry and Resemblance: The Notion of Reformation in Dante." In *Dissertation Abstracts International*, XXXIV (1973), 2551A.

Doctoral dissertation, Yale University, 1973.

**Church Richard William.** *Dante and Other Essays*. Folcroft, Penn.: Folcroft Library Editions, 1973.

Reprint of the 1888 edition (London: Macmillan). For another recent reprint edition, see *Dante Studies*, LXXXVIII, 180.

**Cope, Jackson I.** *The Theater and the Dream: From Metaphor to Form in Renaissance Drama*. Baltimore and London: The Johns Hopkins University Press, 1973. ix, 331 p. illus.

Contains a chapter on "Theater of the Dream: Dante's *Commedia*, Jonson's Satirist, and Shakespeare's Sage" (pp. 211-244, and notes, pp. 311-320), in which the sixteenth-century controversy over Dante, particularly as exemplified in the critical-theoretical writings of Mazzoni and Bulgarini, is related to the author's general concern with a developing tradition of dream and theater theory as metaphorical and philosophical visions of the world.

**Cosmo, Umberto.** *A Handbook to Dante Studies*. Translated by **David Moore**. Folcroft, Penn.: Folcroft Library Editions, 1973. vi, 194 p.

Reprint of the 1950 edition (Oxford: Basil Blackwell), which was translated from the Italian original (Torino: De Silva, 1947). Contains a brief, classified outline of Dante's life and works, with useful annotated bibliographies for controlling all aspects of the subject.

**Curtius, Ernst Robert.** *Essays on European Literature....* Translated by **Michael Kowal**. Princeton, N.J.: Princeton University Press, 1973. xxix, 508 p.

This anthology of twenty-four essays gathered by Curtius himself from his writings of three decades, first published as *Kritische Essays zur europäischen Literatur* in 1950 (2nd ed., enlarged, 1954), contains an essay on "The Ship of the Argonauts" (1950), pp. 465-496, in which the author presents a historical survey of the Argo-theme, pointing out the insight it affords into the "economy of literary tradition." The essay contains a section (pp. 485-492) on Dante's

creative power manifested in his innovation of Neptune being wonder-struck by the Argo, as well as other navigational motifs engendered by the example. Other brief Dantean references occur in the volume, *passim*. Indexed.

**Curtius, Ernest Robert.** *European Literature and the Latin Middle Ages*. Translated from the German by **Willard R. Trask**. Bollingen Series, XXXVI. Princeton, N.J.: Princeton University Press, 1973. Paper.

Contains one long chapter and sections of three others on Dante, as well as references to Dante *passim* throughout. The original cloth edition of this translation appeared in 1953 (Bollingen Series, XXXVI; New York: Pantheon Books). (See *68th-72nd Report*, 45; also *82nd Report*, 49-50. Widely reviewed.)

**Davidson, Arnold E.** "The Dantean Perspective in Hemingway's *A Farewell to Arms*." In *Journal of Narrative Technique*, III (1973), 121-130.

Finds a Dantean parallel here in Hemingway's technique of establishing a chronological distinction between the protagonist experiencing and the narrator now experienced, thus showing that the novelist's craft is deliberately more complex than his simple style would indicate.

**DiOrio, Dorothy M.** "Dante's Greatness as Seen in the Four-fold Levels of Interpretation." In *West Virginia University Bulletin: Philological Paper*, XX (1973), 1-7.

Chooses *Purgatorio* XXX, 22-78, as a representative passage in the *Commedia* for a general reading on the four levels of interpretation, including the all too often neglected moral and anagogical, as well as the literal and allegorical. Relating this passage to the *Vita Nuova*, the author finds that allegorically Beatrice represents the light of truth, that morally Dante asserts here man's understanding of the nature of good and evil, and that anagogically Beatrice represents revelation, thus contributing to the ultimate spiritual sense of the whole poem.

**Donno, Daniel J.** "Dante's Ulysses and Virgil's Prohibition: *Inferno* XXVI, 70-75." In *Italica*, L (1973), 26-37.

Attempts to resolve Virgil's prohibiting the Pilgrim to speak to Ulysses and Diomedes because "they were Greek," in terms of the mythical and folklorist Diomedean birds representing the transformation of Diomedes's Greek companions on the islands subsequently called Diomedean. These birds were friendly only to Greeks and hostile to all others. Reflecting this situation, Virgil will avoid the disdain of Ulysses and Diomedes by addressing them in their language, in order to insure Ulysses' compliance in telling his story to the Pilgrim.

**Fehrenbacher, Henry.** "Dante and the Liturgy." In *Aegis* (Moorhead State College), I (1973), 33-43.

Contends that the integral part played by religious services in contemporary life was a source of much material for Dante's *Divine Comedy*, which reflects elements of the liturgy and the Latin psalter structurally incorporated in the poem. Indeed, Dante's poem, like the liturgy,

“makes visible and tangible the ways and truths of God.” An awareness of the various church rites, including certain practices now outmoded and unfamiliar to the modern reader, gives us a better understanding of the *Comedy*.

**Freccero, John.** “Casella’s Song (*Purg.* II, 112).” In *Dante Studies*, XCI (1973), 73-80.

Considers the Casella episode as similar to that of Francesca, that is, a palinodic moment wherein a recall to Dante’s previous poetry serves to designate a rejection of it and a transcendence to a higher stage Casella’s song, followed by Cato’s rebuke and exhortation to move on, far from constituting a recreational interlude, serves to recall Dante’s philosophical position in the *Convivio* (where love is directed to Lady Philosophy as the ultimate happiness) in order to reject that position which has no place at this advanced stage of the Pilgrim’s spiritual journey. Passages are cited from Boethius’ *Consolatio philosophiae* and from Psalm 54 to explicate the dove-and wing-similes used in the Casella episode for expressing Dante’s theory of human desire. A word is added concerning the dove-simile as associated with poetry as well, which together with its erotic significance in the Dantean passage points to the inseparability of Eros and poetry on this “journey that strains both to their limit.”

**Gaffney, James.** “Dante’s Blindness in *Paradiso* XXV-XXVI: An Allegorical Interpretation.” In *Dante Studies*, XCI (1973), 101-112.

