

# American Dante Bibliography for 1974

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

## *Editions*

*Guido da Pisa's Expositiones et Glose super Comediam Dantis, or Commentary on Dante's Inferno.* Edited with notes and an introduction by **Vincenzo Cioffari** . . . Albany: State University of New York Press, 1974. lxi, 724 p. illus., front. 24 cm.

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

## *Translations*

*De vulgari eloquentia.* Translated by **A. G. Ferrers Howell**. In *Classical and Medieval Literary Criticism: Translations and Interpretations*, edited by **Alex Preminger, O. B. Hardison Jr., and Kevin Kerrane** (New York: Frederick Ungar Publishing Company, 1974), pp. 412-446.

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

[Selected Poems.] In *The Age of Dante, An Anthology of Early Italian Poetry Translated into English Verse and with an Introduction* by **Joseph Tusiani** (New York: Baroque Press, 1974), pp. 165-208.

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

## Studies

**Acocella, Joan Ross.** "The Cult of Language: A Study of Two Modern Translations of Dante." In *Modern Language Quarterly*, XXXVI (1974), 140-156.

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

**Auerbach, Erich.** *Dante, Poet of the Secular World*. Translated by **Ralph Manheim**. Chicago: University of Chicago Press, 1974. viii, 196 p.

Paperback edition of the English version originally published in 1961 and reprinted in 1969 (see *80th Report*, 23).

**Avery, William T.** "Elementos dantescos del Quijote (Segunda parte)." In *Anales Cervantinos* XIII-XIV (1974-75), 3-36.

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

**Baker, David J.** "The Winter Simile in *Inferno* XXIV." In *Dante Studies*, XCII (1974), 77-91.

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

**Baldassaro, Lawrence.** "Dante the Pilgrim: Everyman as Sinner." In *Dante Studies*, XCII (1974), 63-76.

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

**Barbeau, Clayton.** *Dante and Gentucca: A Love Story*. New edition. Santa Barbara, Calif.: Capra Press, 1974. 42 p. illus. (Yes! Capra Chapbook Series, No. 19.)

A fictional account of Dantean inspiration, "from [the author's] novel, *The Long Journey*."

**Boccaccio, Giovanni, and Lionardo Bruni.** *The Earliest Lives of Dante*. Translated from the Italian by **James Robinson Smith**. New York: Haskell House, 1974.

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

**Bondanella, Peter E.** "Stylistics and Dante's Lyric Poetry." In *Forum Italicum* VII, No. 4 (Dec. 1973)—VIII, No. 1 (March 1974), 117-129.

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

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

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

**Cecchetti, Giovanni.** "Dante's Giant-Towers and Tower-Giants." In *Forum Italicum*, VIII (1974), 200-222.

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

**Chaytor, Henry John.** *The Troubadours of Dante: Selections from the Works of the Provençal Poets Quoted by Dante*. With introduction, notes, concise grammar and glossary. Oxford: At the Clarendon Press, 1902. [New York: AMS Press, 1974.] xxxvi, 242 p. 23 cm.

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

**Davis, Charles T.** "Ptolemy of Lucca and the Roman Republic." In *Proceedings of the American Philosophical Society*, CXVIII (1974), 30-50.

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

**De Bonfils Templer, Margherita.** "Amore e le visioni nella *Vita Nuova*." In *Dante Studies*, XCII (1974), 19-34.

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

**Demaray, John G.** *The Invention of Dante's "Commedia."* New Haven and London: Yale University Press, 1974. xvi, 195 p. illus.

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

**Dolfi, Anna.** "Il canto di Ulisse: occasione per un discorso di esegesi dantesca." In *Forum Italicum*, VII, No. 4 (Dec. 1973)—VIII, No. 1 (March 1974), 22-45.

