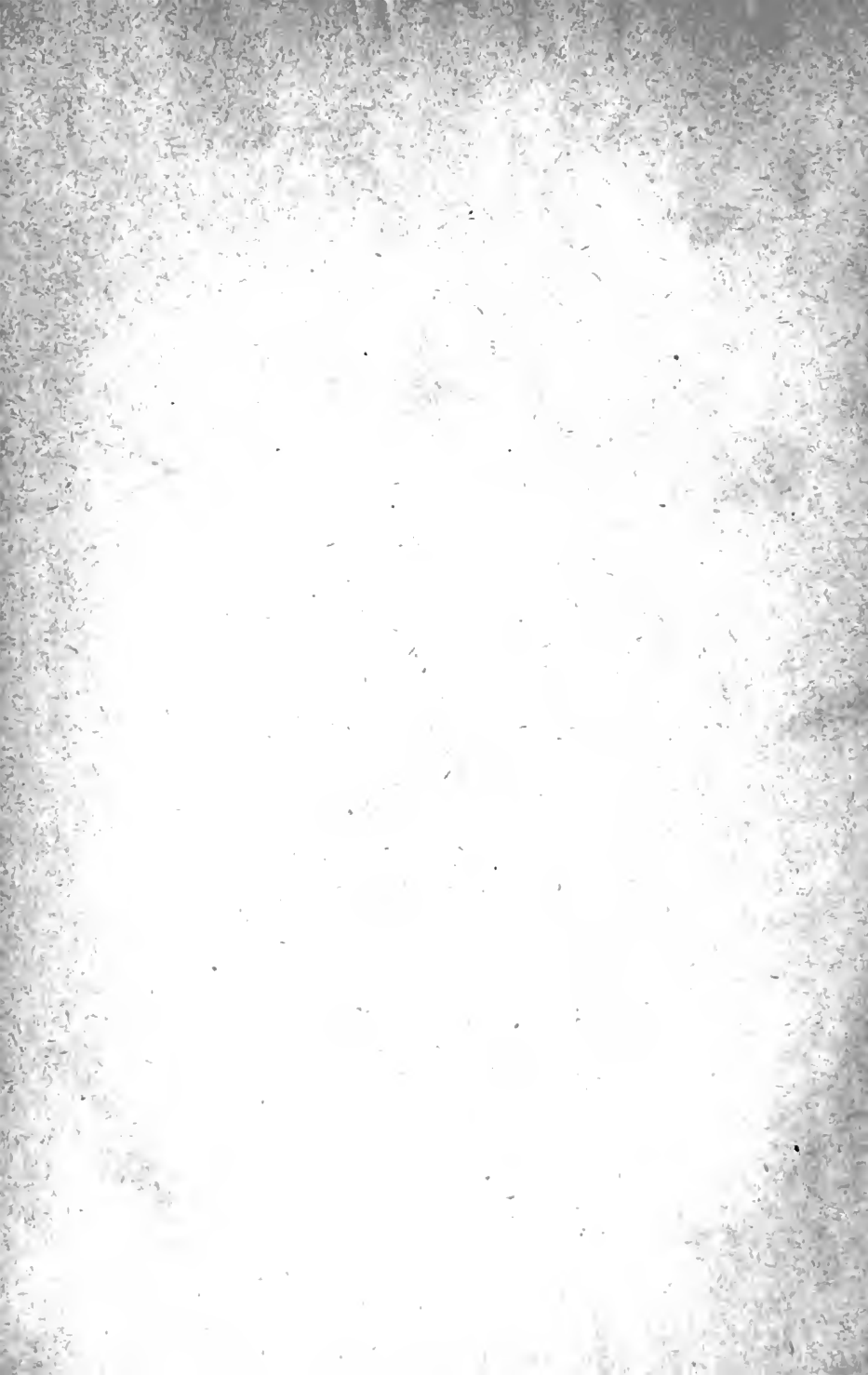


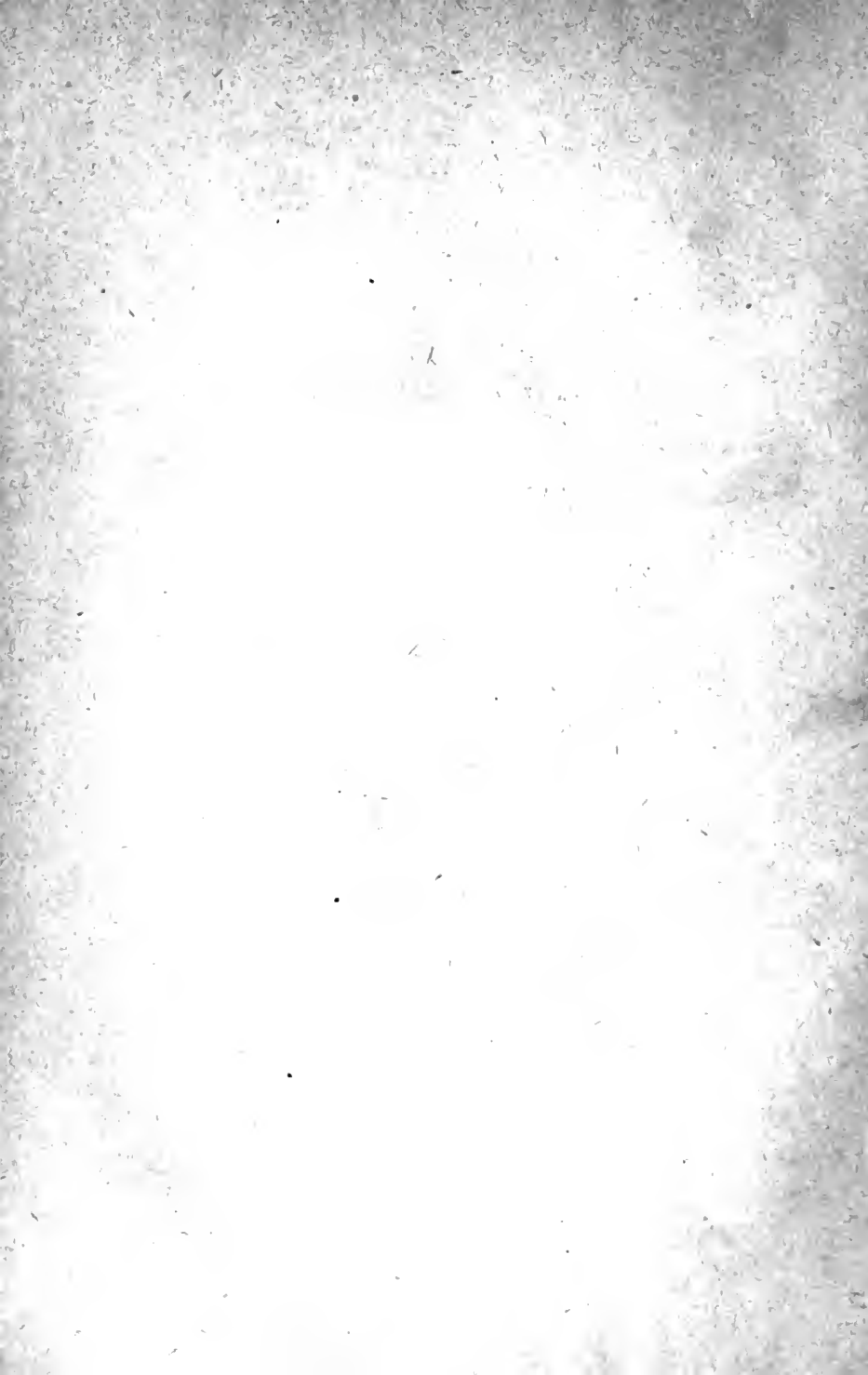
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TWENTY-SECOND
ANNUAL REPORT

OF THE
DANTE SOCIETY

(CAMBRIDGE, MASS.)

1903

ACCOMPANYING PAPERS

THE CONCORDANCE TO DANTE'S MINOR ITALIAN WORKS

By E. S. Sheldon

THE PHILOSOPHY OF LOVE OF GUIDO CAVALCANTI

By J. B. Fletcher

BOSTON

GINN & COMPANY

(FOR THE DANTE SOCIETY)

1904

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* Deceased

STATEMENT OF ACCOUNTS

(From May 21, 1902, to May 19, 1903)

Balance in the hands of the Treasurer of the Society, May 21, 1902	\$718 57	
Membership fees till May, 1903	554 80	
Copyright	18 06	
		\$1291 43
Deposited with the Treasurer of Harvard Col- lege for the Dante Prize	\$100 00	
Paid the Treasurer of Harvard College for the purchase of books for the Library . .	150 00	
Special prize	50 00	
Paid Messrs. Ginn & Company	472 70	
Expenses of the Concordance	43 55	
Postage, printing, etc.	31 24	
Balance in the hands of the Treasurer of the Society, May 19, 1903	443 94	
		\$1291 43



BY-LAWS

1. This Society shall be called the DANTE SOCIETY. Its object shall be the encouragement of the study of the Life and Works of Dante.

2. Any person desirous to become a member of this Society may do so by signifying his or her wish in writing to the Secretary, and by the payment of an annual fee of five dollars.

3. An Annual Meeting for the election of officers shall be held at Cambridge on the third Tuesday of May, of which due notice shall be given to the members by the Secretary.

4. Special meetings may be held at any time appointed by vote of the members at the Annual Meeting, or by call from the President and Secretary.

5. The officers shall be a President, a Vice President, a Secretary and Treasurer, and a Librarian, who, together with three members thereto chosen, shall form the Council of the Society. All these officers shall be chosen at the Annual Meeting, and their term of service shall be for one year, or until their successors are elected. Vacancies in the Council shall be filled for the remainder of the year by the Council.

6. The President, or, in his absence, the Vice President, or, in the absence of both, any member of the Council, shall preside at all meetings of the Society and of the Council.

7. The Secretary and Treasurer shall keep a record of the meetings of the Society and of the Council, shall collect and receive all dues, and keep accounts of the income and expenditure of the Society, shall give notice of meetings, and shall perform all other duties appropriate to his office.

8. The Council shall hold meetings at such times as it may appoint, shall determine on the use to be made of the income of

the Society, shall endeavor to promote the special objects of the Society in such ways as may seem most appropriate, and shall make an annual report of their proceedings, including a full statement of accounts, at each Annual Meeting. This report shall be made in print for distribution to the members.

9. No officer of the Society shall be competent to contract debts in the name of the Society, and no expenditure shall be made without a vote of the Council.

10. A majority of the Council shall form a quorum for the transaction of business.

11. Any person distinguished for his interest in the purposes of the Society, or who has rendered it valuable service, may be chosen an Honorary Member at any regular meeting of the Society, and shall be entitled to all its privileges without annual assessment.

12. The preceding rules may be changed at any time by unanimous vote of the Council.

THE DANTE PRIZE

The Society offers an annual prize of one hundred dollars for the best essay by a student in any department of Harvard University, or by a graduate of not more than three years' standing, on a subject drawn from the life or works of Dante. The competition is open to students and graduates of similar standing of any college or university in the United States.

For the year 1903-1904 the following subjects were proposed :

1. *The credibility of Boccaccio's "Vita di Dante," and of what he tells concerning Dante in his "Commento."*

2. *The verse endings in the Divina Commedia in which Dante has made "li vocaboli dire nelle sue rime altro che quello ch' erano appo gli altri dicitore usati di sprimere" (Ottimo Commento, Inf. x, 85).*

3. *A collection of all the passages in the prose works of Dante directly illustrative of the Divina Commedia, arranged in order as a comment upon it.*

4. *A critical comment of the De Vulgari Eloquio.*

5. *Visions of Hell, Purgatory, or Paradise of earlier date than the Divina Commedia.*

For the year 1904-1905 :

1. *The verse endings in the Divina Commedia in which Dante has made "li vocaboli dire nelle sue rime altro che quello ch' erano appo gli altri dicitore usati di sprimere" (Ottimo Commento, Inf. x, 85).*

2. *A collection of all the passages in the prose works of Dante directly illustrative of the Divina Commedia, arranged in order as a comment upon it.*

3. *A critical comment of the De Vulgari Eloquentia.*
4. *A discussion of the authorship of Il Fiore.*
5. *A study of Dante's influence upon English literature (or upon any single author or period).*

Essays must be deposited with the Dean of Harvard College, Cambridge, Mass., on or before the *first day of May*.

Essayists are at liberty to write on any one of the subjects which have been proposed in the years during which the Dante Prize has been offered or to propose new subjects for the approval of the Council of the Society.

On the title-page must be written an assumed name and a statement of the writer's standing, *i.e.*, whether he is a graduate or an undergraduate (and of what college or university); if he is an undergraduate, to what class he belongs, and to what department of the college or university. Under cover with the essay must be sent a sealed letter containing the true name and address of the writer, and superscribed with his assumed name.

The essays must be written upon letter paper, of good quality, of the quarto size, with a margin of not less than one inch at the top, at the bottom, and on each side, so that they may be bound up without injury to the writing. The sheets on which the essay is written must be securely stitched together.

The judges of the essays are a committee of the Dante Society.

In case the judges decide that no essay submitted to them deserves the full prize, they are at liberty to award one or two prizes of fifty dollars, or to award no prize.

The Dante Society has the privilege of retaining and depositing in the Dante Collection of the Harvard College Library any or all essays offered in competition for the Dante Prize, whether successful or not.

Since its establishment the Dante Prize (in full or in part) has been awarded to the following persons :

HEINRICH CONRAD BIERWIRTH 1887.

For an essay upon the subject : *Dante's Obligations to the Schoolmen, especially to Thomas Aquinas.*

GEORGE RICE CARPENTER . . . 1888.

For an essay upon the subject: *The Interpretation and Reconciliation of the Different Accounts of his Experiences after the Death of Beatrice, given by Dante in the Vita Nuova and the Convito.*

CHARLES STERRETT LATHAM 1890.

For an essay upon the subject: *A Translation into English of Dante's Letters, with Explanatory and Historical Comments.*

LUCY ALLEN PATON 1891.

For an essay upon the subject: *The Personal Character of Dante as revealed in his Writings.*

KENNETH MCKENZIE 1894.

For an essay upon the subject: *The Rise of the Dolce Stil Nuovo.*

JEREMIAH DENIS MATTHIAS FORD 1895.