Analyzes the various elements of this episode of blindness before the dazzling brilliance of the light representing Saint John and suggests a solution to the much disputed question of the allegorical meaning of the Pilgrim’s momentary blindness at this stage of the journey by having recourse outside the Thomistic system to the Platonic-Augustinian mystical tradition, particularly as most directly available to Dante in Saint Bonaventure’s *Itinerarium mentis in Deum*. The dramatic contrivance of the Pilgrim being struck with a momentary literal blindness at this point is seen allegorically to represent a further stage of his spiritual progress where he is prompted to seek within himself the lesson of love he must express, a stage corresponding to the second category of contemplation, of “what is within the soul,” according to St. Bonaventure’s *Itinerarium*. His vision restored and spiritually re-directed, the Pilgrim enters the third category of contemplation “above the soul.” Besides St. Bonaventure, the author summarily cites several other Platonic-Augustinian theologians, such as Richard of St. Victor, Dionysius the Pseudo-Areopagite, St. Augustine himself St. Bernard, and Hugh of St. Victor, from any of whom Dante could have acquired the part of the tradition relevant here, characterized by the *via negativa*, or the necessity for the soul to withdraw into itself in order to unite with God through love.

*German and Italian Lyrics of the Middle Ages: An Anthology and a History.* Translations and Introductions by **Frederick Goldin**. Garden City, N.Y.: Anchor Press/Doubleday, 1973. xvi, 438 p. (Doubleday Anchor Original, A0-71.)

The second half of the volume contains thirteen representative lyric poems from Dante’s works (see above, under *Translations*), preceded by a brief historical introduction to the poet (pp. 343-363) placing him in the lyrical tradition and commenting on the poems presented, and many other Italian lyrics and their poets, prior to and contemporary with Dante, presented in the same fashion.

**Gordon, Caroline.** "The Shape of the River." In *Michigan Quarterly Review*, XII (1973), 1-10.

Cites Dante as the first writer until his time to synthesize, in the *Divina Commedia*, certain fictional techniques which were in the air, and discusses Dante's specific use of the "cosmic metaphor" of the uncharted river as a figure of life's journey, employed by the poet in a twofold way as a literary or fictional technique—as a figure of the human soul's progress and as a figure for the creation of the poem itself. The author finds a parallel in Mark Twain's *Life on the Mississippi*, which is concerned with the conduct of life, involving a river literally and metaphorically, and a pilot. Twain and Dante are each both narrator and protagonist in their respective works and both employ the same figure of a book *vision* of perfection to communicate to others. (The paper was delivered as the Hopwood Lecture at the University of Michigan in 1972.)

**Grandgent, Charles Hall.** *Dante*. Folcroft, Pennsylvania: Folcroft Library Editions, 1973.

Reprint of the 1921 edition. For another recent reprint (1966), see *Dante Studies*, LXXXV, 104.

**Gugelberger, Georg M.** "By No Means an Orderly Dantescan Rising." In *Italian Quarterly*, XVI, No. 64 (1973), 31-48.

Recognizing that no other American or European poet can be so constantly associated with Dante as Ezra Pound, the author discusses some aspects of the general relation, in a parallel yet contrastive sense, of *The Cantos* to the *Divina Commedia*. Pound saw that the same kind of artistic work can no longer be written because of the change of world views, and so an admired work like Dante's can only be ingrained in a process of receptive transformation. Modern poets lack Dante's advantage of a universal language (identified by T.S. Eliot with medieval Latin and associated by Pound with the "spirit of Romance") and, more important, they lack Dante's kind of teleology. Pound could not structure *The Cantos* vertically like the *Commedia*; his work was designed as a parallel in contrast, deverticalizing Dante's poem in a kind of "nonteleological rehorizontalized Dantesque *commedia*," but still requiring the latter as a constant parallel for its understanding. With the loss of the polysemous quality of *amor* in an "age of experimentation," Pound could only declare in the first Pisan Canto: "By no means an orderly Dantescan rising (74:443). Summarizing, the author observes, "The three stages of Dante's *Commedia* are constantly present but interfused in themselves as with other material, thus forced down on a horizontal plane." By his work Pound exemplifies the inadequacy of the poetocentric world view and indicates the necessity of an outside referential telos for future poets.

**Gugelberger, Georg M.** "The Secularization of 'Love' to a Poetic Metaphor: Cavalcanti, Center of Pound's Medievalism." In *Paideuma*, II, (1973), 159-173.

Includes a page on Dantesque references in the *Commedia* identifying *amor* with poetry in the context of the article which also notes a fusion of Cavalcanti and Dante in Pound's own transformation of the *amore*-concept in the direction of poetry.

**Hollander, Robert.** “Dante’s Use of the Fiftieth Psalm (A Note on *Purg.* XXX, 84).” In *Dante Studies*, XCI (1973), 145-150.

Re-examines the enigma of why Dante does not have the angels sing beyond “pedes meos” (Psalm 30, Vulgate) to determine why the verses beyond that point are inappropriate at this moment of the pilgrim’s progress. Citing the poet’s use of Hosanna in *Vita Nuova* XXIII and at the appropriate moment again in *Purg.* XXIX, 51, followed by the use of “Benedictus qui venis” in XXX, both echoes from the same verses in ark (11:9), in support of the precision of Dante’s use of Scripture, the author points out that the words following “pedes meos” in Psalm 30:9 are “Miserere mei Domine” which are also the opening words of Psalm 50. The three instances of the “Miserere” found in the *Commedia* (*Inf.* I, 65; *Purg.* V, 24; *Par.* XXXII, 12) support a parallel between the penitent Dante and the penitent David the Psalmist. It is precisely when Dante must prepare to make final amends, in *Purg.* XXX-XXXI, that the same Miserere re-enters the work, indirectly. Reader and pilgrim, remembering the words—“Miserere...”—that follow “pedes meos, thereby know why the angels do not sing beyond “pedes meos”; “because the moment for Dante’s repentance still lies before him”—in *Purg.* XXXI, where the “Asperges me” of verse 98 echoes verse 9 of Psalm 50.

**Hope, T. E.** “Gallicisms in Dante’s *Divina Commedia*: A Stylistic Problem?” In *Studies in Medieval Literature and Languages in Memory of Frederick Whitehead*, edited by **W. Rothwell** [et al.] ([Manchester, Eng.:] Manchester University Press; New York: Barnes and Noble, 1973), pp. 153-172.

Discriminates among *langue d’oïl* loan-words in Dante’s Italian chronologically, lexically, and stylistically, with a view to correcting certain repeated misperceptions by scholars about their use in the *Commedia* (they are not all found in the rhyme position; they are not there to meet exigencies of rhyme) and to characterizing their varied stylistic function in the poem. For example, besides Gallicisms already long established in Italian, the poet is seen to use several more recent loan-words in contemporary use which were still new enough to carry considerable force, particularly in the important final position of the verse. The thirteenth century is indeed the period when medieval French linguistic influence was at its greatest and Dante himself had undergone the teaching of a Francophile scholar like Brunetto Latini. Some attributes of Dante’s Gallicisms, more concentrated appropriately in the first *cantica* for their shock effect, are novelty, rarity, dramatic intensity or context, key position in the line. Because of the evocative values of their foreign origin, they add resources to the poet’s imagery and contribute to his ultimate poetic achievement; they add registers and tonalities that enhance the range of the *volgare illustre* and, in the case of everyday words, provide dampening effects for maintaining the *mediocre stylus* of *commedia*.