Discusses various recent interpretations, especially by G. Padoan and F. Forti, and seeks to resolve certain lingering questions on the Ulysses episode. The author insists the canto can not and must not be read in isolation, stressing that it is structurally and organically relatable to the larger context of the poem. Other questions are clarified by establishing certain distinctions in so complex a figure as Ulysses. The Greek hero met his downfall in the last voyage for exceeding a limit (the Pillars of Hercules), but he is condemned to Dante's Hell for previous acts of fraudulent counsel. This dual aspect of Ulysses, furthermore explains Dante's ambivalent attitude-admiration for Ulysses' pursuing the ideals of "virtute e canoscenza" and condemnation of the hero to Hell. Also, in Ulysses' very account of his last voyage to Dante is found a

continuation of his misuse of eloquence for fraud, since he dwells only on the positive, noble aspects of his last act, while omitting the less savory details, just as he did in persuading his companions to embark on the “folle volo.” Consistent with other sinners in Hell, Ulysses persists in his nature of exploiting his abilities and eloquence in order to influence Dante’s judgment of him. The author suggestively points out the parallelism between Ulysses’ general speech to Dante and his *orazione* to his companions. To explain the violent end conceived by Dante for Ulysses here, she cites again the dual aspect of the figure: the violent end of his last voyage is the earthly punishment for exceeding the limits represented by the Pillars on the one hand, his ultraterrestrial punishment in Dante’s Hell is for his act of fraudulent counsel on the other. As for Dante’s own ambivalent reaction, his *pietà* is not compassion, but simply “turbamento.” The Christian poet does not admire sin, but he can appreciate the power of Ulysses (e.g., his *orazione*) which was good in itself, had it not degenerated to sinful instrument of abuse (e.g., fraudulent counsel).

**Eliot, T. S.** *Dante*. New York: Haskell House, 1974. 69 p.

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

**Fisher, Lizette Andrews.** *The Mystic Vision in the Grail Legend and in the Divine Comedy*. [Folcroft, Pennsylvania:] Folcroft Library Editions, 1974. x, 148 p. front.

Reprint of the 1917 edition (New York: Columbia University Press). For another recent reprint edition (New York: AMS Press, 1966) and analysis, see *Dante Studies*, LXXXVII, 181.

**Fogle, Richard Harter.** *The Permanent Pleasure: Essays on Classics of Romanticism*. Athens: University of Georgia Press, 1974. xiii, 225 p.

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

**Greer, Michael.** “Coleridge and Dante: Kinship in Xanadu.” In *University of Dayton Review*, X (1974), 65-74.

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

**Hollander, Robert.** “*Vita Nuova*: Dante’s Perceptions of Beatrice.” In *Dante Studies*, XCII (1974), 1-18.

Examines what he perceives to be Beatrice’s nine appearances to Dante in the *Vita Nuova*—six in actuality, one in dream, two in fantasy—and the accompanying terminology used by Dante

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

**Iliescu, Nicolae.** "A proposito di un nuovo studio su Dante. In *Dante Studies*, XCII (1974), 167-179.

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

**Jenaro-MacLennan, L.** *The Trecento Commentaries on the "Divina Commedia" and the Epistle to Cangrande*. Oxford: At the Clarendon Press, 1974. ix, 154 p (Oxford Modern Languages and Literature Monographs.)

Without accepting or rejecting the "Letter to Cangrande" as Dante's, the author seeks to study the textual relation of the early commentators on the *Comedy* to the Epistle and to determine whether those commentaries "presuppose the epistle." *Contents*: Introduction—1. Purpose of the Study, 2. The Basic Material; I. The Dating of Guido da Pisa's Commentary—1. Guido on 'quedam glosa super Persium,' 2. Guido on the Decline of Pisa, 3. Guido on Bonacolsian Mantua, 4. Guido on *Inf.* XIII, 143-7, 5. Guido's Links with Pisa, 6. Conclusions; II. The Textual Transmission of the Epistolary Fragments; III. Pietro Alighieri's Use of the Epistle to Cangrande—1. His Commonplace *Accessus*, 2. *Libri titulus*; IV. Boccaccio and the Epistle to Cangrande—1. The Fragments of the Epistle in Boccaccio's Commentary, 2. Boccaccio's Use of Epistle to Cangrande; Appendix I. Guido da Pisa's *Proemium* according to the Chantilly Ms; Appendix II. Note on Some Early Glosses on the *Inferno*; Bibliography; Addenda; and Index.

**Kaske, Robert E.** "Dante's *Purgatorio* XXXII and XXXIII: A Survey of Christian History." In *University of Toronto Quarterly*, XLIII (1974), 193-214.