For an essay upon the subject: *Dante's Influence upon Spanish Literature during the Fifteenth and Sixteenth Centuries.*

ANNETTE FISKE 1897.

For an essay upon the subject: *Dante's Obligations to Old French and Provençal Lyric Poetry.*

ARTHUR NEWTON PEASLEE 1900.

For an essay entitled: *A Metrical Rhyming Translation of the Three Canzoni of the Convito.*

HENRY LATIMER SEAVER 1901.

For an essay entitled: *A Translation of the Canzoni in the Convito.*

ALAIN CAMPBELL WHITE 1902.

The Latham Prize for an essay entitled: *A Translation of the Quaestio de Aqua et Terra, and a Discussion of its Authenticity.*

ALPHONSO DE SALVIO 1902.

For an essay entitled: *The Verse Endings in the Divina Commedia in which Dante has made "li vocaboli dire nelle sue rime altro che quello ch' erano appo gli altri dicatori usati di sprimere."*

FRITZ HAGENS 1903

For an essay entitled: *A Critical Comment of the De Vulgari Eloquio.*

ANNUAL REPORT

The twenty-second annual meeting of the Society was held on May 19, 1903, and the regular business was transacted. The Rev. Charles A. Dinsmore was elected to the Council in place of the retiring member, Professor Sheldon. The other officers were all reëlected. Professor Grandgent, chairman of the committee appointed at the preceding meeting to make recommendations for honorary members, reported the nominations of Professor Francesco d'Ovidio of Naples and Professor Berthold Wiese of Halle to succeed Dr. Scartazzini and Professor Paur, both deceased. These members were unanimously elected.

The principal enterprise which the Society now has in hand is the completion and publication of the Concordances to Dante's minor works, for which the materials have been gradually collected. At the meeting in 1903 the President made the welcome and important announcement that one of the members had generously offered to guarantee the cost of these publications. The issue of the present Report has been delayed several months and in the meantime the committee in charge of the Concordances has made considerable further progress. The Italian volume under the editorship of Professor Sheldon and Mr. Alain C. White has now gone to press, and it is the hope of the Council that the Latin volume may be

ready to follow it before very long. Thus the Society may soon see the completion of the work begun in Dr. Fay's Concordance of the Divine Comedy.

The competition for the Dante Prize slackened again in 1903. Only two essays were offered, and a special prize of fifty dollars was awarded to Mr. Fritz Hagens for a critical comment on the "De Vulgari Eloquentia." Members of the Society are once more reminded that the prize is open to students of any American college, and are asked to assist in stimulating a wider interest in the competition.

Two papers are published with this Report. The Council is indebted to Professor Sheldon for preparing an account of the Italian Concordance which is in his charge, and to Professor Fletcher for permitting the Society to publish his essay on "The Philosophy of Love of Guido Cavalcanti."

FRED NORRIS ROBINSON,

Secretary.

CAMBRIDGE, June 23, 1904.

THE CONCORDANCE TO DANTE'S MINOR ITALIAN WORKS

At the meeting of the Dante Society in May, 1902, it was reported that the cards for the Concordance intended to cover all the Italian works of Dante except the *Divina Commedia* were at last practically complete, and accordingly the question of editing and publishing the work came up. After some discussion a committee, consisting of Professor Grandgent, Mr. L. E. Taylor, and the undersigned as chairman, was appointed to take charge of this matter.

The committee first endeavored to secure an editor or editors to prepare the cards for the printer. The result was that the chairman undertook this task with the assistance of Mr. Alain C. White, whose interest in Dante studies is sufficiently indicated by his work on the *Quaestio de Aqua et Terra* published in the Twenty-First Report. Although he had made other plans Mr. White kindly consented to devote considerable time to the Concordance, and it may be said here that his assistance has been of great value, his work being marked by a high degree of rapidity combined with conscientious thoroughness.

The details of the editing were settled partly by conference in Cambridge and joint work on the first few pages of the *Convivio* in September, 1902, and partly by correspondence and occasional meetings in Cambridge after the work had been well begun. The printed *Rules* used by the many different persons who had written the cards were followed in general, but it was found expedient to make a few changes in them and to provide for some additional matters. For instance, a change in punctuation was made which involved alteration of every card, the resulting gain in clearness seeming to make it desirable. This change consisted in restricting the use of commas in the references to separating different line numbers in the same poem or chapter, a period being used instead of a

comma to separate the chapter number from the line number; as, *V. N.* 36. 13 (instead of 36, 13); *C.* iv. 1. 74, 87 (instead of 1, 74, 87). In the references to the poems in the *Vita Nuova* it seemed best to give the number of the line in the poem as well as its number in the chapter of which the poem is a part. Thus, for *invidia* occurs the reference *V. N.* 27. 18 (*Son.* xvi. 6). When the same passage occurred in different places with some slight difference and these occurrences were put on the same card, brackets were used to show the difference; the words enclosed in brackets do not occur in all the passages referred to. Variant readings are in parentheses. A number of additions were made to the list of words for which references only, without quotation of the context, are given. A very few additions were made to the list of words omitted altogether, and that list now comprises *avere* and *essere* in all their verbal forms (but their infinitives when used as nouns are entered without quotations), *ci*, *che* (in all senses) and *chè*, *chi*, *cui*, *e*, *ma*, *ne*, *nè*, *non*, *o* (conj.), *questo*, *quello* (but the singular forms *questi*, *quegli*, etc., are included, as are *costui*, *colui*, *costei*, *colei*, *costoro*, *coloro*, but without quotations), *se* (conj.), *sè*, *si*, *vi*; further, the articles, prepositions of one syllable, whether with or without the article in combination, and all regular forms of the personal pronouns and possessive adjectives (under this rule *egli*, *e'*, *ei* were omitted except when they occur as plural forms). The exceptional forms to be entered were put in their proper alphabetical places, but in general the words are, as was directed in the *Rules*, entered as they would naturally be in dictionaries; verbs, for example, stand under the infinitive form.

The omission of certain words not included in the list just given was not finally determined on until a comparatively late day. Dante's vocabulary, as seen in his works, comprises not only Italian words in the ordinary sense but also some specimens of different Italian dialects contained in the *De Vulgari Eloquentia*, a few Greek words, spelt as they might be expected to be spelt in his time, a number of Latin words, and also some Provençal words. Of these the words contained in the *De Vulgari Eloquentia* were not at first included, but such of them as are in quotations from Dante's own Italian writings have now been entered. Quotations from other Italian poets, whether in that Latin work or in Dante's Italian works, have

been omitted. The same rule has been applied to Latin words,—those occurring in obvious quotations not being listed. So, too, the final Latin words in the *Vita Nuova* have been omitted. But when the Latin words found in the Italian works appear to be Dante's own, especially when they are an integral part of an Italian sentence, it seems best to include them, and this has been done. (They might also appear in a Concordance to Dante's Latin works, and this double entry, since their number is small and they are likely to be looked for in either work, can hardly be thought improper.) This applies, for instance, to the Latin words in that poem (*Canz.* xxi) which is written in three languages, — Italian, Latin, and Provençal. But the Provençal words in that poem have not been included. The reason for this inconsistency is the unsatisfactory state of the text. Since everybody knows where to find the lines the omission can do no great harm. No one will object to the inclusion of the few Greek words, whatever opinion may be held about Dante's knowledge of Greek.

After the first few days of working in Cambridge it was found possible to arrange a plan which could be followed until the revision was completed. A first revision was made in New York by Mr. White, who went over the whole of the cards with the text before him, supplying omissions, rejecting cards which were for any reason unsuitable, rewriting whenever necessary, and scrutinizing every card which was retained. The cards thus revised were from time to time sent to Cambridge for a second revision, in which, as in the first, nothing was taken for granted. They were sent to New York again, a few thousand at a time, where the prose and the verse cards were arranged in alphabetical order.

The constant interest of the President of the Society was often and actively shown, and the arrangement of the material — to mention a single feature of the work — is due in great part to his wise counsel. He attached much importance to a separation of the prose and the verse parts of the Concordance, and in order to combine this desirable object with ease of comparison of the prose usage and the verse usage of the poet it was finally decided that the best plan would be to print the verse and the prose so that the one should occupy the upper part of the page and the other the lower part.

Messrs. Ginn & Company kindly printed for us three specimen pages without charge, and these, together with comparisons of prose and verse words in many different places, make this plan of arranging the material appear quite feasible. Its obvious advantages recommend it strongly.

The preparation of the cards for printing was practically finished before the end of the calendar year 1903, though the cards were afterward numbered by Mr. White and a few changes were made in the present year. Through Professor Norton and Dr. Moore, the editor of the Oxford *Dante*, the plan was brought to the notice of the Delegates of the Clarendon Press, and in a letter to Professor Norton was expressed their willingness to print the Concordance. The manuscript was sent to Oxford about the end of March and notice of its receipt came before the end of April. The terms suggested for the publication by the Clarendon Press are very satisfactory, being much more liberal than it had appeared possible to obtain in this country. A member of the Society had already generously offered to be responsible for the money needed for the publication.

Some further information about the Concordance, including some approximate figures, may be in place here.

1. **Size of the Book.** — By the omissions mentioned above and by keeping the mention of variant readings within very narrow limits it has been made possible, it is believed, to prevent the whole from occupying much more space than is taken by Professor Fay's corresponding work for the *Divina Commedia*. All the Italian verse in the Oxford *Dante* — other than the *Divina Commedia* — is included (with the few exceptions noted above), as well as some additional sonnets expected to appear in the third edition of that book. The total number of cards is 44,495 (the additional sonnets will cause an increase of 163, making in all 44,658), but a certain number of these contain more than the equivalent of one printed line each, while on the other hand sometimes one card may be combined with one or more others to make a single line. Allowance must also be made for a number of cross references. It is thought that the whole, inclusive of the necessary prefatory explanations, will not exceed nine hundred pages of the size seen in Professor Fay's Concordance.

It is intended to insert in the preface a comparative table exhibiting the differences in arrangement of the poems of the *Canzoniere* in other editions.

2. **Arrangement of Quotations and References.** — The *Canzoni* come first in the verse, and among them those in the *Vita Nuova* take the first place, followed by those in the *Convivio*, the other *Canzoni* coming last in this group. Next come the *Sestine*, then the *Ballate* (beginning with the one in the *Vita Nuova*), then the *Sonetti* (those in the *Vita Nuova* preceding the others), then the *Sette Salmi Penitenziali*, and finally the *Professione di Fede*. For the prose the quotations from the *Vita Nuova* precede those from the *Convivio*. Within these various divisions the quotations are arranged in the order of the text except when a passage is anticipated because it is nearly or quite identical with one occurring earlier and is combined with that on one card.

3. **Variant Readings and Doubtful Questions.** — Only a few variant readings have been admitted, the general principle being to admit such only when the text of the Oxford edition seemed so difficult if not even impossible that it was necessary to do so. In some cases where the question was one of punctuation the passage quoted (as in that edition) was yet so given as at least to suggest the possibility of a different punctuation and interpretation (cf. *Canz.* x. 150).

In some more or less difficult passages a decision had to be made before a certain word could be entered according to the general plan followed. It is believed that everything can be easily found, though it is not to be expected that every one will agree with the decision made in this or that case. Thus, *intento* in *V. N.* 19. 94 is entered as a noun, not as a participle, and the following word, *trattato*, is taken as a participle and put under *trattare*, not as a noun. The word *altri* is sometimes a singular pronoun, but in some cases it may also be taken as the plural of *altro*. The references for *altro* must be supplemented, in order to cover all doubtful cases, by consulting also *altri*, and *vice versa*. So, too, those for *ciò* are not absolutely complete without inclusion of *ciòè*, *conciòfossecosachè*, etc., and a similar thing may be said of *secondo* (prep.) and *secondochè*, *avvenire* and *avvegnachè*. It is not always easy to say at once whether *uno* is the indefinite article (which is not included) or the numeral. Under

bene the adverb and the noun are not distinguished and the same is true of *male*; and under *solo* no distinction is made between the use as adjective and that as adverb. In many cases Professor Grandgent's opinion was asked and it was freely given whenever asked, though the demands thus made on his time alone were not inconsiderable. But he is not to be held responsible for any decisions taken.

4. **Cross References.** — These have been introduced to a considerable extent. The many different forms of words, as *core* and *cuore*, *virtù*, *virtude*, and *virtute*, *frode* and *fraude*, it seemed necessary to enter separately, and where the forms were not consecutive a cross reference was desirable. Where the difference was insignificant, for example, where it would not affect metre or rhyme, the general principle was to put all the passages quoted under one heading, but the other spelling was of course given with a reference to the one preferred. Where, on the other hand, the difference seemed more significant, each form was entered with its quotations, and reference was made from each one to the other or others. But of the two possible spellings in such words as *sforzare*, *isforzare* the second has been ignored, all such cases being entered only under the one without the initial *i*, that is, under *s*; and for verbs compounded with *dis* there is no reference to corresponding forms having *s* only as the prefix, and *vice versa*. Some real or apparent inconsistencies will, it is hoped, be pardoned.

5. **Comparison of Prose and Verse.** — Of the total number of cards 33,094 (now 33,096, for two of the cards for the lately added sonnets are cross-reference cards for words occurring in prose only) are for the prose and 11,401 (now 11,562) are for the verse. From this it appears that the entries for prose are almost three times as many as those for verse. It is true that the number of cards is not the same as the number of occurrences of all the words entered, but this proportion is nearly enough correct for the relation of prose to verse as it would appear on the average on the printed pages. Individual pages will, however, vary considerably from this average.

The number of words and word forms entered as headings is not in this proportion when we compare verse and prose. Here a word of caution is necessary. None of the following figures can be taken

as absolutely exact; they are for the most part only approximations, the result of a rough count. The numerous variant forms make an exact count somewhat difficult; yet the numbers here given, inexact as they are, are not without interest. For the prose the total number of words and word forms entered is probably somewhat under 4000; for the verse the corresponding number is over 2300; that is, more than half as many as in the prose. It would seem also that for each word of the prose there are on the average between eight and nine occurrences, while for each word of the verse the average number of occurrences is about five. This is not surprising when we remember how much less verse there is than prose to be compared.