**Iannucci, Amilcare.** “Dante’s Theory of Genres and the *Divina Commedia*.” In *Dante Studies*, XCI (1973), 1-26.

Examines Dante’s several statements pertaining to genre and style among his works, including the *Commedia*, and also interpretations and critical judgments of the early commentators Boccaccio and Benvenuto da Imola, certain Renaissance and nineteenth-century critics, and particularly the moderns, Auerbach, Montano, and De Bruyne. A major source of

difficulty with the problem is Dante's own shifting theoretical position between the *De vulgari eloquentia*, where he is concerned more with style, and the Letter to Cangrande, where his concern is more with moral content. In the latter, he is found to adopt a stance, with respect to the *Commedia*, like that of St. Bonaventure in the *De reductione artium ad theologiam*, thus representing a replacement of the allegory of poets, defined in the *Convivio*, by the allegory of theologians in the *Commedia*, written, as pointed out by C.S. Singleton, in imitation of God's way of writing. The medieval model for this, is defined by E. De Bruyne, was the Bible, which contains all literary genres and all levels of style, in keeping with the essentially democratic nature of Christianity. Reflecting his change of viewpoint, "Dante moved from a poetics based almost exclusively on formalistic and rhetorical preoccupation to one where content was just as important as, in fact more important than, technical refinements, since poetry now had to express moral and theological truth." His poem therefore manifests a mixture, or better, leveling, of styles, even as a particular style generally predominates in each of the three *cantiche*—the low, comic in the *Inferno*, the intermediate in the *Purgatorio*, the sublime in the *Paradiso*. To arrive at a characterization of the *Commedia* as a whole, the author cites in particular two groups of cantos, *Inferno V* and *Purgatorio XXVI* reflecting Dante's rejection of the theme of love as the only subject suitable for the vernacular, and *Purgatorio XXI* and *XXII* suggesting the nature of Dante's new poetics, wherein poetry for him was no longer simply "fictio rethorica musicaque poita," but also the expression of truth. While the genre of Dante's poem may elude precise definition, in the context of his ultimate attitude towards poetry as a vehicle of truth, "instead of contradicting the more solemn designation 'poema sacro,' *commedia* subsumes that description of the poem... is, in fact, at once more precise and more embracing than 'poema sacro, since it reflects on both the content and the form of the poem." Theoretically in the Letter to Cangrande as well as poetically in the *Commedia*, the classical tradition is retained and assimilated, without destroying the notion of the separation of styles, and any tension that may arise is resolved by the leveling effect of the comic, Christian style.

**Kittel, Muriel.** "Humility in Old Provençal and Early Italian Poetry: Resemblances and Contrasts." In *Romance Philology*, XXVII (1973), 158-171.

Examines humility in its medieval significance of being prerequisite to all other virtues and therefore leading to its natural pairing with the sublime and examines its use in early Provençal and Italian lyrics. Among the poets, it was eventually Dante who discovered "a new significance for humility that would reconcile its inherent contradictions and point the way to union with the sublime." The *Vita Nuova* represents a reconciliation of the lady-lover relationship of troubadour tradition and the religious value of humility, where the lady serves a Christologically redemptive function for the lover.

**Kranz, Gisbert.** "Dante in the Work of C. S. Lewis." In *CSL, The Bulletin of the New York C. S. Lewis Society*, IV, No. 10 (August 1973), 1-8.

Examines the treatment of Dante's *Commedia* in C. S. Lewis' many critical studies and the influence of Dante on his literary imagination, particularly in such allegorical works as *The Pilgrim's Regress*, *The Great Divorce*, and *Perelandra*, which contain many parallels with Dante's poem. (The article, which originally appeared in the *Deutsches Dante-Jahrbuch*, XLVII [1972] as translated by Hope Kirkpatrick.)



**Lacey, Stephen Wallace.** "Structures for Awareness in Dante and Shakespeare." In *Dissertation Abstracts International*, XXXIII (1973), 4421A.

Doctoral dissertation, State University of New York at Buffalo, 1972. (Contends that Dante's *Commedia* mirrors the pattern of psychoanalytical therapy.)

**La Favia, Louis M.** "Per una reinterpretazione dell'episodio di Manfredi." In *Dante Studies*, XCI (1973), 81-100.

Against the modern interpretation, repeated since the early nineteenth century, of seeing in the Manfredi episode (*Purg.* III) a polemical stance on Dante's part against ecclesiastical authority whose absolute judgment of excommunication must be overturned in favor of the victimized individual, the author recalls a more accurate position of the Church, cites documentary evidence to confirm this, and re-examines the details of Manfredi's representation within the canto, to determine a more consistent construction of the episode, which is actually closer to that of the earliest commentators who saw here an *exemplum* reflecting the common ecclesiastical doctrine on excommunication and the ever-present possibility of conciliation in the mercy of God. The *Decretum* of Gratian, the *Decretales* of Gregory, and other texts are cited for the exact details of the Church's position on excommunication and the extreme condemnation of anathema, neither of which condemned the individual absolutely to damnation. The Church itself admitted the possibility of repentance and salvation in a case like Manfredi's, so long as the excommunicated one performed an act of contrition before the moment of death. The original source of the relevant canon is a papal letter (dated 1199) of Innocent III, the contents of which were incorporated in the *Decretales* and in the ecclesiastical ritual for the administration of the sacraments. The key passage in the letter is cited by the author here for the first time in unquestionable support of his interpretation of the Manfredi episode. The text was known to the early commentators, in fact Pietro di Dante uses whole phrases from it, but without mentioning it. The author goes on to analyze the representation of Manfredi as introduced within the context of the immediate canto and in the larger structural pattern of the *Commedia*, as well as in the light of the historical Manfredi's popular reputation in the second half of the thirteenth century and of his own written declaration of faith found in the prologue to his Latin translation from the Hebrew of the *Liber de pomo sive de morte Aristotelis*, done following a grave illness. Dante's description of Manfredi echoes very closely the description of David in I Kings 16:12 and other suggestive phrases in Psalm 50 expressing the anxious search for God and the sinner's return to grace. Finally, Manfredi is emblematic of the poet's theory of true nobility and its implications as discussed in the context of courtly love and particularly in the fourth treatise of the *Convivio*. In short, the evidence is against the modern polemical interpretation of the episode, and favors the construing of Manfredi as *exemplum maximum* of God's boundless mercy, an interpretation consistent in every way with the physical, moral, and psychological presentation of the figure in the immediate and larger poetic context of the *Commedia*.