Brings certain external documents, Scriptural and exegetical, to bear upon cryptic passages and cruxes in *Purgatorio* XXXII and XXXIII and offers readings and interpretations of them. The treatment includes a summary of the author's previous construction of the DXV riddle (*Purg.* XXXIII, 31 ff.)—in terms of the monogram (capital V and D joined by a cross) of the *Vere dignum*—as Christ's second coming and thus as an allusion to a time very late in the ages of the Church and in human history. Explications of further passages are offered in this article: e.g., correspondences of sections of these two cantos allegorically to the seven ages of the Church

(*status ecclesiae*); the Griffon representing Christ, the *Deus-homo*; the tree representing the desiccated Tree of Knowledge of Good and Evil and, by extension, fallen human nature itself (i.e., deprived of original justice); the renewal of the tree as re-justification through Christ; mythological images of Ovidian echo and their relationship to the larger theme of Fall and Redemption, suggesting Dante as representative of Christian mankind and the parallel pattern of mankind afflicted by the Fall and rescued by Christ; the restored tree suggesting the fruitful appletree that was Christ in contrast to the desiccated tree signifying fallen human nature. What emerges from this elaborate pattern of allusions in these two cantos, Professor Kaske suggests, is an extended figurative elaboration of the spiritual regeneration of mankind through the Atonement. All this celebration of the beginning of Christianity is an accurate prelude to the allegory of the seven ages of the Church, beginning a few lines later. Whereas the mystical procession of Sacred Scripture in *Purgatorio* XXIX can be construed to represent “history” as it exists in the mind of God, the chronological pattern contained in Cantos XXXII-XXXIII can be seen to represent history as it evolves in the material universe.

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

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

**Kleinhenz, Christopher.** “Dante’s Towering Giants: *Inferno* XXXI.” In *Romance Philology*, XXVII (1974), 269-285.

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

**Lansing, Richard H.** “Two Similes in Dante’s *Commedia*: The Shipwrecked Swimmer and Elijah’s Ascent.” In *Romance Philology*, XXVIII (1974), 161-177.



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

**Levy, Bernard S.** "Beatrice's Greeting and Dante's 'Sigh' in the *Vita Nuova*." In *Dante Studies*, XCII (1974), 53-62.

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

**Locock, Frances.** *A Biographical Guide to the Divina Commedia of Dante Alighieri*. New York: Haskell House, 1974. 77 p.

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

**Martindale, C.** "The Semantic Significance of Spatial Movement in Narrative Verse: Patterns of Regressive Imagery in the *Divine Comedy*." In *Computers in the Humanities*, edited by **J. L. Mitchell** (Minneapolis: University of Minnesota Press, 1974), pp. 57-64.

Uses elements of quantitative psychoanalysis and depth psychology to examine regression-progression patterns in Dante's *Comedy* in terms of movement from secondary process (abstract, logical, Conscious etc.) to primary process (concrete, sensation, unconscious, etc.) thought. With the help of the "Regressive Imagery Dictionary and other indices as well as computer-assisted statistical analysis for translating Dante's imagery into the psychoanalytical language of regression, the fluctuating pattern of imagery according to secondary and primary process is determined among the three *cantiche* and also among the three main characters. In addition, for

explaining changes in word choice across the *cantiche* the moral metaphor, but across cantos within each *cantica* the regression metaphor, is found more useful.

**Meeker, Joseph W.** *The Comedy of Survival: Studies in Literary Ecology*. New York: Charles Scribner's Sons, 1974. xxi, 217 p.

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

**Musa, Mark:** *Advent at the Gates: Dante's Comedy*. Bloomington and London: Indiana University Press, 1974. xx, 167 p. illus.

Presents studies of cantos "that have provoked the greatest interest in my students." *Contents:* Introduction; I. A Lesson in Lust; II. Behold Francesca Who Speaks So Well; III. From Measurement to Meaning: Simony; IV. At the Gates of Dis; V. In the Valley of the Princess; VI. The "Sweet New Style" That I Hear; Notes. The studies deal with *Inferno* V, V bis, XIX, VIII-IX, *Purgatorio* VI-VIII, and XXIV respectively. Of particular relevance to the title of the volume, chapters IV and V deal specifically with the climactic event in *Inferno* IX (coming of the heavenly messenger) and the parallel event in *Purgatorio* VIII (coming of the two angels) as figuring the First and second Comings of Christ—with Beatrice's appearance in Canto XXX representing Christ's Third Coming on Judgment Day. (On this general Advent pattern in the poem, see also his previous study, "Advent at the Gates," in *Poetic Theory/Poetic Practice*, Papers of the Midwest Modern Language Association, No. 1[1969], pp. 85-93 [see *Dante Studies*, LXXXVIII, 189].) Chapter VI offers a new interpretation of "dolce stil novo" in terms of spiritual growth by "an escape from self into Love" (p. 128). These studies are printed here for the first time except for chapter III, the material of which was published in an earlier form as "E questo sia suggel ch'ogn'uomo sganni (*Inferno* XIX, 21)," in *Italica*, XLI (1964), 134-138 (see *83rd Report*, 56). The accompanying four half-tone illustrations are reproduced from illuminations by Guglielmo Giralaldi (Vat. Ms Urbino Latino 365) and others (Vat. Ms Latino 4776).