The divergence from the average numbers just given for the occurrences of the words in prose and verse respectively is often very great. In the (approximately) 4000 entries for the prose the number of cards (here pretty accurately known) for individual words varies from 1 up to 402 (for *cosa*), and the word *parte* has 358 cards. For the verse the variations are not so great, but they are still considerable, a minimum of 1 contrasting with such figures as 175 (for *amore*), 135 (for *cuore*). Let us compare prose and verse for these and a few other words where the figures can be given pretty exactly. Against the 402 cards for *cosa* in prose we find 44 for the same word in verse, and the 358 in prose for *parte* contrast even more strongly with 28 in verse; *cuore* has in prose 46, in verse 130 (this case is remarkable as showing a much higher number for verse than for prose); *cominciare* has in prose 136, in verse 8; *ragione* has in prose 212, in verse 17; while *amore* shows nearly equal numbers, — 185 in prose, 175 in verse.

But the most surprising results are seen when the words represented by a single card, and therefore in most cases occurring only once in prose or only once in verse, are counted. In the rough count made some time ago proper names, Latin words, and the less important variant forms of words were omitted. The number of prose words with only one card each appeared to be between 1100 and 1200, or, to put it in different language, more than a fourth of the prose words seem to occur only once each in prose. For the one-card words in the verse a similar result was found. Of these there are about 900 (the new sonnets previously not counted adding

some 40 to the old list and causing a certain number of others to disappear). A comparison with the prose vocabulary indicates that over 550 of these — considerably more than half — do not occur at all in the prose. This suggested another count, made with the same omissions, from which it appeared that of the verse words with more than one card each there are only about 220 which do not occur at all in the prose; that is, the proportion of such words is much smaller than in the case of the one-card words.

The two lists of words in verse which are not found in the prose contain a certain number of unusual words or forms, but it would be a mistake to suppose that most of them are unusual; a large number are common enough words, and the nonappearance of these 770 or more words in the prose is due in great part to the nature of the subjects treated by Dante in his prose; he simply had no occasion to use them.

It is obvious that further comparisons could be made in which the vocabulary of the *Divina Commedia* should receive its proper share of attention. One might also, for instance, examine the words which occur more or less frequently in the prose but are entirely absent from the verse.

E. S. SHELDON.

THE PHILOSOPHY OF LOVE OF GUIDO CAVALCANTI

In 1283 the young Dante sent out among the best known Italian poets a sonnet asking interpretation of a dream. The god of love, so it seemed, had come carrying Beatrice asleep, and had fed her with Dante's own heart, and had then departed weeping.

Several poets answered. One, Dante of Maiano, suggested as a probable solution of this, and other such distressing visions, a dose of salts; the others fell in with Dante's mood and answered seriously. Of their various interpretations that which best pleased Dante, though not quite satisfied him, was Guido Cavalcanti's. "And this," wrote Dante later in the *New Life*, "was, as it were, the beginning of the friendship between him and me, when he knew that I was he who had sent it (the sonnet) to him."

Guido's interpretation was in an important particular ambiguous. Love, he wrote, fed your heart to your lady, seeing that "*vostra donna la morte chedeo.*" To understand this clause as meaning "Death claimed your lady" is natural, and would make the interpretation interestingly prophetic; but, whether or not this reading might be justified symbolically, Dante himself forbids it. For, in spite of his pleasure in his "first friend's" explanation of the dream, he added: "The true meaning of this dream was not then seen by any one, but now it is plain to the simplest." It was easy for him after the event to read prophecy of Beatrice's death into the dream; but he expressly denies to Guido among the rest the prescience. We are bound, therefore, to take as the interpreter's meaning that there was malice prepenes in the cannibal appetite of the sleeping lady, that she claimed the death of her servant's heart. No wonder the love god wept as he carried her off sated!

Irreverent though it be, one thinks of *The Vampire* of Kipling. For Guido the gentle Beatrice was as "the woman who could n't

understand," sucking, asleep, in a sort of diabolical innocence, the life blood, literally eating the heart, out of her helpless victim. And Dante, the lover, the victim, approves the picture!

Of course the gruesomeness of this symbolism may be explained away as merely a conceitfully emphatic reassertion of the ancient fancy that a lover's heart is no longer his own, but has passed into the custody of his mistress. Only, the dream then and its interpretation would indeed be a much ado about nothing. And why, at so customary a happening, should love weep? In fact, Guido's thought cuts deeper, and is, I venture to urge, not so remote, in a sense, from the thought underlying *The Vampire*. It is *The Vampire* uplifted into the more tenuous, yet no less intense, atmosphere of mysticism.

Before attempting to let in light directly upon this dim utterance it is expedient to recall certain facts in Guido's life and personality.

"Cortese e arditto, ma sdegnoso e solitario e intento allo studio" — so Guido is introduced into the *Florentine Chronicle* of Dino Compagni, who knew him personally. Guido could not have been much over twenty-five when, at the death of his father, his elder brother being in orders, he became head and champion of one of the two or three most powerful and aristocratic families in the republic. For generations the Cavalcanti had been leaders in the state, haughtily contemptuous of the mere people, yet fierce partisans of civic independence against those who were willing to sacrifice this for the dream of a "Greater Italy" united under a revived Emperor of the West. To this great feud and to the lesser local feuds which grew out of it Guido may be said to have been a predestined, yet mostly a willing, sacrifice. He was born into the feud; he lived his life long in the heat of it; it married him; it perhaps lost him his best friend; it certainly killed him before his time.

It married him. In 1267, a year after the decisive battle of Benevento, when the last hope of the Imperialists, the Ghibellines, fell with Manfred, in Florence an attempt was made towards permanent peace by marrying together certain sons and daughters of victors and vanquished. Among the rest Guido Cavalcanti was wedded, or then more likely betrothed, — for he could not have been more than fifteen, — to Bice, daughter of the Ghibelline leader, the Florentine "Coriolanus," Farinata degli Uberti. Seven years before Farinata

had "painted the Arbia red" with the blood of Florentine Guelphs at Monteperti; and it had been a kinsman of Guido who commanded the Guelphs on that disastrous day. We do not know how this real "Capulet-Montague" match turned out, — only that Monna Bice bore children to her husband and outlived him many years, and that the peace which their union, among others, was intended to effect did not come to pass.

On the contrary the great Guelph families, after 1267 in secure possession of the city, soon quarreled, even connived against each other with the ever-ready Ghibelline exiles, or with popular demagogues, so great was their common jealousy. Meanwhile, during the distraction of the nobles, the middle classes had been prospering; and coming at last to feel their strength and the weakness of those above them, in 1293 they rebelled and crushed the aristocrats. In the first insolence of triumph they excluded the nobles absolutely from public office, but two years later conceded eligibility to such nobles as would join one of the *Arti*, or trades unions. This virtual abdication of caste Guido Cavalcanti refused to make. In vain good easy Dino pleaded with him. "I am ever singing your praises," he wrote in a kindly sonnet, "telling folks how wise you are, and brave and strong, skilled to wield and ward the sword, and how compact with sifted learning your mind is, and how you can run and leap and outlast the best. Nor is there lacking you high birth nor wealth' . . . in fine, the one thing wanting to give scope to all these gifts and powers is a mere name.

"Ahi! com saresti stato om mercadiere!"

Now almost certainly some generations back the Cavalcanti had been in trade, and had made their fortune in trade, but latterly it had pleased them to entertain a genealogy reaching royally back into Germany and descending into Italy with Charlemagne's baronage. To traverse this pleasing legend with the gross title "om mercadiere," tradesman, was out of the question: Guido declared himself irreconcilable.

Meanwhile Dante, unfettered by a legend or a temperament, had accepted the situation even cordially, and was taking active part in the councils of the new bourgeois régime. That Guido must

have regarded his friend's secession with disgust seems natural. It was worse than an offense against party; it was an offense against caste. "Uomo vertudioso in molte cose, se non ch'egli era troppo tenero e stizzozo," writes Giovanni Villani of Guido. Fastidious, exclusive, thin-skinned, choleric, Guido was just the man to feel this consorting of his friend with vulgar political upstarts incompatible with their own intimacy. And the matter was made worse by its open denial of their poetic profession of faith in the "cor gentile." This vulgar folk was that "fango," that human "mud" of which Guinizelli had written :

Fere lo sole il fango tutto'l giorno,
Vile riman . . .

how might the "gentle heart" mix itself with this irredeemable "mud" and be not defiled? So Guido addressed to his friend a sonnet at once haughty and tender — like Guido himself:¹

Io vengo il giorno a te infinite volte
e trovoti pensar troppo vilmente:
allor mi dol de la gentil tua mente
e d'assai tue virtù che ti son tolte.

Solevanti spiacer persone molte,
tuttor fuggivi la noiosa gente,
di me parlavi sì coralemente
che tutte le tue rime avei ricolte:

Or non ardisco per la vil tua vita,
far mostramento che tu' dir mi piaccia,
nè vengo'n guisa a te che tu mi veggi.

Se 'l presente sonetto spesso leggi
lo spirito noioso che ti caccia
si partirà da l'anima invilita.²

¹ I believe that E. Lamma, in his *Questioni Dantesche*, Bologna, 1902, was the first to propose this construction of the famous "reproach." It seems to me the best of all.

² I come to thee infinite times a day
And find thee thinking too unworthily:
Then for thy gentle mind it grieveth me,
And for thy talents all thus thrown away.

Whether the two friends again came together in life is not known. The next situation in which we hear of them is tragic. Dante is sitting among his "first friend's" judges; Guido is condemned to exile, and goes — in effect — to his death.

Under the new bourgeois rule civic disorders rather increased than otherwise. Prime mover of discord was the Florentine "Catiline," as Dino calls him, Corso Donati. Somewhat ineffectually opposing his self-seeking machinations were the *parvenu* Cerchi, powerful only through wealth and the popularity of their cause. With these also stood Guido. Hatred, no less than misfortune, makes strange bed-fellows; and the hatred between Guido and Corso was intense. Each had sought the other's life: Corso meanly, by hired assassins; Guido openly, in the public street, by his own hand. Violence followed violence; the number of factionaries increased, until at last in 1300 the city Priors determined to expel the leaders of both parties. Guido was conspicuous among these leaders; Dante, as has been said, among these Priors. The place of exile, Sarzana, proved to be pestilent with fever; and although Guido and the Cerchi, less culpable than Corso, were recalled within the year, it was too late. A few months afterward, the 28th or 29th of August, 1300, Guido died. "*E fu gran dommaggio*," wrote Dino.

It was a strange preparation for "gentle and gracious rhymes of love," — this short, tumultuous, hate-driven career. Yet there is but one direct echo of the feudist in all Guido's verse, — a sonnet to a kinsman, Nerone Cavalcanti. Nerone had made Florence too

To flee the vulgar herd was once thy way,
 To bar the many from thine amity;
 Of me thou spakest then so cordially
 When thou hadst set thy verse in full array.

But now I dare not, so thy life is base,
 Make manifest that I approve thine art,
 Nor come to thee so thou mayst see my face.

Yet if this sonnet thou wilt take to heart,
 The perverse spirit leading thee this chase
 Out of thy soul polluted shall depart.

hot for the rival Buondelmonti, and Guido hails him with ironical deprecation.

Novelle ti so dire, odi, Nerone,
 che' Bondelmonti treman di paura,
 e tutt' i fiorentin' no li assicura,
 udendo dir che tu a' cor di leone.

E più treman di te che d' un dragone
 veggendo la tua faccia, ch' è sì dura
 che no la riterrìa ponte nè mura
 se non la tomba del re faraone.

De! com' tu fai grandissimo peccato
 sì alto sangue voler discacciare,
 chè tutti vanno via senza ritegno.

Ma ben è ver che ti largar lo pegno,
 di che potrai l' anima salvare
 se fossi paziente del mercato.¹

Guido's disdainful temper both piqued and puzzled his townfolk. Sacchetti's anecdote² of the Florentine small boy who, having slyly nailed Guido's gown to his bench, then teased him until the irate gentleman tried — naturally to his discomfiture — to chase him, has

¹ News have I for thee, Nero, in thine ear.
 They of the Buondelmonte quake with dread,
 Nor by all Florence may be comforted,
 For that thou hast a lion's heart they hear.

And more than any dragon thee they fear,
 For looking on thy face they are as dead:
 Bastion nor bridge against it stands in stead,
 Nor less than Pharaoh's grave were barrier.

Marry! but thou hast done a wicked thing,
 Having the heart to scatter such high blood,
 For without let now one and all they flee.

And 'sooth, a truce-bait too they proffered thee,
 So that thy soul might still be with the Good,
 Hadst but had stomach for the bargaining.

For the first quatrain of this sonnet I have slightly altered Rossetti's translation. In the rest a mistaken understanding of the sonnet as if addressed to the pope has misled him.

² *Nov.* 68.

its point in a very human satisfaction at the scorner scorned. Boccaccio's novella¹ is more significant, illustrating vividly, if perhaps by a fictitious occurrence only, the subtle mingling of awe and defiance which Guido inspired. Boccaccio's "character" of Guido is a eulogy. "He was one of the best thinkers (*loici*) in the world and an accomplished lay philosopher (*filosofo naturale*), . . . and withal a most engaging, elegant, and affable gentleman, easily first in whatever he undertook, and in all that befitted his rank." This character, together with the mood of tragic doubt upon which the point of Boccaccio's narrative turns, inevitably, if tritely, brings to mind Ophelia's character of Hamlet:

The courtier's, soldier's, scholar's eye, tongue, sword ;
The expectancy and rose of the fair state,
The glass of fashion and the mould of form,
The observed of all observers. . . .

But, if we may still trust Boccaccio, "that noble and most sovereign reason" of Guido was also "out of tune and harsh" with scrupulous doubt; "so that lost in speculation, he became abstracted from men. And since he held somewhat to the opinion of the Epicureans, gossip among the vulgar had it that these speculations of his only went to establish, if established it might be, that there was no God."

Boccaccio does not call Guido an atheist; that was mere vulgar gossip. He does not even declare him a convinced Epicurean, one of those who with his own father

. . . l'anima col corpo morta fanno.

Boccaccio's charge is qualified: "he held somewhat to the opinion of the Epicureans" (*egli alquanto tenea della opinione degli Epicurj*). Dante's commentator, indeed, Benvenuto da Imola, is more categorical and extreme: "Errorem, quem pater habebat ex ignorantia, ipse (Guido) conabatur defendere per scientiam." Benvenuto is even remoter in time, however, than Boccaccio; and his phrasing suggests at least a mere perpetuation of that vulgar gossip which Boccaccio contemptuously records. But can we trust Boccaccio's own testimony?