**La Piana, Angelina.** *Dante's American Pilgrimage: A Historical Survey of Dante Studies in the United States, 1800-1944*. New Haven, Conn.: Published for Wellesley College by Yale University Press, 1948. Millwood, N.Y.: Kraus Reprint Co, 1973. xi, 310 p.

This reprint makes more readily accessible the well-known “historical survey of the rise and growth of Dante studies” in America during the period indicated. The bibliographical footnotes are useful for pursuing further the work of individual scholars.

**Liapunov, Vadim.** “Limbo and the Sharashka.” In *Aleksandr Solzhenitsyn: Critical Essays and Documentary Materials*, edited by **John B. Dunlop, Richard Haugh, and Alexis Klimoff** (Belmont, Mass.: Nordland Publishing Company, 1973), pp. 231-240.

Examines the parallel between Dante’s Limbo in the *Divine Comedy* and Solzhenitsyn’s novel *The First Circle*, stressing the *sharashka*-Limbo analogy, particularly in chapter 2, “Dante’s Conception,” must be viewed in terms of the total system of which each is a part.

**Lipari, Angelo.** *The “Dolce Stil Novo” According to Lorenzo de’ Medici: A Study of His Poetic “Principio” as an Interpretation of the Italian Literature of the Pre-Renaissance Period, Based on His “Comento.”* New York: AMS Press, 1973.

Reprint of the 1936 edition (Yale Romance Studies, 12; New Haven, Conn.: Yale University Press). Contains ample reference to Dante, who, according to Lipari’s thesis, was the model from whom Lorenzo derived, interpreted, and in turn communicated to later Renaissance poetry the principle of *gentilezza umana*.

**McLaughlin, Bruce W.** “Strange Interlude and the *Divine Comedy*.” “In *Theater Journal* (Albany), XII (Fall 1973), 20-30.

Comparing these two works by Eugene O’Neill and Dante the author finds that O’Neill rejects the Italian poet’s edenic ideal as a goal in our life, and instead favors active participation in a fallen world, with all its problems and suffering, but at the same time personal choice and therefore creativity.

**Martin, Elizabeth P.** “Psychological Landscape in Fourteenth-Century Poetry and Painting.” In *Dissertation Abstracts International*, XXXIII (1973), 6877A.

Doctoral dissertation, University of California, Berkeley, 1973. Deals with the iconography and function of landscape particularly in Dante’s *Commedia* and the anonymous English *Pearl*.)

**Minielli, Anthony.** “Antoine de Rivarol: Critic and Translator of Dante.” In *Dissertation Abstracts International*, XXXIII (1973), 3659A-3660A.

Doctoral dissertation, Fordham University, 1972.

**Montgomery, Marion.** “Eliot’s Hyacinth Girl and the *Times Literary Supplement*.” In *Renascence*, XXV (1973), 67-73.

Contends that in the debate over the Hyacinth girl in *The Burial of the Dead* too much is made of the presence of Baudelaire in *The Wasteland* generally, whereas in fact there is the presence of Dante too, behind, in, and around the complexities of the work. If Baudelaire is

accepted as the heart set on “discovering Christianity” for itself, then Dante is the head, if we are to understand Eliot’s poetry in the completeness of its vision.

**Montano, Rocco.** “Italian Humanism: Dante and Petrarch” In *Italica*, L (1973), 205-221.

Rejecting the romanticizing view of many critics since the nineteenth century who have discerned Dante’s “humanism” in the *Commedia* in terms of his sympathetic representation of such sinners as Francesca, Farinata, Brunetto, and Ulysses, even against God’s condemnation, Professor Montano seeks to define Dante’s humanism according to the poet’s belief in the Thomistic tenet that whatever is lofty, noble, and just in man—virtue or knowledge, philosophy or love or glory—will, when combined with the faith, meet with God’s approval and reward. The earthly ideal represented by “Rome,” or the earthly city with its *humana civitas* and the heavenly Jerusalem are not inconsistent for Dante. Francesca is condemned because her love is too passionate, Farinata because he is too partisan and bound exclusively to the earthly city, Brunetto because he is limited to a naturalistic culture devoid of God, Ulysses because he made wrong use of his intellect. If any sympathy is manifested for such figures in the *Commedia* it is only by Dante-wayfarer, who is undergoing edification, not by Dante-poet, who has attained proper wisdom. In the second part of the essay, Professor Montano contends that for Petrarch, in similar fashion, the *studia humanitas*, the best to be inherited from Antiquity in terms of moral values and knowledge for perfecting man, were necessary for preserving and strengthening the Christian civilization, then in decline, against the inroads of the new Aristotelianism and sterile Scholasticism. His coolness towards Dante is attributable to his own divergence from the aesthetics and mental orientation of the Middle Ages, not from the Christian religion. Setting the tenor of Italian Humanism, Petrarch was the founder of a new Christian vision and of a new aesthetics which eventually determined the whole world of the Renaissance up to Shakespeare’s time.

**Montgomery, Marion.** *The Reflective Journey toward Order: Dante, Wordsworth, Eliot, and Others*. Athens, Ga.: University of Georgia Press, 1973. xv, 312 p.

Contains two essays of Dantean interest: “The Poet as Odysseus: Dante’s Long Shadow” (pp. 131-141), reprinted from *Discourse*, XI (1968), 3-9 (see *Dante Studies*, LXXXVII, 164), and “Wordsworth’s False Beatrice: From Circumspection, Infinite Delay” (pp. 142-161), reprinted from *Arizona Quarterly*, XXVII (1971), 211-218 (see *Dante Studies*, XC, 186). There is also frequent reference to Dante *passim*. On the premise that the romantic age extends from Dante through Wordsworth to T.S. Eliot, throughout these essays the author considers the *Divine Comedy* as the source of the romantic literary tradition that makes the poet’s own self the focus of his work.

**Myrsiades, Kostas John.** “The *Ursa Minor* of Takis Papatsonis and Its Dantean Parallels.” In *Dissertation Abstracts International*, XXXIII (1973), 6321A.

Doctoral dissertation, Indiana University, 1972.

**Needler, Howard I.** “Translators’ Hell: Three Recent Versions of Dante’s *Inferno*.” In *Italica*, L (1973), 375-399.

Carefully examines the English versions of the *Inferno* by Allan Gilbert, Mark Musa, and Charles S. Singleton (see *Dante Studies*, XXXVIII, 176, XC, 175, and LXXXIX, 107-108, respectively), evaluates the scholarly apparatus of each, and offers some theoretical observations on translation in general. Singleton's work is found to be superior by far both in the accuracy of his translation and the scholarly comprehensiveness of his annotations.