**Nemerov, Howard.** "The Dream of Dante." In *Prose*, No. 9 (Fall 1974), 113-133.

A personalized meditation on Dante's achievement in the *Divine Comedy*, stressing that the poem is to be read with the mind's, not the body's, eye; that Dante's universe is one of

completeness and plenitude understood fully by him, as ours by us can never be; that Dante's deeply typological habit of mind combines with his vast allusive learning to produce correspondences and resonances harmonized in a unity that touches the sense of pure poetry.

**Nolan, Barbara.** "The *Vita Nuova* and Richard of St. Victor's Phenomenology of Vision." In *Dante Studies*, XCII (1974), 35-52.

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

**Pellegrini, Anthony L.** "American Dante Bibliography for 1974." In *Dante Studies*, XC (1973), 181-211.

With brief analyses.

**Possiedi, Paolo.** "Con quella spada ond'elli ancise Dido." In *MLN*, LXXXIX (1974), 13-34.

Touches on the semantic ambiguity, positive and negative, of the epithet "petra" in Dante's *rime petrose*, cites the two *exempla* of victorious and vanquished lovers which emerge from the lyric tradition of courtly love, and contends that, since Dante is not to be counted among the vanquished, his *petrosa* poems stand as an exceptional part of his lyric poetry. At the same time, the *rime petrose* represent a remarkable achievement which contributed significantly to the subsequent tradition of noble "philostratic" poetry, with Petrarch its loftiest exponent. For these poems represent the first direct transposition of the noblest, most refined elements of Provençal poetry into non-local, lofty idiom; they are the first amorous *canzoni* in which the protagonist presents himself, not divided into soul, heart, spirits, etc., in a situation of conflict, but a organically whole person; and as the most interesting innovation for later poets is Dante's introduction, rare in troubadour poetry and unique in his own, of a name drawn directly from the classical world, specifically in *Così nel mio parlar* ("con quella spada ond'elli ancise Dido"). According to the author, this use of the Virgilian "emblem" in the most sensual of the *petrosa* poems has particular artistic importance later (cf. its wide application in Petrarch's *Canzoniere*). The author shows, further, the multiple aptness of the Dido-sword-Love allusion, both direct and

indirect, parallel and inverse- But in a most profound way Dante has with the Dido allusion built a “moral dimension” into this *petrosa* poem. Dido’s sin went beyond lust: by her infidelity to the ashes of Sicheus, she rebelled against Jove who imposes his divine order upon the world. In like manner, the theme of amorous passion in the four *rime petrose* is felt as a corruption or “disharmony” between the lover and the world. The fundamental disharmony is re-inforced symbolically on the formal level by the harsh rhymes, the antithetical “descriptio temporis,” and the battle of love itself. The poems, moreover, say more about the lover than the beloved. Past attempts at allegorical interpretation of these poems based on the view of a perverse or corrupt lady (=e.g., the corrupt Church) were mistaken, because the poetic Petra stands on the side of chastity and virtue against the advances of the poet-lover as an *exemplum* of corrupt love.

**Possiedi, Paolo.** “Petrarca petroso.” In *Forum Italicum*, VIII (1974), 523-545.

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

**Preminger, Alex, O. B. Hardison Jr., and Kevin Kerrane**, editors. *Classical and Medieval Literary Criticism: Translations and Interpretations*. New York: Frederick Ungar Publishing Company, 1974. xiii, 527 p.

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

**Richards, I[vor] A[rmstrong]**. *Beyond*. New York and London: Harcourt Brace Jovanovich, 1974. xv, 201 p.

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

**Richthofen, Erich von.** “Traces of Servius in Dante.” In *Dante Studies*, XCII (1974), 117-128.

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

**Rodgers, Audrey T.** “The Mythic Perspective of Eliot’s ‘The Dry Salvages.’” In *Arizona Quarterly*, XXX (1974), 74-94.