At least there is no antecedent improbability. Skepticism was common, especially in the highly educated class to which Guido

¹ *Decam.*, VI, 9.

belonged; and it was not unnatural at any rate for him to weigh carefully an opinion held by his own father. Again, there is nothing in either his life or writings to indicate an active faith. Much indeed has been made of his "pilgrimage" to the shrine of St. James at Compostella; but the mood of this was so little serious that a pretty face at Toulouse was enough to change his intention. The ironical sonnet of Muscia of Siena is a hint that his contemporaries could not take him very seriously as a pious pilgrim; and Muscia stresses Guido's excuse for breaking his supposed vow that there was no vow in the case — "*non v'era botto.*" Guido *may* have started in a moment of reaction from his doubt — does not doubt itself imply a wavering will? He *may* have left Florence as a matter of prudence — Corso tried to have him assassinated on the way as it was. As for his writings, these, considering the intimate theological associations of the school of Guinizelli, are noticeably barren of religious feeling or phrase; and he certainly scandalized the worthy, if narrow, Orlandi by his jesting sonnet about the thaumaturgic shrine of "*my Lady.*" The hypothetical confirmation of Guido's skepticism, on the other hand, in his "disdain for Virgil," mentioned by Dante in his answer to the elder Cavalcanti's question¹ why Dante's "first friend" had not accompanied him, has been discredited after twenty years of support by its own proposer, D'Ovidio. The passage is, to be sure, still a moot question; and D'Ovidio, even in the zeal of his recantation, still admits the allegorical taking of it to be plausible as a secondary intention on Dante's part. In any case, even waiving the confirmation, the tradition of Guido's skepticism is not impugned; and in view of the persistent tradition, and of the antecedent probability in its favor, the burden of disproof would seem to rest on those who reject the tradition. Meanwhile, I propose to test the credibility of the tradition by assuming it. If the assumption proves to be a factor in a coherent and credible interpretation of Guido's poetry, the credibility of the assumption proportionately increases. The argument is of course a circle, but I think not a vicious circle.

There is also another tradition, which happens likewise to be subsidiary to the same end. As the one tradition charges Guido with unfaith in religion, so the other charges him with faithlessness in love.

¹ *Inf.*, X, 60.

Recently Mr. Maurice Hewlett, in his *Masque of Dead Florentines*, has seized upon this supposed fickleness of Guido as Guido's characteristic trait. Guido is made to say :

My way was best.
From lip to lip I past, from grove to grove :
I am like Florence ; they call me Light o' Love.

I am dubious indeed about that literal criticism which surmises a "family skeleton" in every locked sonnet. Heine assuredly reckoned without his *Scholar* when he complained :

Diese Welt glaubt nicht an Flammen,
Und sie nimmt's für Poesie.

When Guido writes a sonnet describing how Love had wounded him with three arrows,—*Beauty, Desire, Hope of Grace*,—it is hardly fair for Rossetti to entitle his own translation *He speaks of a third love of his*. Rossetti the scholar should have known better. Of course Guido is simply copying a conceit from the *Romance of the Rose*: the three arrows are three arrows from the eyes of one lady, not of three ladies. Again, it is almost worse when poor Guido essays a pretty *pastourelle*, which is by definition a gallant adventure between a passing knight and a shepherdess, to discuss the "peccadillo" in a solemn footnote! Yet Rossetti, himself a poet, does so. Nay, Guido's latest learned editor, Signor Rivalta, speaks¹ of his singing "anche i suoi desiderî meno puri e più umani come nella ballata :

In un boschetto trovai pasturella . . ."

This ballata is the *pastourelle* in question. Still, waiving such pseudo-revelations of a stethoscopic criticism, there are, considering the meagerness of Guido's poetical remains, hints enough besides the mention of several ladies—Mandetta, Pinella, and by inference her whom Dante calls Giovanna—to accept with discretion sober Guido Orlandi's perhaps malicious insinuation, when he inquires of Guido Cavalcanti concerning the nature, the effects, the virtues of Love :

Io ne domando voi, Guido, di lui :
odo che molto usate in la sua corte ;

¹ *Le Rime di Guido Cavalcanti*, Bologna, 1902, p. 23.

and even the cruder implication in Orlandi's boast of his chaster mind :

Io per lung' uso disusai lo primo
amor carnale: non tangio nel limo.

Reckless feudist, unbeliever, "light o' love," squire of dames, profound thinker, gracious gentleman — a perplexing motley of a man; it is no wonder that his poetry, reflecting himself, more easily with its many-faceted light dazzles rather than illumines the understanding. In addition, one has to contend in his more doctrinal pieces, especially in the famous canzone of love, with a rigorous scholastic terminology dovetailed into a most intricate metrical schema, and with a text at the best corrupt. In spots Guido — as we have him — is as hopeless as Persius; yet we may waive these and still venture upon a general interpretation.

In general, Guido's love poems hinge upon two parallel but opposite moods, — a radiant mood of worshipful admiration of his lady, a tragic mood of despair wrought in him by his love of her. His sight of her is a rapture, as in the most magnificent of his sonnets, beginning "Chi è questa che ven":

Chi è questa che ven ch' ogn' om la mira
e fa tremar di chiaritate l' a're,
e mena seco amor sì che parlare
null' omo pote, ma ciascun sospira?

O Deo, che sembra quando li occhi gira
dica 'l Amor, ch' i' no 'l savria contare:
cotanto d' umiltà donna mi pare,
ch' ogn' altra ver di lei i' la chiam' ira.

Non si poria contar la sua piagenza,
ch' a lei s' inchina ogni gentil virtute,
e la beltate per sua dea la mostra.

Non fu sì alta già la mente nostra
e non si pose in noi tanta salute,
che propriamente n' aviam canoscenza.¹

¹ Lo! who is this which cometh in men's eyes
And maketh tremulously bright the air,
And with her bringeth love so that none there
Might speak aloud, albeit each one sighs?

The sonnet is a superb tribute; but it is also more. It contains, as I conceive, the pivotal idea in Guido's philosophy of love, — namely, in the lines describing his mistress as

Lady of Meekness such, that by compare
All others as of Wrath I recognize.

(cotanto d'umiltà donna mi pare,
ch' ogn' altra ver di lei i' la chiam' ira.)

Ira . . . umiltà: wrath . . . meekness — the antithesis dominates Guido's thought. Wrath is in his vocabulary the concomitant of imperfection, of desire; meekness the concomitant of perfection, of peace. He, the lover, is therefore in a state of wrath; she, the lovable, in a state of meekness, —

Quiet she, he passion-rent.

The identification of passionate love with a state of wrath is fundamental in Guido's philosophy. It is the germinal idea of the doctrinal canzone beginning "Donna mi prega." In answer to the query as to the where and whence of the passion —

Là ove si posa e chi lo fa creare —

he declares that

In quella parte dove sta memora
prende suo stato, sì formato come
di affan da lume, — d'una scuritate
la qual da Marte vene e fa dimora.¹

"In that part where memory is love has its being; and, even as light enters into an object to make it diaphanous, so there enters into the

Dear God, what seemeth if she turn her eyes
Let Love's self say, for I in no wise dare:
Lady of Meekness such, that by compare
All others as of Wrath I recognize.

Words might not body forth her excellence,
For unto her inclineth all sweet merit,
Beauty in her hath its divinity.

Nor was our understanding of degree,
Nor had abode in us so blest a spirit,
As might thereof have meet intelligence.

¹ vv. 15-18. I use here as elsewhere the edition of Ercole Rivalta, Bologna, 1902.

constitution of love a dark ray from Mars, which abides." Now Dante conceives love as an emanation from the star of the third heaven, Venus, along a bright ray: "I say then that this spirit (i.e. of love) comes upon the 'rays of the star' (i.e. of the third heaven, Venus), because you are to know that the rays of each heaven are the path whereby their virtue descends upon things that are here below. And inasmuch as rays are no other than the shining which cometh from the source of the light through the air even to the thing enlightened, and the light is only in that part where the star is, because the rest of the heaven is diaphanous (that is transparent), I say not that this 'spirit,' to wit this thought, cometh from their heaven in its totality but from their star. Which star, by reason of nobility in them who move it, is of so great virtue that it has extreme power upon our souls and upon other affairs of ours," etc.¹ So Dante. Guido, on the other hand, while accepting the notion of love as an emanation, holds the emanation to be rather from the star of the fifth heaven, Mars, along a dark ray. The power over the soul of this star is no less extreme than that of Venus; only it is, in a sense, a power of darkness rather than of light. It may strike at life itself—

Di sua potenza segue spesso morte. (v. 35)

The passion which its influence excites passes all normal bounds in any case, destroying all healthful equilibrium :

L'esser è quando lo voler è tanto
 ch' oltre misura di natura torna:
 poi non s' adorna di riposo mai.
 Move cangiando color riso e pianto
 e la figura con paura storna. . . .² (vv. 43-47)

Finally,—and here we reach the gist of the matter,—the influence of the choleric planet engenders sighs and fiery wrath in the

¹ *Conv.*, II, vii. (Wicksteed's translation.)

² It has its being when the passionate will
 Beyond all measure of natural pleasure goes:
 Then with repose unblest forever, starts
 Laughter and tears, aye changing color still,
 And on the face leaves pallid trace of woes.

lover, impotent to reach the ever-receding goal of his desire (*non fermato loco*):

La nova qualità move sospiri
e vol ch' om miri in non fermato loco
destandos' ira, la qual manda foco.¹

This strangely pessimistic reading of love seems to have struck at least one of Guido's contemporaries with indignant surprise, not only at the apparent slight upon love, but also at the silence seeming to give assent of other poets, especially of Dante. Cecco d'Ascoli, in his *Acerba*, iii, 1, denies that so sweet a thing as love could emanate from the planet Mars, seeing that from that planet rather "proceeds violence with wrath" (*procede l'impeto con l'ire*); wherefore:

Errando scrisse Guido Cavalcanti. . . .
qui ben mi sdegna lo tacer di Danti.

In fact, Dante, in the sonnet in the sixteenth chapter of the *New Life*, apparently alludes sympathetically to Guido's dark rays of love—

Spesse fiate vegnommi a la mente
l'oscare qualità ch' Amor mi dona—

and proceeds to describe, though not by this name, just such a "state of wrath" in himself as Guido believes inseparable from love. With Dante, of course, the mood is but passing. For him love is in its essence a beneficent power.

For Guido also it might seem that this tragic wrath of desire is not incurable. There is a power in meekness to overcome wrath and to subdue wrath also to meekness. And the meek one is impelled to exercise this power, to confer this boon, by pity for the one suffering in wrath. It is the failure to follow this blessed impulse for which Guido reproaches his lady in the octave of the sonnet beginning "Un amoroso sguardo," when he says that she is one

. . . for whom availeth not
Nor grace nor pity nor the suffering state. . . .
(. . . verso cui non vale
Merzede nè pietà nè star soffrente. . . .)

¹ The novel state incites to sighs, and makes
Man to pursue an ever-shifting aim,
Till in him wrath is kindled, spitting flame.

Meekness, grace, pity, the suffering state of wrath — the terms have a scriptural sound, and of right; for they are actually scriptural analogies applied to love. Precisely this poetical analogy was the innovation of Guido Guinizelli, whom Dante called “father of me and of my betters,” — of which last Guido Cavalcanti was in Dante’s mind first, if not alone. Before Guinizelli Italian poets had accepted the other analogy of the troubadours of Provence, which applied to love the canon of feudal homage. For these the lady of desire was as the haughty baron to whom they owed servile fealty, and whose inaccessible mood was not of gentle meekness but of cruel pride, claiming willfully of her vassal perhaps life itself. But feudalism and its harsh canon of service were alien to the Italian communes; Italian poetry built upon an analogy with it must needs be an affectation. These burgher poets were only play knights; these frank Tuscan and Lombard girls were only play barons. Affectation, the pen following not the dictation of the feelings but of hearsay feelings, — this is the precise charge which Dante, from the standpoint of the “sweet new style,” brings against the older style.¹ But if as free burghers Italians could not really feel the alien mood of feudal homage, yet as Christian gentlemen they could, and should, sanctify their love of women with the mood of religious awe. There need be no affectation in that. Free burghers, they recognized no temporal overlord, no absolute baron; Catholics, they did believe in, and might with sincerity worship, ministering angels — “*donne angelicate*,” the *meek* ones whom, as the Psalmist had declared, the Lord has beautified with salvation.

Guido therefore can no more worthily praise his mistress than by calling her his “Lady of Meekness.” Indeed, by further analogy he sets her above the angels themselves; for the Christ himself had said: “*Mitis sum et humilis corde* — I am meek and lowly in heart.” For himself, “passion-rent” in his love, the poet speaks as St. Paul, — “we . . . had our conversation . . . in the lusts of our flesh, fulfilling the desires of the flesh and of the mind; and were by nature the children of wrath (*filiis irae*).” And the *merzede*, the “grace,” for which he sues — solution of wrath by the spirit of meekness — is again in accord with Paul’s promise to these very “children of wrath,” — “By grace are ye saved through faith” — faith, that is, in loving and serving the one divinity as the other.

¹ *Purg.*, XXIV, 49 seq.

This is pious doctrine indeed for the fighting cavalier, skeptic, Lovelace I have in a measure assumed Guido to be. Is then his love creed also a pose, worse than the apes of Provence whom Dante exposed, because he thus adds hypocrisy to affectation? Well, if so, the same Dante would hardly have hailed him as "first friend" in life and master after Guinizelli in poetry, nor have outraged the memory of Beatrice by associating her in the *New Life* with Guido's lady Joan.

The solution of the apparent antinomy lies in the meaning for Guido of that *merzede*, that "grace," the granting of which by the lady, the meek one, might appease the lover, the one in "wrath." The term itself — Italian *merzede* or English "grace" — has a fourfold significance according as it is a function of the lady, of the lover, or of the reciprocal relationship between them. "Grace" in her signifies her beatitude, her "meekness"; in him, his "merit" which through faith and loving service deserves the boon, or "grace," of her condescension to redeem him from his "state of wrath," for which condescension it would be befitting him to render thanks, "yield graces, — a phrase now obsolete in English but used by Dante, — *render mercede*. Of this fourfold intention of the term the one fundamentally doubtful is the "grace" which is constituted by the act of condescension of the lady: what then is the grace or boon that the lover asks and hopes? In other words, what is the end of desire?