**Pellegrini, Anthony L.** "American Dante Bibliography for 1972." In *Dante Studies*, XCI (1973), 163-194.

With brief analyses.

**Peterman, Larry.** "Dante's *Monarchia* and Aristotle's Political Thought." In *Studies in Medieval and Renaissance History*, X (1973), 1-40.

Examines to what degree Dante's *Monarchia* reflects the political thought of Aristotle and finds that the way that Dante borrows from the *Ethics* and *Politics* illustrates both his debts and his ultimate departures from the Greek philosopher. By positing in advance a speculatively determined goal of earthly paradise or ideal universal community (*humana civilitas*), Dante views Aristotle's political ideas and political hierarchy from that ideal standpoint. He therefore does not recognize any tension, for example, between the contemplative life (theoretical concerns) and the active life (practical concerns) and goes beyond Aristotle's understanding of virtue(s) and prudence and their relationship in the practical ordering of the temporal world of the *polis*. With his conception of humanity realizing its full potential in the unity of peace and the identity of good man and good citizen, Dante goes far beyond his source in the *Politics*, where Aristotle characterizes political rulers by qualities (e.g., moral virtues) independent of intellect. "Aristotle's distinction between contemplative and political life . . . disappears in the *Monarchia*, where ruling virtue is more in line with the life depicted in the *Physics* and *Metaphysics* than the practical life depicted in the *Ethics* and *Politics*" (p. 23). Dante's concept of *humana civilitas*, along with his particular conception of justice, both of Augustinian influence, is simply not definable in Aristotelian terms of *polis* or *politeia*. Thus, even as Dante endorses the Aristotelian supremacy of the speculative life, given the influence of Christianity and the contemporary need for the unity and stability of world government, he departs from Aristotle's political thought and the now inadequate moral virtues of pagan tradition.

**Picchio Simonelli, Maria.** "La prosa nutrice del verso: dal *Convivio* alla *Divina Commedia*." In *Aquila* (Chestnut Hill Studies in Modern Languages and Literatures), II (1973), 117-176.

Documents many parallels between the *Convivio* and the *Commedia*, showing that the first, far from a mere abortive work launched in a false direction, constitutes a valuable preparation for the masterpiece, to which it can for us serve as an important exegetical key. Passage after passage in the *Commedia* is seen as the poeticized version of equivalent prose passages in the *Convivio*. This is most readily apparent with respect to the *Purgatorio* in particular, but obtains also in the *Inferno* and the *Paradiso*, the last of which the author considers as "una specie di sintesi poetica del *Convivio*." Dante is a moralist in both works; in the *Commedia* he is a poet as well. Indeed, the same aesthetic principles enunciated in the *Convivio* obtain throughout the *Commedia*. More important, a virtually complete correspondence of spiritual-philosophical

thought and purpose can be seen between the treatise and the poem, both in general configuration and in details. In fact, the author finds it difficult to conceive of how the *Commedia* could have been composed without the preparation of the *Convivio*, in which the poet resolved in prose all the physical and metaphysical problems he later set forth in verse. She closes on the note: “. . . mi pare di poter giungere alla conclusione che l’opera debba essere guardata e studiata come una *Pre-Commedia*: il lavoro preparatorio necessario e indispensabile per l’autore a tradurre poi in immagini il proprio mondo fantastico.”

**Picchio Simonelli, Maria.** “La sestina dantesca fra Arnaut Daniel e il Petrarca.” In *Dante Studies*, XCI (1973), 131-144.

Contends that, while Dante in his sestina *Al poco giorno* imitated, with improvements, Arnaut’s sestina *Lo ferm voler*, he does not cite the latter, for example, in the *De vulgari eloquentia*, because he knew he had imitated Arnaut only in part and superficially. In support of this position, the author does a technical analysis of the two poems showing that Dante preferred to rely on direct semantism, while Arnaut limited himself to phonic elements. In this relatively greater interest in meaning than in phonic values on Dante’s part, the author sees a reflection of his larger Aristotelian posture with regard to various philosophical problems. With the changed philosophical climate after Dante’s death and Petrarch’s neo-Platonic reaction to Aristotelianism, she finds that, whereas Petrarch’s first sestina *A qualunque animale alberga* was directly influenced by Dante, that influence is limited to the choice of rhyme words; for the rest of the verse Petrarch favored the intricate verbal play and phonic effects of Arnaut. The author concludes: “mi pare di potere intravedere che la ricerca semantica infra/suprasegmentale si faccia più impegnata in periodi dominati da poetiche di tipo platonico o neoplatonico; mentre il semantismo verbale diretto risponde meglio a poetiche di tipo aristotelico.” Hence the greater affinity between Petrarch and Arnaut, with Dante standing alone between them.

**Praz, Mario.** *The Flaming Heart: Essays on Crashaw, Machiavelli, and Other Studies in the Relations between Italian and English Literature from Chaucer to T.S. Eliot.* New York: Norton, 1973. 390 p.

Contains a final essay on “T.S. Eliot and Dante.” Reprint of the original paperback edition, “Doubleday Anchor Original A132,” of 1958 (Garden City, New York: Doubleday). (See *77th Report*, 51 and 58, *78th Report*, 40, *79th Report*, 59, and *80th Report*, 36.)

**Priest, Paul.** “Looking Back from the Vision: Trinitarian Structure and Poetry in the *Commedia*.” In *Dante Studies*, XCI (1973), 113-130.

Prompted by the final Vision to seek more traces of the Incarnate God than immediately meet the eye along the poetic journey, the author has succeeded in determining a series of Trinitarian structural patterns in the *Commedia*. As outlined in the text of the essay and in graphic detail in an accompanying appendix, each *cantica* seems to fall into a pattern of three major divisions or canto groups representing the Trinity in the set order of Father, Son, and Spirit. Each major division is in turn divisible into smaller canto groups in which Father and Spirit may vary in order, but with the Son group always at the center of each Trinitarian sub-series. A sampling of characters, situations, structural elements, and images are cited and

construed according to this general Trinitarian pattern. The author observes: “. . . each one of these images either falls in a canto dominated by its appropriate Person, or functions significantly in a group of cantos so dominated. For the hundred cantos seem not only to be assigned each to a Person, but to combine in groups of three or more, each group having its Person; these groups in turn combine in larger divisions, three filling a cantica; finally, the *Inferno* is for the Father, the *Purgatorio* for the Son, the *Paradiso* for the Spirit.” The first ten cantos of the *Inferno* are scrutinized more closely in this perspective. Given the centrality of the Incarnation to the doctrine of the Trinity, Dante’s allegory is vindicated as inseparable from his poetry, since a poem that sets forth the Trinity must imitate it together with the same symbolism and metaphor the Trinity uses in the world.