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

**Russell, Rinaldina.** "Tre versanti della poesia stilnovistica: Guinizzelli, Cavalcanti e Dante." In *Dissertation Abstracts International*, XXXIV (1974), 4217A.

Doctoral dissertation, Columbia University, 1971. Published later as a book, in 1973 (Bari: Adriatica Editrice). (See *Dante Studies*, XCII, 195-196.)

**Salvatore, Filippo.** "Un ignoto difensore di Dante nel Seicento: Vincenzo Gramigna." In *Dante Studies*, XCII (1974), 153-166.

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

**Sarolli, Gian Roberto.** *Analitica della "Divina Commedia."* 1. *Struttura numerologica e poesia.* Bari: Adriatica Editrice, 1974. 197 P. illus., tables, diags.

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

**Sewell, Elizabeth.** "Beatrice to Dante: By Another Hand." In *Mosaic*, VIII, No. 3 (1974), 172.

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

**Shapiro, Marianne.** "The Fictionalization of Bertran de Born (*Inf.* XXVIII)." In *Dante Studies*, XCII (1974), 107-116.

Contends that, although echoing Bertran's works early in the canto, Dante condemns the Provençal poet to a double *contrapasso*, by severing him not only from his head but also from

his works as poet of war and strife. For when Bertran is made to speak directly at the end of the canto, it is only in uncharacteristic tones of lamentation (“O vos omnes” formula of Lamentations 1:12), thus making for a fictionalized Bertran quite different from the historical Bertran. At the same time, Dante the poet here appears himself as the missing Italian poet of arms (cf. *De vulg. eloq.*, II, ii, 5), while simultaneously redeeming himself with respect to his own poetic aspirations by turning away from the rhetoric of schism exemplified and punished in the canto.

**Shapiro, Marianne.** “An Old French Source for Ugolino?” In *Dante Studies*, XCII (1974), 129-147.

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

**Sheehan, David.** “The Control of Feeling: A Rhetorical Analysis of *Inferno* XIII.” In *Italica*, LI (1974), 193-206.

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

**Slade, Carole Ann.** “The Straight Way Was Lost: Parallels between Dante’s *Inferno* and Five Twentieth-Century Novels.” In *Dissertation Abstracts International*, XXXIV (1974), 7783A-7784A.

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

**Steadman, John M.** *The Lamb and the Elephant: Ideal Imitation and the Context of Renaissance Allegory*. San Marino, Calif.: The Huntington Library, 1974. xlvii, 254 p.

Contains ample references to Dante (especially in chapter 4, “The Garment of Doctrine: Imitation and Allegory,” and chapter 5, Image and Idea: Imitation and Allegory”) in a historical and theoretical examination of “the principle of ‘ideal’ presentation—the illustration of abstract universals or class concepts through concrete sensuous particulars—as seen against the

background of changing poetic and rhetorical ideals, varying relationships to classical models and authorities, and altering conceptions of the literary genres and of the rules of poetic imitation.” Dante is found to employ personifications very seldom; rather, he makes use of exemplum and “transumptive” allegory for illustrating virtues and vices. He portrays the moral order of the universe symbolically through its physical order. This topographical representation not only enhances understanding of the poem’s moral purpose, but also provides a measure of mnemonic assistance. Indexed.

**S Sturm, Sara.** “Structure and Meaning in *Inferno* XXVI.” In *Dante Studies*, XCII (1974), 93-106.

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

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

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

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

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

**Thompson, David.** *Dante’s Epic Journeys*. Baltimore and London: The Johns Hopkins University Press, 1974. xii, 83 p.

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

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

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

**Wilhelm, James J.** *Dante and Pound: The Epic of Judgement*. Orono, Me.: University of Maine Press, 1974. xii, 187 p.

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



**Wilhelm, James J.** "Guido Cavalcanti as a Mask for Ezra Pound." In *PMLA*, LXXXIX (1974), 332-340.

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

**Wilkins, Ernest Hatch.** *A History of Italian Literature*. Revised by **Thomas G. Bergin**. Cambridge, Mass.: Harvard University Press, 1974. xii, 570 p.

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

**Williams, Charles.** *Religion and Love in Dante: The Theology of Romantic Love*. Folcroft Pennsylvania: Folcroft Library Editions, 1974.

Reprint of the 1941 edition, issued as "Dacre Paper No. 6" (Westminster, Eng.: Dacre Press).