The answer is no mystery. The end of desire is always possession, in one sense or another, of the thing desired. In the practical sense possession of the loved one means union, physical or social, or both, sacramentally recognized, in marriage; but the sacrament of marriage allows a more mystical sense, presenting the ideal, hardly realizable on earth, of a spiritual union which is also a unity of two in one:

The single pure and perfect animal,
The two-cell'd heart beating with one full stroke,
Life.

So Tennyson modernly; but more in accord with the metaphysical mood of Guido is the old Elizabethan phrasing:

So they loved, as love in twain
Had the essence but in one;
Two distincts, division one:
Number there in love was slain.

To the "gentle heart" there is no love but highest love; there is no union but perfect union, wherein two shall

Be one, and one another's all.

Until the "gentle heart" may attain to that perfect union its desire is unappeased, its "wrath" unsubdued. Tennyson premises it for the right marriage; but there is ever the doubter ready to remark that if such marriages are really made in heaven, they certainly are kept there. Human sympathy cannot quite bridge the span between two souls: self remains self; and though hands meet and lips touch and wills accord, there is always something deeper still, inexpressible, unreachable.

Yes! in the sea of life enisled,
With echoing straits between us thrown,
Dotting the shoreless watery wild,
We mortal millions live *alone*.

In vain, says Aristophanes in Plato's *Banquet*, in vain, "after the division (of the primeval man-woman in one), the two parts of man, each desiring his other half, came together, and threw their arms about one another eager to grow into one. . . ." True, Aristophanes in effect goes on, Zeus in pity consoled the loneliness of dissevered "man-woman" by physical union; but that consolation the "gentle heart" must forever regard as of itself inadequate and unworthy.

There is indeed a solution. Guinizelli and Dante read further into the *Banquet* of Plato — or into the Christian doctrine built upon that — to where the wise woman of Mantinea reveals the mysteries of a love extending into a mystic otherworld — at least so Christians read her teaching — where in the bosom of God all become as one. There "wrath" is resolved into "meekness" perfectly.

The love of Guinizelli, and of Dante, was the love of happier men of which Arnold speaks:

Of happier men — for they, at least,
Have *dream'd* two human hearts might blend
In one, and were through faith released
From isolation without end
Prolong'd.

But if Guido, even as Arnold, lacked this faith, doubted this mystic otherworld whither therefore he might not accompany his first friend to find his Giovanna, as Dante his Beatrice, perfect in meekness, purged of all wrath, and to learn from her release hereafter from the dividing flesh, union at last with her spirit at peace? — if he was of those, even uncertainly wavered with those, who

. . . l' anima col corpo morta fanno? —

then indeed for him, in degree as his desire was ideally exalted, so its grace, its *mercede*, became an irony, a tragic paradox. His must be a passionate loneliness forever teased by an illusion, a phantom mate of its own conjuring. And I at least so understand the concluding words of the canzone:

For di colore d'esser è diviso,
 assiso mezzo scuro luce rade:
 for d'onne fraude dice, degno in fede,
 che solo di costui nasce mercede.¹

That is, the only love of which grace is born, entire possession granted, is love of the dim immaterial idea, — “*la figlia della sua mente, l'amorosa idea*,” as Leopardi calls it. Ixion embraces his Cloud. Guido's lady's desirable perfection, her “meekness,” exists not in her, but in his glorified ideal of her, “bereft” as that is “of color

¹ Bereft is (love) of color of existence,
 Seated half dark, it bars the light (i.e. *which might make it visible*).
 Without deceit one saith, worthy of faith,
 That born of such a love alone is grace.

Rivalta's reading without *in* would apparently make *mezzo* adverbial. The commoner reading, “*assiso in mezzo oscuro luce rade*,” more naturally gives *mezzo* as a noun: “seated in a dark medium,” etc. The meaning is not substantially different. The reading *in mezzo*, however, is more suggestive, as implying not only the immateriality of the mental fact but also the darkening of the “medium,” i.e. the imagination, by the “Martian” ray of passion. The assertion of the invisibility of love is in answer to Guido Orlandi's question restated by Cavalcanti in v. 14 — “*s'omo per veder lo po' mostrare*.” Question and answer are alike absurd, however, unless we understand “love” to mean the *object loved*, which it may naturally do; one's “love” means both one's passion and one's lady.

of existence." Therefore Guido's mood is essentially one with Leopardi's when the latter exclaims :

Solo il mio cor piaceami, e col mio core
In un perenne ragionar sepolto,
Alla guardia seder del mio dolore.¹

Guido has himself described with quaint "preraphaelite" symbolism the process of progressive detachment of the ideal from the real in the ballata beginning "Veggio ne gli occhi."

Cosa m' avien quand' i' le son presente
ch' i' no la posso a lo 'ntelletto dire :
veder mi par de la sua labbia uscire
una sì bella donna, che la mente
comprender no la può ; che 'nmantenente
ne nasce un' altra di bellezza nova,
da la qual par ch' una stella si mova
e dica : la salute tua è apparita.²

The imagery here is manifestly in accord with contemporary pictorial symbolism, in which souls as living manikins issue forth from the lips of the dead; but the significance of the passage is, I take it, at one with that of the so-called Platonic "ladder of love" by which through successive abstractions the pure idea, the intelligible virtue, is reached. The following stanza in the same ballata again defines this "virtue" as "meekness," and again declares it to be merely "intelligible,"

for di colore d' esser . . . diviso,
assiso mezzo scuro luce rade ;

¹ Only my heart pleased me, and with my heart
In a communing without cease absorbed,
Still to keep watch and ward o'er my own smart.

² Something befalleth me when she is by
Which unto reason can I not make clear :
Meseems I see forth through her lips appear
Lady of fairness such that faculty
Man hath not to conceive ; and presently
Of this one springs another of new grace,
Who to a star then seemeth to give place,
Which saith : Thy blessedness hath been with thee.

only instead of the metaphysical directness of the canzone, the poet employs the theological tropes of the *dolce stil*.

Là dove questa bella donna appare
 s'ode una voce che le ven davanti,
 e par che d' umiltà 'l su' nome canti
 sì dolcemente, che s' i' 'l vo' contare
 sento che 'l su' valor mi fa tremare.
 E movonsi ne l' anima sospiri
 che dicono : guarda, se tu costei miri
 vedrai la sua virtù nel ciel salita.¹

And now the tragic note in Guido's is explained. It is neither the polite fiction, the "pathetic fallacy" of the Sicilian school, nor yet the quickly passing shadow of this life set between Dante and the sun of his desire.

La tua magnificenza in me custodi,
 Sì che l' anima mia che fatta hai sana,
 Piacente a te dal corpo si disnodi.
 Così orai . . .²

"So I prayed," writes Dante, triumphant in expectation ; but for those

Che l' anima col corpo morta fanno,

there could be health of soul neither now nor hereafter. Wherefore Guido's text in the analysis of his own passion is in all literalness the words of the Preacher, — "All his days . . . he eateth in *darkness*, and he hath much *sorrow* and *wrath* in his sickness." Until

¹ There where this gentle lady comes in sight
 Is heard a voice which moveth her before
 And, singing, seemeth that Meekness to adore
 Which is her name, so sweetly, that aright
 I may not tell for trembling at its might.
 And then within my soul there gather sighs
 Which say: Lo! unto this one turn thine eyes:
 Her virtue to heaven wingeth visibly.

² *Parad.*, XXXI, 88-91.

Guido prays indeed for release in death, not triumphantly as Dante, but piteously, in the spirit of Leopardi's words in *Amore e Morte*:

Nova, sola, infinita
 Felicità . . . il suo (the lover's) pensiero figura:
 Ma per cagion di lei grave procella
 Presentando in suo cor, brama quiete,
 Brama raccorsi in porto
 Dinanzi al fier disio,
 Che già, ruggiando, intorno intorno oscura.¹

Poi, quando tutto avvolge
 La formidabil possa,
 E fulmina nel cor l'invitta cura,
 Quante volte implorata
 Con desiderio intenso,
 Morte, sei tu dall'affanoso amante!²

Precisely in this mood Guido invokes death:

Morte gentil, rimedio de' cattivi,
 merzè merzè a man giunte ti chieggo:
 vienmi a vedere e prendimi, chè peggio
 mi face amor: chè mie' spiriti vivi

¹ Not only are Guido and Leopardi saying the same thing in effect, but even their figures of speech are in accord. There is evident similarity of symbolism between the soul-darkening storm blast of the one and the soul-darkening Martian ray of the other; although doubtless the mediæval poet may have conceived his "dark ray" as a real phenomenon.

² New, infinite, unique
 Felicity . . . he pictures to his mind:
 And yet because of it the wrath of storm
 Foreboding in his heart, he longs for calm,
 Longs for the quiet haven
 Far from that fierce desire,
 Which even now, rumbling, darkens all around.

Then, when o'erwhelmeth him
 The fury of its might,
 And in his heart thunders unconquerable care,
 How many times he calls
 In agony of need,
 Death, upon thee in his extremity!

son consumati e spenti sì, che quivi,
 dov' i' stava gioioso, ora mi veggio
 in parte, lasso, là dov' io posseggio
 pena e dolor con pianto: e vuol ch' arrivi

ancòra in più di mal s' esser più puote;
 perchè tu, morte, ora valer mi puoi
 di trarmi de le man di tal nemico.

Aime! lasso quante volte dico:
 amor, perchè fai mal pur sol a' tuoi
 come quel de lo 'nferno che i percuote?¹

At other times Guido describes the combat to the death between his "spirits" of life and love. He enlarges his canvas and, calling to aid a whole *dramatis personae* of the various "souls" and "animal spirits" of scholastic psychology, objectifies his mood into miniature epic and drama. This mythology of the inner world arose naturally enough to mind from the ambiguity of the term "spirits," meaning at once bodily humors and bodiless but personal creatures; and in Guido's delicate handling the symbolism is singularly effective. Only by exaggeration of imitation did it grow stale and ludicrous, meriting the jibes of Onesto da Bologna at such "*sporte piene di*

¹ Gentle death, refuge of th' unfortunate,
 Mercy, mercy with clasp'd hands I implore:
 Look down upon me, take me, since more sore
 Hath been love's dealing: in so evil state

Are brought the spirits of my life, that late
 Where I stood joyous, now I stand no more,
 But find me where, alas! I have much store
 Of pain and grief with weeping: and my fate

Yet wills more woe if more of woe might be;
 Wherefore canst thou, death, now avail alone
 To loose the clutch of such an enemy.

How many times I say, Ah woe is me!
 Love, wherefore only wrongest thou thine own,
 As he of hell from his wrings misery?

spiriti." The following curiously rhymed sonnet may illustrate his manner in this kind.

L' anima mia vilment' è sbigotita
 de la battaglia ch' ell' ave dal core,
 che, s' ella sente pur un poco amore
 più presso a lui che non sole, la more.

Sta come quella che non à valore,
 ch' è per temenza da lo cor partita :
 e chi vedesse com' ell' è fuggita
 diria per certo : questi non à vita.

Per gli occhi venne la battaglia in pria,
 che ruppe ogni valore immantenente
 sì, che del colpo fu strutta la mente.

Qualunqu' è quei che più allegrezza sente,
 se vedesse li spirti fuggir via,
 di grande sua pietate piangeria.¹

It transpires then for Guido as for Leopardi that the only grace, the only boon of peace, to which love leads is death ; and so is verified

¹ The spirit of my life is sore bested
 By battle whereof at heart she heareth cry,
 So, that if but a little closer by
 Love than his wont she feeleth, she must die.

She is as one dejected utterly ;
 The heart she hath deserted in her dread :
 And who perceiveth how that she is fled,
 Saith of a certainty : This man is dead.

First through the eyes swept down the battle-tide,
 Which broke incontinently all defense,
 And by its wrath wrecked the intelligence.

Whoever he that most of joy hath sense,
 Yet if he saw the spirits scattered wide,
 In his excess of pity must have sighed.

the warning of those who came to meet him when he first entered the court of love :

Quando mi vider, tutti con pietanza
 dissermi : fatto se' di tal servente
 che mai non dei sperare altro che morte.¹

In reality, he knows the futility of any appeal to his lady for aid. She is indeed the innocent occasion of his suffering, but of it she is a mere passive spectator, hardly understanding it, and certainly helpless to relieve it; and so Guido himself describes her in the sonnet beginning "S' io prego questa donna." In the midst of his agony,

Allora par che ne la mente piova
 una figura di donna pensosa,
 che vegna per veder morir lo core.²

Here then at last we find the explanation of his interpretation of Dante's sonnet, when he said that love fed Dante's heart to his lady,

vegendo
 che vostra donna la morte chede.

She claimed its death not willfully indeed, as the capricious mistress of Ulrich von Lichtenstein "claimed" his mutilation, but innocently, unwittingly, in that her beauty was as a firebrand, her perfection, her "meekness," a goal of unavailing consuming desire. She is helpless to relieve him, because — and here is the core of the matter — it is not she, not the real woman, that he loves, but that idealization of her which exists only in his own mind —

for di colore d'esser è diviso,
 assiso mezzo scuro luce rade.

Compared with this glorified phantom "nel ciel (that is, into the intelligible world) salita," the real woman also is but "ira," wrath and imperfection. So he pines for his lady of dreams, who thus a

¹ When they beheld me, unto me all cried
 Pitiful: bondman art thou made of one
 Such that for nought else mayst thou look but death.

² "Into my mind then seems it that there rays a figure of a pensive lady, coming to behold my heart die."

ghostly "vampire" feeds upon his human heart; but the real woman, "the woman who does not understand," is no longer of moment to him. She is, as it were, but the nameless model to his artist mind. When that has drawn from her all that is of fitness for its masterpiece, it straightway leaves her for another otherwise completing the ideal type. Giovanna passes; Mandetta arrives.