**Ragg, Lonsdale.** *Dante and His Italy*. New York: Haskell House Publishers, 1973. xxii, 380 p. illus.

Reprint of the 1907 edition (London: Methuen). Attempts to “present a vivid picture of life in Italy in Dante’s day, based, as far as possible, upon original authorities.” *Contents*: The year of Jubilee—Poet and Pontiff; Dante’s Century: I. Kings, Emperors and Popes; Dante’s Century: II. The Legacy of Innocent III; Dante’s Italy: I. The Sterner Side of Life; Dante’s Italy: II. The Gentler Side of Life; Dante’s Florence; Dante’s Literary Antecedents; Dante’s Literary Circle; Dante’s Hosts; Dante’s Last Refuge. Indexes.

**Ralphs, Sheila.** *Dante’s Journey to the Centre: Some Patterns in His Allegory*. New York: Barnes and Noble, 1973. viii, 65 p. (Publications of the Faculty of the University of Manchester, No. 19.)

Examines the pattern of certain images and symbols, their significance, interrelationship, and progression, which serve as the means of expression for Dante’s allegorical journey of the soul to its fulfillment. The three chapters of the essay, with sub-sections, are as follows: I. “Conversion—*Inferno*”: The False Image and the True, The Ruined World, The Appearances of Lucifer, The Hero Myths (The Cretan labyrinth; The Rape of Proserpina; Perseus and the Gorgon, the Giants and Lucifer; Aeneas, Ulysses and Christ); II. “Ascent—*Purgatorio*”: The Island, The Mountain, The Circle of Flame and the Garden, The Tree; III. “The End of the Journey—*Paradiso*”: Beatrice and Mary, The Spheres, The Wheel and the Rose, The Circle and the Squaring of the Circle, Secondary Images. There is an index of “Proper Names” and “Principal Themes.”

**Richards, Ivor Armstrong.** “Thoughts on Dante.” In *Michigan Quarterly Review*, XII (1973), 205-214.

In this essay excerpted from a forthcoming book, *Beyond*, while recognizing the wonderful unity of Dante’s great poem, the author discusses some fundamental difficulties inhering in the *Comedy* for many readers: the historical situation of the poem and the Western Christian tradition, the ideological absolutism of the poet, and the liberalized relativistic attitudes of today. He is particularly sensitive to the nature of beliefs and the variability of individual believing, which complicate the very principles of gauging beliefs, and to the same ambiguity obtaining in the matter of judgment and requital basic to Dante’s Christian system. Thus, the *Comedy* is the

most challenging of Hellenocentric masterpieces because of the institutional status of its ideology, the incommensurabilities of varying readers' views, and the reflexive character of the key concepts in the poem. All this makes it especially difficult to show the relevance of Dante's work to our present situation. The author includes a brief account of his experience in composing three cantos in *terza rima*, with accompanying prose gloss (which will appear in the book), refuting the intellectual and spiritual bases of Christianity and the *Comedy*. The essay concludes with the suggestion that, by analogy with the Complementary Principle of modern physics, a much broader, more charitable, vision of man's nature and destiny may be gained from the very irreconcilability of contrasting approaches, e.g., medical as well as theological.

**Robbins, Tony.** "Tennyson's 'Ulysses': The Significance of the Homeric and Dantesque Backgrounds." In *Victorian Poetry*, XI (1973), 177-193.

Contends that the mood and attitude in Tennyson's poem "Ulysses" about the heroic spirit were inspired in part by Homer's Odysseus, but especially by Dante's Ulisse (*Inf.* XXVI). The poem's structure and medium of symbolical suggestion evinces a series of oppositions—ease and rigor, weakness and energy, age and vigor, etc.—but there dominates finally a feeling inspired by the ideal of heroic action and by the dead Achilles. In his last endeavor, Ulysses is seen to prefer possible death at sea to inaction.

**Ruditzky, Rhoda.** "Those Infernal Plagues: A Proposal." In *Italica*, L (1973), 222-241.

Cites a number of passages from Scripture and from medieval exegetical writings to establish the typology of Egypt in terms of this life, earthly carnality, and sin, and suggests the association of Dante's first *cantica* tropologically with "Egypt." She then examines several structural elements and forms of punishment throughout the *Inferno* which parallel or echo in varying degree the pre-Exodus plagues wrought upon the Egyptians. While the matter bears more investigation and comparison of exegetical texts, there seem to be enough elements in the *Inferno* to indicate the presence of the typology of Egypt used by Dante to dramatize the punishments of the sinners.

**Russell, Rinaldina.** *Tre versanti della poesia stilnovistica: Guinizzelli, Cavalcanti, Dante*. Bari: Adriatica Editrice, 1973. 246 p. (Bibliotechina di filologia romanza, N. 25.)

Analyzes the characteristics of the lyric poetry of each of the major exponents of the *dolce stil novo*, striving especially to define their differentiating individual modes of inspiration and concomitant metrical and stylistic means of expression. *Contents*: I. Il versante del didatticismo immaginifico: Guido Guinizzelli; II. Il versante del tormento intellettualizzato: Guido Cavalcanti; III. Il versante della narritività consolata: Dante; IV. Conclusione; V. Indice dei nomi; VI. Indice.

**Sayers, Dorothy L.** *Further Papers on Dante*. London: Methuen; New York: Barnes and Noble, 1973. ix, 221 p. (Methuen Library Reprints.)

Reprint of the 1957 edition (London: Methuen; New York: Harper) (See *76th Report*, 52 and 57, *77th Report*, 58 and 63, and *79th Report*, 54.)

**Scott, John A.** "Dante's Allegory." In *Romance Philology*, XXVI (1973), 588-591.

Review-article on: Roger Dragonetti, *Dante pèlerin de la sainte face* (Romanica Gandensia, XI; Gent, Gand: Romanica Gandensia, 1968), and Robert Hollander, *Allegory in Dante's Commedia* (Princeton, N.J.: Princeton University Press, 1969). (On the latter, see *Dante Studies*, LXXXVIII, 185-186, LXXXIX, 125, XC, 191 and 197, and XCI, 182.) In addition to the two works under consideration, the author reviews several other approaches to Dante's allegory and offers a rich selection of bibliographical references.

**Stephany, William A.** "A Note on *Paradiso* XVI, 151." In *Dante Studies*, XCI (1973), 151.

Points out that the original Florentine flag of Cacciaguida's time mirrors the situation here on the planet Mars (red) with the white cross formed by the radiances of saintly Christian warriors, whereas the contemporary colors are reversed to a white field with a red quatrefoil lily, suggesting a present falling away from the ideal of Christian warfare represented by the planet and also from the ideal of the Christian city represented by the old flag.