**Wlassics, Tibor.** "Nota sull'anacoluto di Dante." In *Italica*, LI (1974), 399-408.

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

## *Reviews*

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

**Robert J. Di Pietro**, in *Modern Language Journal*, LVIII (1974), 81.

**Riccardo Scrivano**, in *Rassegna della letteratura italiana*, LXXVIII (1974), 162.

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

**Davy A. Carozza**, in *Forum Italicum*, VII, No. 4 (Dec. 1973)—VIII, No. 1 (March 1974), 163-167;

**Anthony L. Pellegrini**, in *Modern Language Journal*, LVIII (1974), 137.

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

**Joan M. Ferrante**, in *Italica*, LI (1974), 366-368.

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

**Giuseppe Mazzotta**, in *Romanic Review*, LXV (1974), 71-72.

**Anthony L. Pellegrini**, in *Speculum*, XLIX (1974), 94-98.

**Rinaldina Russell**, in *Italica*, LI (1974), 368-370.

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

Giovanni Gullace, in *Forum Italicum*, VIII (1974), 319-323.

**Cope, Jackson I.** *The Theater and the Dream: From Metaphor to Form in Renaissance Drama*. Baltimore and London: The Johns Hopkins University Press, 1973. Contains a chapter on "Theater of the Dream: Dante's *Commedia*, Jonson's Satirist, and Shakespeare's Sage." (See *Dante Studies*, XCII, 183.) Reviewed by:

**Anne Barton**, in *Modern Language Quarterly*, XXXV (1974), 420-423.

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

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

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

**Riccardo Scrivano**, in *Rassegna della letteratura italiana*, LXXVIII (1974), 167-168.

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

**Riccardo Scrivano**, in *Rassegna della letteratura italiana*, LXXVIII (1974), 167-168.

**Moccia, Domenico.** *La voce di Dante*. Napoli: Laurenziana, 1971. Reviewed by:

**Ben Lawton**, in *Italian Quarterly*, XVII, No. 68 (1974), 104-105.

**Pépin, Jean.** *Dante et la tradition de l'allégorie*. Montréal: Institut d'Etudes Médiévales, 1970. (See *Dante Studies*, LXXXIX, 118, XCI, 184, and XCII, 200-201). Reviewed by:

**Marianne Shapiro**, in *Romance Philology*, XXVIII (1974), 233-236.

**Porcelli, Bruno.** *Studi sulla "Divina Commedia."* Bologna: R. Pàtron, 1970. (Le miscellanee, 2.) Reviewed by:

**John M. Steadman**, in *Renaissance Quarterly*, XXVII (1974), 55-57.

**Richards, I. A.** *Beyond.* New York and London: Harcourt Brace Jovanovich, 1974. Contains a chapter on the *Divine Comedy*, pp. 106-158. (See *Dante Studies*, XCIII 239-240; also, XCII, 194-195.) Reviewed by:

**Dudley Young**, in *New York Times Book Review*, 26 May 1974, pp. 15-16.

**Sarolli, Gian Roberto.** *Prolegomena alla Divina Commedia.* Firenze: Olschki, 1971. (See *Dante Studies*, XCI, 191-192.) Reviewed by:

**Alfred A. Triolo**, in *Italica*, LI (1974), 360-366.

**Thompson, David.** *Dante's Epic Journeys.* Baltimore and London: The Johns Hopkins University Press, 1974. (See above, under *Studies.*) Reviewed by:

**Alan F. Nagel**, in *Modern Language Quarterly*, XXXV (1974), 418-420.

*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. (See *Dante Studies*, XCI, 178.) Reviewed by:

**Silvia Ruffo-Fiore**, in *Forum Italicum*, VIII (1974), 591-594;

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

*Viator: Medieval and Renaissance Studies*, I (1970). Contains David Thompson, "Dante and Bernard Silvestris," pp. 201-206. (See *Dante Studies*, XC, 195-196.) Reviewed by:

**Henri Hugonnard-Roche**, in *Bibliothèque d'Humanisme et Renaissance*, XXXVI, 209-210.

**Wlassics, Tibor.** *Interpretazioni di prosodia dantesca.* Roma: Sigorelli, 1972. (See *Dante Studies*, XCII, 202 and 210.) Reviewed by:

**D. H. Higgins**, in *Modern Language Review*, LXIX (1974), 427-429;

**Luigi Soru**, in *Cenobio*, XXIII (genn.-febb. 1974), 59.