Una giovane donna di Tolosa
bell' e gentil, d' onesta leggiadria,
tant' è diritta e simigliante cosa,
ne' suoi dolci occhi, de la donna mia,

ch' è fatta dentro al cor desiderosa
l' anima in guisa, che da lui si svia
e vanne a lei; ma tant' è paurosa,
che no le dice di qual donna sia.

Quella la mira nel su' dolce sguardo,
ne lo qual face rallegrare amore,
perchè v' è dentro la sua donna dritta.

Po' torna, piena di sospir, nel core,
ferita a morte d' un tagliente dardo,
che questa donna nel partir li gitta.¹

Plainly it is not of Giovanna, nor of any actual woman, but of his ideal woman, of whom Giovanna herself was but a reminiscence, that

¹ A lady of Toulouse, young and most fair,
Gentle, and of unwanton joyousness,
So is the very image and impress,
In her sweet eyes, of one I name in prayer,

That my soul's wish is more than it can bear:
Wherefore it 'scapeth from the heart's duress
And cometh unto her; yet for distress
What lady it obeys may not declare.

She looketh on it with her gentle mien,
Whereunto by the will of love it yearns,
Because that lady there it may perceive.

Then to the heart it, full of sighs, returns,
Unto death wounded by an arrow keen,
The which this lady loosed when taking leave.

Mandetta reminds him. In her turn Mandetta will pass also. Then will come Pinella, or another — what does it matter? What cared Zeuxis for any one of his five Crotonian maidens, once each in her turn had supplied that particular trait of loveliness which only she, perhaps, had to offer, but had to offer only?

Mentre ch' alla beltà, ch' i' viddi in prima
 Apresso l' alma, che per gli ochi vede,
 L' immagin dentro cresce, e quella cede
 Quasi vilmente e senza alcuna stima.¹

The words are Michelangelo's, but the idea is in effect Guido's. And it is an idea which, I think, renders perfectly compatible in him constancy in ideal love with inconstancy in real loves. To keep faith with perfection is to break faith with imperfection. The love of Guido brooked no compromise. The perfect one might be unattainable in this life; perfect union with her, even if found, might be impossible in this life; there might be no other life than this so marred by the perpetual "state of wrath" to which his impossible desire in its impotence doomed him; yet nevertheless Guido was willing to be damned for the greater glory of Love.

In conclusion, I would quote a passage from the elegy to *Aspasia* of Leopardi, which puts into modern phrasing exactly what I conceive to be Guido's intention, obscured as that is for us by its scholastic terminology and its mixture of chivalric and obsolete psychological imagery. Especially I would call attention to the precisely similar way in which Leopardi, like Guido, combines in his mood the loftiest idealization of Woman with the most contemptuous conception of women. So Hamlet insults, even while he adores. Dante too had his cynical time, to judge from Beatrice's immortal rebuke, — when he

. . . volse i passi suoi per via non vera,
 Imagini di ben seguendo false.

¹ While to the beauty, which first drew my gaze,
 My soul I open, which looketh through the eyes,
 The inward image grows, the outward dies
 In scorn away, unworthy all of praise.

But Dante was saved from ultimate cynicism, ultimate unfaith, by the promise of perfect union with his ideal in paradise. That promise Guido, like Leopardi, rejected.

Here is Leopardi's confession :

Raggio divino al mio pensiero apparve,
 Donna, la tua beltà. Simile effetto
 Fan la bellezza e i musicali accordi,
 Ch' alto mistero d' ignorati Elisi
 Paion sovente rivelar. Vagheggia
 Il piagato mortal quindi la figlia
 Della sua mente, l'amorosa idea,
 Che gran parte d' Olimpo in sè racchiude,
 Tutta al volto, ai costumi, alla favella
 Pari alla donna che il rapito amante
 Vagheggiare ed amar confuso estima.
 Or questa egli non già, ma quella, ancora
 Nei corporali amplessi, inchina ed ama.
 Alfin l'errore e gli scambiati oggetti
 Conoscendo, s' adira . . .

(" *S'adira!*" — "is wrathful" — Leopardi's very words form a gloss to Guido's. But as little as Guido's is Leopardi's wrath directed against the real woman, innocent occasion of his illusion and disillusion. Leopardi continues :)

. . . e spesso incolpa
 La donna a torto. A quella eccelsa imago
 Sorge di rado il femminile ingegno;
 E ciò che inspira ai generosi amanti
 La sua stessa beltà, donna non pensa,
 Nè comprender potria. . . .

("The woman who does not understand" !)

. . . Non cape in quelle
 Anguste fronti ugual concetto. E male
 Al vivo sfolgorar di quegli sguardi
 Spera l' uomo ingannato, e mal richiede
 Sensi profondi, sconosciuti, e molto
 Più che virili, in chi dell' uomo al tutto

Da nature è minor. Che se più molli
 E più tenui le membra, essa la mente
 Men capace e men forte anco riceve.¹

So the idealist skeptic of the nineteenth century aligns himself with the idealist skeptic of the thirteenth, even to that last truly mediæval touch — *confusio hominis est femina*. And, if I have not somewhere gone off on a tangent, I have described my circle. Guido's philosophy of love at least fits with the hypothesis of his skepticism, and a practical consequence of both would be that actual fickleness of heart to which tradition again bears witness.

¹ A ray celestial to my thought appeared,
 Lady, thy loveliness. Similar effects
 Have beauty and those harmonies of music
 Which the high mystery of unfathomed heavens
 Seem oftentimes to illumine. Even so
 Enamoured man upon the daughter broods
 Of his own fancy, the amorous idea,
 Which great part of Olympus comprehends,
 In feature all, in manner, and in speech
 Unto the woman like, whom, rapturous man,
 In his false lights he seems to see and love.
 Yet her he doth not, but that other, even
 In corporal embracings, crave and love.
 Until, his error and the intent transferred
 Perceiving, he grows wrathful; and oft blames
 With wrong the woman. To that ideal height
 Rarely indeed the wit of woman rises;
 And that which is in gentle hearts inspired
 By her own beauty, woman dreams not of,
 Nor yet might understand. No room have those
 Too straitened foreheads for such thoughts. And fondly
 Upon the spirited flashing of that glance
 Builds the infatuate man, and fondly seeks
 Meanings profound, undreamt-of, and much more
 Than masculine, in one than man in all
 By kind inferior. For if more tender,
 More delicate of limb, so with a mind
 Less broad, less vigorous is she endowed.

JEFFERSON B. FLETCHER.



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JAMES GEDDES, JR.

MISS MARY AUGUSTA SCOTT

CHARLES ALLEN DINSMORE

Librarian

WILLIAM COOLIDGE LANE

Cambridge, Mass.

Secretary and Treasurer

FRED NORRIS ROBINSON

Cambridge, Mass.

OFFICERS FOR 1904-1905

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Cambridge, Mass.

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Cambridge, Mass.

LIST OF MEMBERS



HONORARY MEMBERS

	ELECTED
*ADOLFO BARTOLI	1889
GIOSUÈ CARDUCCI	1889
ALESSANDRO D'ANCONA	1895
FRANCESCO D'OVIDIO	1903
EDWARD MOORE	1889
*THEODOR PAUR	1889
PIO RAJNA	1896
*JOHANN ANDREAS SCARTAZZINI	1889
WILLIAM WARREN VERNON	1889
BERTHOLD WIESE	1903

MEMBERS

EDWIN H. ABBOT	Cambridge, Mass.
MRS. EDWIN H. ABBOT	Cambridge, Mass.
*PHILLIP S. ABBOT	
CLARK HAMILTON ABBOTT	New York, N.Y.
*WILLIAM E. ALLEN	
GEORGE A. ARMOUR	Princeton, N.J.
R. E. BASSETT	Lawrence, Kans.
MRS. W. C. BATES	Newton, Mass.
THOMAS D. BERGEN	Naples, Italy
MRS. HIRAM BINGHAM	Cambridge, Mass.

* Deceased

- MISS LOUISA BLAKE Worcester, Mass.
 LAWRENCE BOND Boston, Mass.
 G. M. BORDEN Berkeley, Cal.
 MRS. J. J. BORLAND Boston, Mass.
 R. BRINDISI Boston, Mass.
 FRANCIS BULLARD Boston, Mass.
 LE GRAND S. BURTON Chicago, Ill.
 MRS. LE GRAND S. BURTON Chicago, Ill.
 A. J. BUTLER Weybridge, England
 GEORGE R. CARPENTER New York, N.Y.
- *GEORGE W. CHILDS
 GAETANO CONTE Boston, Mass.
 ARCHIBALD CARY COOLIDGE Cambridge, Mass.
- *MRS. C. R. CORSON
 MISS GRACE ASHTON CROSBY Cambridge, Mass.
 MRS. C. L. CUNNINGHAM Milton, Mass.
- *GEORGE WILLIAM CURTIS
 MRS. LYDIA W. DAY Boston, Mass.
 MRS. F. GORDON DEXTER Boston, Mass.
 MRS. WIRT DEXTER Boston, Mass.
 C. A. DINSMORE Boston, Mass.
 R. E. N. DODGE Madison, Wis.
- *EDMUND DWIGHT
 THEODORE F. DWIGHT Boston, Mass.
 A. M. ELLIOTT Baltimore, Md.
 J. C. FALES Danville, Ky.
 E. A. FAY Washington, D.C.
 MISS C. FEJÉRVÁRY Hungary
 GEORGE H. FISHER Philadelphia, Pa.
- *WILLARD FISKE
 J. B. FLETCHER New York, N.Y.

* Deceased

LIST OF MEMBERS

vii

J. D. M. FORD	Cambridge, Mass.
ABBOTT FOSTER	New York, N.Y.
O. GAETANO	Boston, Mass.
EDWIN B. GAGER	Derby, Conn.
MRS. JOHN L. GARDNER	Boston, Mass.
WILLIAM AMORY GARDNER	Groton, Mass.
J. GEDDES, JR.	Boston, Mass.
MISS JULIA GEORGE	San Francisco, Cal.
*JAMES GILMORE	
JOHN M. GITTERMAN	New York, N.Y.
C. H. GRANDGENT	Cambridge, Mass.
EDWARD H. GRIGGS	Montclair, N.J.
W. T. HARRIS	Washington, D.C.
A. B. HART	Cambridge, Mass.
*MRS. ALFRED HEMENWAY	
MRS. HENRY L. HIGGINSON	Boston, Mass.
T. W. HIGGINSON	Cambridge, Mass.
E. B. HOLDEN	New York, N.Y.
MRS. J. D. HOOKER	Los Angeles, Cal.
MISS M. H. JACKSON	Wellesley, Mass.
HENRY JOHNSON	Brunswick, Me.
FREEMAN M. JOSSELYN, JR.	Boston, Mass.
MRS. DAVID P. KIMBALL	Boston, Mass.
G. L. KITTREDGE	Cambridge, Mass.
P. C. KNAPP	Boston, Mass.
MRS. P. C. KNAPP	Boston, Mass.
THEODORE W. KOCH	Washington, D.C.
WILLIAM C. LANE	Cambridge, Mass.
HENRY R. LANG	New Haven, Conn.
ERNEST F. LANGLEY	Hanover, N.H.
HENRY C. LEA	Philadelphia, Pa.

* Deceased

- MORITZ LEVI Ann Arbor, Mich.
- *CHARLTON T. LEWIS
- *HENRY W. LONGFELLOW
- MISS M. T. LOUGHLIN Dorchester, Mass.
- MRS. EDWARD J. LOWELL Boston, Mass.
- MISS GEORGINA LOWELL Boston, Mass.
- *JAMES RUSSELL LOWELL
- ARTHUR R. MARSH Cambridge, Mass.
- MISS ELLEN F. MASON Boston, Mass.
- F. J. MATHER, JR. New York, N.Y.
- KENNETH MCKENZIE New Haven, Conn.
- LUIGI MONTI New York, N.Y.
- LEWIS F. MOTT New York, N.Y.
- JAMES J. MYERS Cambridge, Mass.
- B. H. NASH Boston, Mass.
- MRS. CHARLES H. NETTLETON Derby, Conn.
- NEW BEDFORD FREE PUBLIC LIBRARY New Bedford, Mass.
- C. E. NORTON Cambridge, Mass.
- MISS GRACE NORTON Cambridge, Mass.
- AUSTIN O'MALLEY Notre Dame, Ind.
- MISS KATHERINE OSBORN Binghamton, N.Y.
- C. G. PAGE Boston, Mass.
- *T. W. PARSONS
- ARTHUR S. PEASE Andover, Mass.
- *THEODORE C. PEASE
- MISS CATHERINE M. PHILLIMORE London, England .
- ADOLPH RAMBEAU Roxbury, Mass.
- E. K. RAND Cambridge, Mass.
- MRS. E. K. RAND Cambridge, Mass.
- MISS KATHARINE REED Washington, D.C.
- *MISS JULIA A. DE RHAM

* Deceased

LIST OF MEMBERS

ix

F. N. ROBINSON	Cambridge, Mass.
MRS. F. N. ROBINSON	Cambridge, Mass.
MRS. HÉLOISE DURANT ROSE	New York, N.Y.
W. H. RUDDICK	Boston, Mass.
G. H. SAVAGE	Wallingford, Conn.
MRS. EBEN G. SCOTT	Wilkesbarre, Pa.
MISS MARY AUGUSTA SCOTT	Northampton, Mass.
MISS THEODORA SEDGWICK	Cambridge, Mass.
E. S. SHELDON	Cambridge, Mass.
JUSTIN H. SMITH	Hanover, N.H.
CARROLL SMYTH	Philadelphia, Pa.
MISS MARY L. SOUTHWORTH	Cleveland, Ohio
C. CHAUNCEY STILLMAN	New York, N.Y.
CLARENCE STRATTON	St. Louis, Mo.
T. RUSSELL SULLIVAN	Boston, Mass.
LUCIEN E. TAYLOR	Boston, Mass.
WILLIAM R. THAYER	Cambridge, Mass.
MRS. WILLIAM R. THAYER	Cambridge, Mass.
MISS HELEN E. THOMPSON	Northampton, Mass.
SAMUEL THURBER	Roxbury, Mass.
*MISS ANNA E. TICKNOR	
HENRY A. TODD	New York, N.Y.
PAGET TOYNBEE	Burnham, Bucks, England
MISS FLORENCE TRAILL	Dixon Springs, Pa.
MARS E. WAGAR	Cleveland, Ohio
*E. L. WALTER	
RAYMOND WEEKS	Columbia, Mo.
BARRETT WENDELL	Boston, Mass.
ALAIN C. WHITE	New York, N.Y.
R. RADCLIFFE-WHITEHEAD	Woodstock, N.Y.
*MRS. HENRY WHITMAN	

* Deceased

LIST OF MEMBERS

- ERNEST H. WILKINS Amherst, Mass.
*JUSTIN WINSOR
JOHN WOODBURY Boston, Mass.
FRANCIS WYATT New York, N.Y.
MISS MARY V. YOUNG South Hadley, Mass.