**Terdiman, Richard.** "Problematical Virtuosity: Dante's Depiction of the Thieves (*Inf.* XXIV-XXV)." In *Dante Studies*, XCI (1973), 27-45.

Examines the two transformation cantos, showing with what impressive artistry Dante makes good his boast over the ancient poets, even though he owed certain important elements to them. But the poet is pridefully carried away by his personal achievement here, thus creating a crucial tension within the theological framework of the *Commedia*; while the balance between the earthly and the divine is righted elsewhere in the poetic synthesis, it is an uneasy balance. The problem, inhering in Christian humanism, of the relationship between the exaltation of man's power and his required humility before God is evidenced throughout the *Commedia* by Dante's struggles to keep that very problem under control. Indeed, especially in these two brilliant cantos does the poetry draw attention to itself quite apart from the moral implications of what is represented in the Seventh Bolgia, thus bespeaking impulses of artistic independence. As the author concludes, "These were impulses which increasingly admitted poetic genius as an independent, self-validating faculty of the mind, and led—whatever the ultimate consequences of the change upon the quality of poetry itself—to its replacing faith as the supreme capacity of the spirit."

**Truscott, James G.** "Ulysses and Guido (*Inf.* XXVI-XXVII)." In *Dante Studies*, XCI (1973), 47-72.

Analyzes the general character as well as particular transgressions of Ulysses and Guido da Montefeltro as revealed by Dante's representation of them in their two cantos taken together as a complete poetic unit, in an attempt to identify the sin for which the two figures are assigned to the Eighth Bolgia. Agreeing with Professor Hatcher (see *Dante Studies*, LXXXVIII, 109-117) that the traditionally accepted classification of Ulysses and Guido as fraudulent counselors is not adequate in itself, the author maintains that no single category can really define either of them, but can only serve as a clue to a profile of their complex personalities. While their dual portrayal is rich in contrasts, it is also rich in parallels of poetic structure, language, and moral nuance.



Here in the Afterlife, the two figures reveal themselves by their speech and language rather than by their acts; their style of expression is an index of their mode of being. The flame which is both their punishment and their tongue-like means of articulacy symbolically reflects the paradox of their being hidden from men, in death as in life, by that which distinguishes them: “the gift they possess of supreme skill in tactical rhetorical application of language.” The particular sin of “false counsel” that relegates Guido to the Eighth Bolgia constitutes no more than “*advice to use false promise*,” and is but a specific category deriving from the more general sin of presumption that flaws his character. The same pattern of a particular kind of transgression with other character flaws reflected in it obtains in Ulysses as well. His three transgressions mentioned by Virgil, the ambush of the Trojan horse, the scheme to lure Achilles away from Deidamia, and the theft of the Palladium, are construed in the same terms of giving counsel to use false promise. And Ulysses’ vaunted skills as a dissembler and rhetorician are related, from a Christian viewpoint, to *hubris*, which is another name for Guido’s parallel sin of presumption. In sum, “Both Ulysses and Guido participate in careers of deceit, of counsel to use false promise and of presumption, all of which [ironically] revert to their own damnation and moral (as well as physical, political, and military) harm to others.”

**Vogel, Lucy E.** *Aleksandr Blok: The Journey to Italy*. With English translations of the poems and prose sketches on Italy. Ithaca, N.Y.; and London: Cornell University Press, 1973. xix, 279 p. illus.

Includes references to Dante’s impact on Blok and his poetry, especially on pages 93-97, at the time of his Italian journey.

**Ward, David.** *T. S. Eliot, Between Two Worlds: A Reading of T. S. Eliot’s Poetry and Plays*. London and Boston: Routledge and Kegan Paul, 1973. x, 304 p. 22 cm.

Contains considerable reference to Eliot’s relationship to Dante (cf. Index—52 Dantean entries). But see the review-article by P. R. Headings above.

**Wilhelm, James J.** “Pound’s Middle Cantos as an Analogue to Dante’s *Purgatorio*: Purgatories Fictive and Real.” In *Italian Quarterly*, XVI, No. 64 (1973), 49-66.

Contends that Pound’s Middle Cantos (31 -71) reveal a wide variance from Dante’s *Purgatorio*, although both works deal with strivings towards perfection—of the soul in Dante’s, of societies in Pound’s, with the difference that the *Purgatorio* is Christian and the Middle Cantos Neoplatonic and Confucian. While Professor Wilhelm comments on a number of Dantean echoes in the Middle Cantos (Sordello, Cunizza, Arnaut Daniel, the Eagle, Geryon), he finds that the ritual aspects of Purgatory are not imitable to Pound. It is only in the Later Cantos, the *Pisan Cantos* that a truly purgatorial nature obtains, for as the Utopia anticipated by Pound receded historically from possible reality, the poet discovered his humanity. The tone of his writing changed markedly, as he abandoned his earlier defiant, confident voice and sought to find what had gone wrong within himself. He thus found a new proximity to Dante and his references to him increase considerably in these later cantos, with characters introduced especially from the *Inferno* (e.g., Guido da Montefeltro, Ugolino, Farinata, Bertran de Born, and even a more Dantean perception of Fortuna). In the *Pisan Cantos*, when Pound was forced to re-

assess his life and his values, can be seen his first true assimilation of Dante in his work, whereas in the Earlier and Middle Cantos he had merely toyed with Dantean figures and themes. These later cantos constitute a true purgation of the work, like Dante's ritual at the top of Mount Purgatory.

**Wilhelm, James J.** "Two Heavens of Light and Love: Paradise to Dante and to Pound." In *Paideuma*, II (1973), 175-191.

Examines the Later Cantos (85 to Fragments) as Pound's paradisaical equivalent of the third *cantica* of the *Comedy*, noting the various Dantean parallels and echoes. While Pound always appreciated the visionary ethereal qualities of Dante's cosmological Paradise, his own conception is based on the terrestrial city in a mixture of hard social orientation and Neoplatonic ideas. The American poet is seen to link Graeco-Byzantine culture with the Chinese as "the cornerstone for all that is permanent in human endeavor" and to consider Dante as the bridge between them.

**Wimsatt, William K., Jr.**, "Two Meanings of Symbolism: A Grammatical Exercise." In *Renascence*, XXV (Summer 1973)—"Twenty-Fifth Anniversary Issue," 213-226.

Includes references to Dante in the discussion which distinguishes the two polar meanings of symbol in terms of word-symbol and thing-symbol (involving verbal mediation in any case) but seeks to minimize, for the literary critic, their essential differences on the modern premise of the poem as a construct of symbolic art. (The article is reprinted from *Renascence*, VIII [Autumn 1955], 12-24, 35.)