* Deceased

STATEMENT OF ACCOUNTS

(From May 19, 1903, to May 17, 1904)

Balance in the hands of the Treasurer of the		
Society, May 19, 1903	\$443	94
Membership fees till May, 1904	450	00
Copyrights and other sales	73	88
		\$967 82
Paid the Treasurer of Harvard College for		
the purchase of books for the Library . .	\$150	00
Money refunded from sales of Dr. Fay's		
Concordance	84	00
Printing, postage, etc.	17	54
Balance in the hands of the Treasurer of the		
Society, May 17, 1904	716	28
		\$967 82



BY-LAWS



1. This Society shall be called the DANTE SOCIETY. Its object shall be the encouragement of the study of the Life and Works of Dante.

2. Any person desirous to become a member of this Society may do so by signifying his or her wish in writing to the Secretary, and by the payment of an annual fee of five dollars.

3. An Annual Meeting for the election of officers shall be held at Cambridge on the third Tuesday of May, of which due notice shall be given to the members by the Secretary.

4. Special meetings may be held at any time appointed by vote of the members at the Annual Meeting, or by call from the President and Secretary.

5. The officers shall be a President, a Vice President, a Secretary and Treasurer, and a Librarian, who, together with three members thereto chosen, shall form the Council of the Society. All these officers shall be chosen at the Annual Meeting, and their term of service shall be for one year, or until their successors are elected. Vacancies in the Council shall be filled for the remainder of the year by the Council.

6. The President, or, in his absence, the Vice President, or, in the absence of both, any member of the Council, shall preside at all meetings of the Society and of the Council.

7. The Secretary and Treasurer shall keep a record of the meetings of the Society and of the Council, shall collect and receive all dues, and keep accounts of the income and expenditure of the Society, shall give notice of meetings, and shall perform all other duties appropriate to his office.

8. The Council shall hold meetings at such times as it may appoint, shall determine on the use to be made of the income of

the Society, shall endeavor to promote the special objects of the Society in such ways as may seem most appropriate, and shall make an annual report of their proceedings, including a full statement of accounts, at each Annual Meeting. This report shall be made in print for distribution to the members.

9. No officer of the Society shall be competent to contract debts in the name of the Society, and no expenditure shall be made without a vote of the Council.

10. A majority of the Council shall form a quorum for the transaction of business.

11. Any person distinguished for his interest in the purposes of the Society, or who has rendered it valuable service, may be chosen an Honorary Member at any regular meeting of the Society, and shall be entitled to all its privileges without annual assessment.

12. The preceding rules may be changed at any time by unanimous vote of the Council.

THE DANTE PRIZE

The Society offers an annual prize of one hundred dollars for the best essay by a student in any department of Harvard University, or by a graduate of not more than three years' standing, on a subject drawn from the life or works of Dante. The competition is open to students and graduates of similar standing of any college or university in the United States.

For the year 1904-1905 the following subjects were proposed :

1. *The verse endings in the Divina Commedia in which Dante has made "li vocaboli dire nelle sue rime altro che quello ch' erano appo gli altri dicatori usati di sprimere"* (Ottimo Commento, Inf. x, 85).

2. *A collection of all the passages in the prose works of Dante directly illustrative of the Divina Commedia, arranged in order as a comment upon it.*

3. *A critical comment of the De Vulgari Eloquio.*

4. *A discussion of the authorship of Il Fiore.*

5. *A study of Dante's influence upon English literature (or upon any single author or period).*

For the year 1905-1906 :

1. *A study of the vocabulary of Dante's Lyrics.*

2. *The classification of Dante's Miscellaneous Lyrics.*

3. *The influence of Boethius on the Vita Nuova and the Convito.*

4. *A discussion of the authorship of Il Fiore.*

5. *A study of Dante's influence upon English literature (or upon any single author or period).*

Essays must be deposited with the Dean of Harvard College, Cambridge, Mass., on or before the *first day of May*.

Essayists are at liberty to write on any one of the subjects which have been proposed in the years during which the Dante Prize has been offered, or to propose new subjects for the approval of the Council of the Society.

On the title-page must be written an assumed name and a statement of the writer's standing, *i.e.*, whether he is a graduate or an undergraduate (and of what college or university); if he is an undergraduate, to what class he belongs, and to what department of the college or university. Under cover with the essay must be sent a sealed letter containing the true name and address of the writer, and superscribed with his assumed name.

The essays must be written upon letter paper, of good quality, of the quarto size, with a margin of not less than one inch at the top, at the bottom, and on each side, so that they may be bound up without injury to the writing. The sheets on which the essay is written must be securely stitched together.

The judges of the essays are a committee of the Dante Society.

In case the judges decide that no essay submitted to them deserves the full prize, they are at liberty to award one or two prizes of fifty dollars, or to award no prize.

The Dante Society has the privilege of retaining and depositing in the Dante Collection of the Harvard College Library any or all essays offered in competition for the Dante Prize, whether successful or not.

Since its establishment the Dante Prize (in full or in part) has been awarded to the following persons:

HEINRICH CONRAD BIERWIRTH 1887.

For an essay entitled *Dante's Obligations to the Schoolmen, especially to Thomas Aquinas*.

GEORGE RICE CARPENTER . . . 1888.

For an essay entitled *The Interpretation and Reconciliation of the Different Accounts of his Experiences after the Death of Beatrice, given by Dante in the Vita Nuova and the Convito*.

CHARLES STERRETT LATHAM 1890.

For an essay entitled *A Translation into English of Dante's Letters, with Explanatory and Historical Comments.*

LUCY ALLEN PATON 1891.

For an essay entitled *The Personal Character of Dante as revealed in his Writings.*

KENNETH MCKENZIE 1894.

For an essay entitled *The Rise of the Dolce Stil Nuovo.*

JEREMIAH DENIS MATTHIAS FORD 1895.

For an essay entitled *Dante's Influence upon Spanish Literature during the Fifteenth and Sixteenth Centuries.*

ANNETTE FISKE 1897.

For an essay entitled *Dante's Obligations to Old French and Provençal Lyric Poetry.*

ARTHUR NEWTON PEASLEE 1900.

For an essay entitled *A Metrical Rhyming Translation of the Three Canzoni of the Convito.*

HENRY LATIMER SEAVER 1901.

For an essay entitled *A Translation of the Canzoni in the Convito.*

ALAIN CAMPBELL WHITE 1902.

The Latham Prize for an essay entitled *A Translation of the Quæstio de Aqua et Terra, and a Discussion of its Authenticity.*

ALPHONSO DE SALVIO 1902.

For an essay entitled *The Verse Endings in the Divina Commedia in which Dante has made "li vocaboli dire nelle sue rime altro che quello ch' erano appo gli altri dicatori usati di sprimere."*

FRITZ HAGENS 1903.

For an essay entitled *A Critical Comment of the De Vulgari Eloquio.*

ANNUAL REPORT



The twenty-third annual meeting of the Society was held in Cambridge, at the house of Professor Norton, on May 17, 1904. The officers of the previous year were reëlected with two exceptions: in place of Professor Geddes, whose term had expired, Mr. Alain Campbell White was made a member of the Council; and Professor Sheldon was chosen vice president in place of Professor Carpenter, who declined a reëlection. Professors Josselyn and McKenzie were appointed to represent the Society as its delegates at the festival in commemoration of Petrarch to be held at Arezzo in July, 1904.

Professor Sheldon, the editor of the Concordance to Dante's Minor Italian Works, presented a report which has already been laid before the members of the Society in printed form. At the present date of writing the work of publication has been nearly completed, and the Concordance is about to be issued to subscribers. It will be a substantial addition to the resources of Dante scholarship, and in making such publications possible the Society is fulfilling one of the main objects for which it exists. While both the credit and the responsibility for the work belong chiefly to Professor Sheldon and Mr. White, who revised the whole body of material

and put it in final shape, many members of the Society will be glad to recall that they have had some share in the compilation.

Another evidence of the activity of the Society is submitted to members with the present Report. The Dante Collection in the Harvard College Library has been steadily enlarged both through annual appropriations from the treasury and through the gifts, sometimes considerable in amount, of individual members. The list of accessions now compiled by the Librarian covers a period of eight years. It is the belief of the Council that these lists, which have been published from time to time, serve a twofold purpose. Besides making known to students of Dante not residing near Cambridge what books are accessible in the Harvard Library, they also constitute, when used with Mr. Koch's catalogue of the collection at Cornell University, a valuable general bibliography of Dante literature. With the next list the Librarian intends to print a subject index of all the accessions received since 1890.

The Secretary regrets to state that no essays were offered for the Dante Prize in 1904.

FRED NORRIS ROBINSON,

For the Council.

CAMBRIDGE, MASSACHUSETTS,

May 13, 1905.

ADDITIONS TO THE DANTE COLLECTION IN
HARVARD COLLEGE LIBRARY.

MAY 1, 1898 — MAY 1, 1904.

COMPILED BY WILLIAM COOLIDGE LANE,
Librarian of Harvard University.

In this list are included all pertinent articles in periodical and general literature received by the Harvard Library, whether shelved with the Dante collection or not. The Society is indebted to one of its members, Mr. A. C. White, for placing at the disposition of the Library several generous contributions of money, by which the purchases of Dante books have been notably increased. Books bought from Mr. White's gifts are marked with a dagger [†]. Purchases made with the money of the Dante Society are marked with an asterisk [*].

WORKS OF DANTE.

DIVINA COMMEDIA.

†[La comedia, col commento di Christoforo Landino.] *At end*: — Impresso in Bressa per Boninum de Boninis di Raguxi a di ultimo di mazo. M.CCCC.LXXXVII. [1487.] f°. ff. (310). Wdcts.

A large, clean copy of a specially rare edition, the first with woodcuts. The cuts are full-page, and illustrate each canto of the Inferno and Purgatorio, a single one standing at the beginning of the Paradiso. They are coarse in execution, but vigorous and picturesque. A copy of this edition, belonging to Prince D'Essling, different from all others, is described in *Bibliofilia*, 1903, iv. 400-407. The Harvard copy agrees with other copies in all points but one of those mentioned in the article. On f. 1₅ (recto) the text and commentary are printed as in the D'Essling copy, and on the verso it has the woodcut which is said to be peculiar to the D'Essling copy and unlike that occurring in any other copy known.

*[La comedia, col commento di Christoforo Landino.] *At end*: — Impresso in Vinegia per Petro Cremonese dito Veronese: Adi. xviii. di nouēbrio. M.CCCC.LXXXXI. [1491.] f°. ff. (14), 11-316, (3). Wdcts.

The Library already owned the edition of March 3, 1491, printed by Bern. Benali and Matthio da Parma, with similar but smaller woodcuts. Koch in the Cornell Catalogue points out that the March edition is the earlier, since the year began in Venice on March 1, not March 25, as in many other Italian towns.

- †Opere; con suoi comentî: recorrecti et con ogni diligentia novamente in littera cursiva impressæ. [*Colophon*:—] Fine del comento di *Christoforo Landino* fiorëtino sopra la Comedia di Danthe, rivista ç emēdata p Pietro da Figino. Impressa in Venetia per miser Bernardino Stagnino da Trino de Monferra. M.CCCC.XII. [1512.] 8°. ff. (12), 441 [440]. Wdcts.
- The Divine comedy, with the commentary of Cristoforo Landino, the Credo, Pater nostro, and Ave Maria of Dante.
- †La visione; poema diviso in Inferno, Purgatorio, & Paradiso. Di novo con ogni diligenza ristampato. Vicenza, Francesco Leni. 1613. 32°. pp. 608, (32).
- *La divina commedia. 2 tom. Londra, Gio: Tom: Marc. 1778. sm. 12°. Engr. title-pages and plates.
- *La divina commedia; illustrata di note da *Romualdo Zotti*. 2^a ed., di nuove osservazioni accresciuta e migliorata. 3 vol. Londra, presso di R. Zotti. 1819-20. sm. 12°.
- *La divina commedia; col comento di *G. Biagioli*. 3 vol. Milano, Giovanni Silvestri. 1820-21. 24°. Port.
- La divina commedia, pubblicata da *A. Buttura*. Tom. i. Parigi, presso Aimé-André. 1829. 64°. Port. and plate.
- Gift of Thomas W. Higginson, Esq. Once the property of Thomas W. Parsons, the translator of Dante.
- *La divina commedia; con le chiose e argomenti del Venturi, ritoccati da *A. M. Robiola*. Aggiuntevi alcune note di questo, e scelte d' altri. 3 tom. Torino, presso Giuseppe Pomba. 1830. 24°.
- *I primi cinque canti dell' Inferno emendati da *Matteo Romani*, proposti per saggio ai colti dantisti. Reggio dell' Emilia, G. Davolio e figlio. 1863. sm. 8°. pp. 41.
- †La divina comedia; col commento cattolico di *Luigi Bennassuti*. 3 vol. Verona, Stabilimento Civelli. 1864-68. 8°. Plates, plans, and tables.
- *Comento della Divina commedia di *Ippoflauto Tediscen* [*Filippo Betti*. With text.] Pubblicato per cura dei suoi amici Giacinto Barbarotta e F. S. Cianci. Vasto e Lanciano, Dom. Masciangelo. 1873-[78]. 8°. pp. viii, 56, 1164.
- *La divina commedia; con note dei più celebri commentatori raccolte dal prof. *G. B. Francesia*. 8^a ed. 3 vol. in 1. Torino, Tip. e libr. Salesiana. 1892. sm. 8°.