**Wlassics, Tibor.** "Antropomorfism dantesco." In *Lettere italiane*, XXV (1973), 149-161.

Stresses that the world of the *Commedia* is conceived of anthropomorphically by Dante, who keeps his glance constantly turned back on earth even when he lets his imagination soar in distant heavens, and the poem thus expressively reduces ultra-terrestrial phenomena to human measure, in order to render the experience more apprehensible to the reader. Many Dantean similitudes are seen to originate from this anthropomorphic principle, whereby the poet feels the need to transfer to a hypothetical anonymous human figure whatever feelings or reactions he desires to represent, for example, through the mediation of a generic "man" by means of formulas like "l'uom," "quei," "colui," etc. This is especially useful for communicating ineffable experience in the *Paradiso*, where there is particular need of the anthropomorphic "interpreter." Even when he reaches the ultimate goal, Dante sees "la nostra effigie" reflected in the Trinity and so again returns from the divine to the human. Dante's universe is so close to us, the author contends, precisely because he has created it in his (our) own image, i.e., by analogy on the same principle of God's Creation.

**Wlassics, Tibor.** "Coreografie dantesche." In *Nuova antologia*, No. 2067 (marzo 1973), 326-337.

Examines the frequent gestures and "movement" built into the scenes of Dante's *Commedia*, which give the impression of "directions" and "distance" and help create the illusion of a three-

dimensional world. Accompanying the words and at times actually substituting for them, the gestures and movements are appropriate to the emotions characteristic of each realm—brusk, unseemly, and violent movements in the *Inferno*, predominantly gestures of stupefaction in the *Purgatorio*, and finally in the form of almost immaterial gesturing, made up of smiles of varying intensity, in the *Paradiso*. The author notes that the states of mind are effectively expressed with brief, rapid brush-strokes and that many gestures of Dante-Pilgrim himself have an allegorical value going beyond the choreographic He maintains, finally, that characteristic of Dante's gesturing is its indeterminateness, i.e., it can be interpreted in various ways, all basically appropriate, since this "polyvalent" Dantean choreography seems to invite the observer to participate with his own personal sensitivity. It is this very indeterminateness that confers on Dante's poem the sense of "becoming" associated with true poetry.

**Wlassics, Tibor.** "La 'percezione limitata' nella *Commedia*." In *Aevum*, XLVII (1973), 501-508.

Examines a number of devices by which Dante limits the perception of the Pilgrim, of the shades encountered, and even of the reader, in order to engage the participation of the reader and enhance the sense of reality of the poetic journey. Although the *Commedia* has a foregone conclusion, it is above all a *narratio* which involves many twists and turns and distractions from the ultimate goal, in order effectively to preserve the element of adventure. The devices of limited perception, of expressions of ignorance, of uncertain seeing, of questions seeking clarification, the use of *pare* and *credo* and the conjectural *forse* expressing ignorance or only limited or defective knowledge, are all poetically efficacious, for that which is seen is set in sharper relief by that which remains unseen.

## Reviews

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

[Anon.], in *Times Literary Supplement*, 22 June 1973, p. 716;

**Morton W. Bloomfield**, in *Speculum*, XLVIII (1973), 127-129;

**J. M. Hatwell**, in *Italian Studies*, XXVIII (1973), 108-112.

*The Divine Comedy*. Translated, with a commentary, by **Charles S. Singleton**. [I.] *Inferno* . . . Bollingen Series, LXXX. Princeton, N.J.: Princeton University Press, 1970. 2 v. (See *Dante Studies*, LXXXIX, 107-108, XC, 189, and XCI, 193.) Reviewed by:

[Anon.], in *Virginia Quarterly Review*, XLIX (Summer 1973), p. cxviii;

**J. M. Hatwell**, in *Italian Studies*, XXVIII (1973), 108-112.

*The Divine Comedy*. [II.] *Purgatorio* . . . 1973. (See *Dante Studies*, XCII, 182.) Reviewed by:

[Anon.], in *Times Literary Supplement*, 7 Dec. 1973, p. 1513;

[Anon.], in *Virginia Quarterly Review*, XLIX (Summer 1973), p. xcvi.

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

**D. G. Rees**, in *Notes and Queries*, XIX (Oct. 1972), 389-390;

**Morton W. Bloomfield**, in *Speculum*, XLVIII (1973), 127-129.

**Bàrberi Squarotti, Giorgio**. *L'artificio dell'eternità: studi danteschi*. Verona: Fiorini, 1972. (Quaderni veronesi di varia letteratura, 3.) Reviewed by:

**Luigi Peirone**, in *Italian Quarterly*, XVII, No. 66 (1973), 55-57.

**Bergin, Thomas G.** *A Diversity of Dante*. New Brunswick, N.J.: Rutgers University Press, 1969. (See *Dante Studies*, LXXXVIII, 177—178, LXXXIX, 124, XC, 189 and 197.) Reviewed by:

**Paolo Cherchi**, in *Modern Philology*, LXXI (1973), 70-71.

**Cambon, Glauco**. *Dante's Craft: Studies in Language and Style*. Minneapolis: University of Minnesota Press, 1969. (See *Dante Studies* LXXXVIII, 179, LXXXIX, 125, XC, 190, and XCI, 181.) Reviewed by:

**John A. Scott**, in *Romance Philology*, XXVI (1973), 744-745.

**Charity, A. C.** *Events and Their Afterlife: The Dialectics of Christian Typology in the Bible and Dante*. Cambridge, Eng.: University Press, 1966. (See *Dante Studies*, LXXXVI, 155, LXXXVIII, 196, and XCI, 181.) Reviewed by:

**Lionel J. Friedman**, in *Romance Philology*, XXVII (1973), 235-238.

*Collected Essays on Italian Language and Literature Presented to Kathleen Speight*. Edited by **Giovanni Aquilecchia, Stephen N. Cristea, and Sheila Ralphs**. New York: Barnes and Noble, 1971. Contains three essays of Dantean interest by B. Corrigan, A. Freedman, and M.F.M. Meiklejohn. (See *Dante Studies*, XC, 181, 182, and 185.) Reviewed by:

**Peter G. Bietenholz**, in *Canadian Journal of History*, VIII (1973), 169;

**Nicolas J. Perella**, in *Modern Language Journal*, LVII (1973), 437-438.

*Dante Studies*, LXXXV (1967). Reviewed by:

**Riccardo Scrivano**, in *Rassegna della letteratura italiana*, LXXVII (1973), 368.

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

**Gabriele Muresu**, in *Rassegna della letteratura italiana*, LXXVII (1973), 368.

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