- *La divina commedia ; novamente annotata da *G. L. Passerini*. 3 vol. Firenze, G. C. Sansoni. 1897-98. 32°. Port.
Reviewed by L. Perroni-Grande in *Giorn. dant.* 1900, viii. 480-503.
- La commedia ; riveduta nel testo e comentata da *Giulio Acquatucci*. Foligno, F. Campitelli. 1898. sm. 8°. pp. xvi, 807.
Gift of T. W. Koch.
- *La divina commedia ; illustrata nei luoghi e nelle persone a cura di *Corrado Ricci*. Milano, Ulrico Hoepli. 1898. f°. pp. lx, 743+.
Reviewed by R. Renier in *Giorn. stor. d. lett. ital.* 1898, xxxii. 395-403 ; by L. M. Capelli in *Giorn. dant.* 1899, vii. 124-129 ; by Lod. Frati in *Nuova antologia*, 1898, 4^a s. lxxiii. 570-572.
- *Commento alla Divina commedia [da *Domenico Palmieri*. With text.] 3 vol. Prato, Tip. Giachetti, figlio e C. 1898-99. 8°. Reviewed by G. A. Venturi in *Giorn. dant.* 1900, viii. 211-215.
- La divina commedia ; riveduta nel testo e commentata da *G. A. Scartazzini*. 3^a ed. nuovamente riveduta, corretta e arricchita. Milano, Ulrico Hoepli. 1899. 8°. pp. xvi, 1042, 121.
Gift of the publisher.
Reviewed by F. Pintor in *Bull. d. soc. dant. ital.* 1899, n. s., vi. 81-85.
- *La divina commedia ; riveduta nel testo e commentata da *G. A. Scartazzini*. 2^a ed. intieramente rifatta ed accresciuta di una concordanza della Divina commedia. Vol. i. Leipzig, F. A. Brockhaus. 1900. sm. 8°. *Contents* : — i. L'Inferno.
Reviewed by G. A. Venturi in *Bull. d. soc. dant. ital.* 1900, n. s., viii. 18-24.
- The Inferno. [Edited by *Hermann Oelsner*.] *Ital. and Eng.* London, J. M. Dent & Co. 1900. 16°. pp. 398+. Port., and other illustr. (Temple classics.)
"The Italian text is based on the editions of Witte, Moore, and Casini. The translation and arguments have been reprinted, with certain alterations, from the second edition of Dr. Carlyle's famous version."
- The Purgatorio. [Edited by *Hermann Oelsner*.] *Ital. and Eng.* London, J. M. Dent & Co. 1900. 16°. pp. 434. Port. (Temple classics.)
- The Paradiso. [Edited by *P. H. Wicksteed* and *Hermann Oelsner*.] *Ital. and Eng.* London, J. M. Dent & Co. 1899. 16°. pp. 418. Front. and maps. (Temple classics.)
The English version is by P. H. Wicksteed ; the Italian text is based on that of Casini.

- *La divina commedia ; novamente illustrata da artisti italiani a cura di *Vittorio Alinari*. 3 vol. in 1. Firenze, Fratelli Alinari, editori. 1902-03. f°.

The illustrations, over 300 in number, are all by modern Italian artists. Most of them were contributed to a prize exhibition held by Alinari at which Italian artists were asked to compete. Of very unequal merit, they are nevertheless interesting in comparison with earlier illustrations and with those by artists of other nationalities.

The text has been carefully revised at the instance of the Società Dantesca by Giuseppe Vandelli.

Reviewed by R. Renier in *Giorn. stor. d. lett. ital.* 1904, xliii. 68-78.

- La divina commedia ; riveduta nel testo e commentata da *G. A. Scartazzini*. 4^a ed., novamente riveduta da G. Vandelli, col Rimario perfezionato di L. Polacco, e indice dei nomi proprii e di cose notabili. Milano, Ulrico Hoepli. 1903. sm. 8°. pp. xxxii, 1042, (2), 124. Vign. of Dante.

Gift of the publisher.

- †Le più belle pagine della Divina commedia ; con introduzione storico-estetica, varie lezioni ed annotazioni filologiche, estetiche e storiche, per cura del prof. *F. Berlan*. Venezia, Grimaldo e C. 1869. sm. 8°. pp. 202+. (Bibliotechetta scolastica liceale.)

- *Frammento di un codice della Divina commedia [Purg. xxv. 40-xxvii. 78 ; Par. ii. 7-iii. 21] ; scritto sulla fine della prima metà del secolo xiv., che si conserva nell' archivio notarile di Sarzana. Pubblicato per cura di *Roberto Paoletti*. Sarzana, Giuseppe Tellarini. 1890. l. 8°. pp. 68+. Port. and 6 facsimile plates.

- †Frammenti danteschi. [Purg. vii. ; xxi. 67-136 ; xxiv. 1-42 ; xxv. 1-66. Edited by *Mario Pelaez* from "codice 93 della sezione biblioteca nell' archivio di stato di Lucca".] Venezia, Leo S. Olschki. 1896. l. 8°. pp. 8. Vign. of Dante.

"Estratto dai quaderni 7-8, anno iv. del *Giornale dantesco*."

- *Frammento ignoto di un codice della Divina commedia [Inf. xxv. 31-151 ; xxvi. 1-30 ; xxxii. 88-139 ; xxxiii. 1-99] riprodotto e pubblicato per cura di *Giuseppe Picciola*. [Bologna, Nicola Zanichelli. 1898.] f°. pp. 9. 4 facsimile plates. (2 cop.)

Reviewed by G. L. Passerini in *Rivista delle biblioteche e degli archivi*, 1899, x. 41-42.

English.

†Some similes from "the Paradiso"; collected and translated by *Constance Blount*. London, Chapman and Hall. 1898. sm. 8°. pp. vi, 66.

Gift of T. W. Koch.

Divine comedy; the Inferno. A literal prose translation, with the text of the original collated from the best editions, and explanatory notes, by *J. A. Carlyle*. New York, Harper & Brothers. 1870. 12°. pp. xxxiv, 375. Port.

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- xvii. Mantovani, D.
- xix. Bertoldi, A.
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- xxvi. Chiappelli, A.
- xxvii. Torraca, F.
- xxx. Bacci, O.
- xxxi. Ghignoni, A.
- xxxiii. Romani, F.

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- iii. Ferrari, S.
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ACCOMPANYING PAPER

A CHRONOLOGICAL LIST OF ENGLISH TRANSLATIONS FROM DANTE,
FROM CHAUCER TO THE PRESENT DAY

By Paget Toynbee

BOSTON

GINN & COMPANY

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1906

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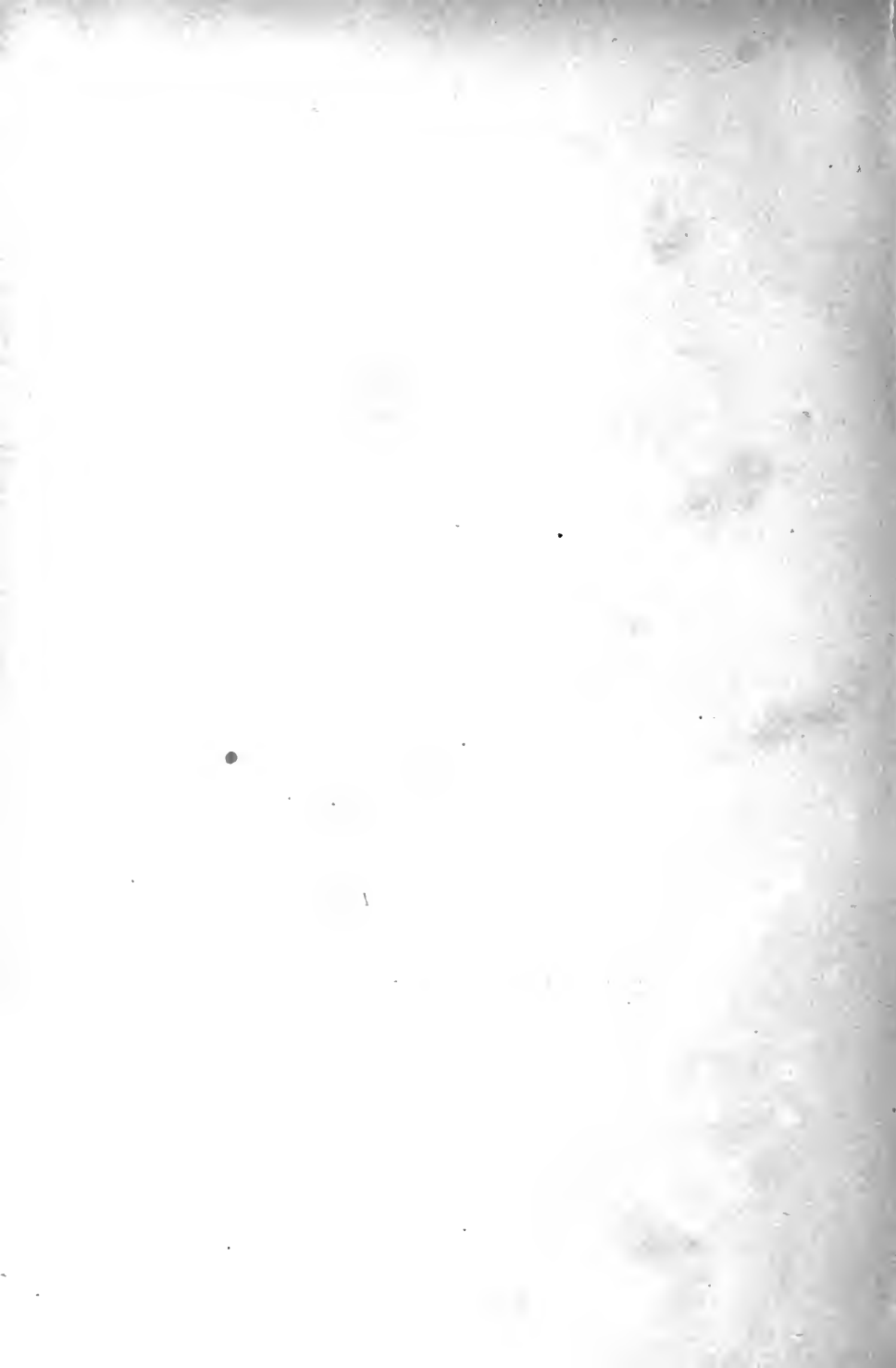
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STATEMENT OF ACCOUNTS

(From May 17, 1904, to May 16, 1905)

Balance in the hands of the Treasurer of the Society, May 17, 1904	\$716 28	
Membership fees till May, 1905	485 00	
Subscriptions to the Concordance	301 00	
Special contribution toward expenses of the Concordance	43 00	
Copyrights, etc.	40 12	
	\$1585 40	
Paid the Treasurer of Harvard College for the increase of the Dante collection	\$150 00	
Paid Messrs. Ginn & Company	134 81	
Paid for bibliographical work on the Twenty- Third Report	40 00	
Paid the Clarendon Press	480 00	
Money refunded from sales of Dr. Fay's Concordance	42 00	
Postage, printing, etc.	20 38	
Balance in the hands of the Treasurer, May 16, 1905	718 21	
	\$1585 40	



BY-LAWS



1. This Society shall be called the DANTE SOCIETY. Its object shall be the encouragement of the study of the Life and Works of Dante.

2. Any person desirous to become a member of this Society may do so by signifying his or her wish in writing to the Secretary, and by the payment of an annual fee of five dollars.

3. An Annual Meeting for the election of officers shall be held at Cambridge on the third Tuesday of May, of which due notice shall be given to the members by the Secretary.

4. Special meetings may be held at any time appointed by vote of the members at the Annual Meeting, or by call from the President and Secretary.

5. The officers shall be a President, a Vice President, a Secretary and Treasurer, and a Librarian, who, together with three members thereto chosen, shall form the Council of the Society. All these officers shall be chosen at the Annual Meeting, and their term of service shall be for one year, or until their successors are elected. Vacancies in the Council shall be filled for the remainder of the year by the Council.

6. The President, or, in his absence, the Vice President, or, in the absence of both, any member of the Council, shall preside at all meetings of the Society and of the Council.

7. The Secretary and Treasurer shall keep a record of the meetings of the Society and of the Council, shall collect and receive all dues, and keep accounts of the income and expenditure of the Society, shall give notice of meetings, and shall perform all other duties appropriate to his office.

8. The Council shall hold meetings at such times as it may appoint, shall determine on the use to be made of the income of

the Society, shall endeavor to promote the special objects of the Society in such ways as may seem most appropriate, and shall make an annual report of their proceedings, including a full statement of accounts, at each Annual Meeting. This report shall be made in print for distribution to the members.

9. No officer of the Society shall be competent to contract debts in the name of the Society, and no expenditure shall be made without a vote of the Council.

10. A majority of the Council shall form a quorum for the transaction of business.

11. Any person distinguished for his interest in the purposes of the Society, or who has rendered it valuable service, may be chosen an Honorary Member at any regular meeting of the Society, and shall be entitled to all its privileges without annual assessment.

12. The preceding rules may be changed at any time by unanimous vote of the Council.

THE DANTE PRIZE

The Society offers an annual prize of one hundred dollars for the best essay by a student in any department of Harvard University, or by a graduate of not more than three years' standing, on a subject drawn from the life or works of Dante. The competition is open to students and graduates of similar standing of any college or university in the United States.

For the year 1905-1906 the following subjects were proposed :

1. *A study of the vocabulary of Dante's Lyrics.*
2. *The classification of Dante's Miscellaneous Lyrics.*
3. *The influence of Boethius on the Vita Nuova and the Convito.*
4. *A discussion of the authorship of Il Fiore.*
5. *A study of Dante's influence upon English literature (or upon any single author or period).*

For the year 1906-1907 the same list is proposed, with the following additional subjects :

1. *The relation of Dante's theological doctrines to the present teachings of the Church of Rome.*
2. *The effect of modern scientific discovery upon Dante's conception of the divine order of the universe.*
3. *The main reasons for the increase of interest in the Divina Commedia during the past fifty years.*

Essays must be deposited with the Dean of Harvard College, Cambridge, Mass., on or before the *first day of May*.

Essayists are at liberty to write on any one of the subjects which have been proposed in the years during which the Dante Prize has been offered, or to propose new subjects for the approval of the Council of the Society.

On the title-page must be written an assumed name and a statement of the writer's standing, *i.e.*, whether he is a graduate or an undergraduate (and of what college or university); if he is an undergraduate, to what class he belongs, and to what department of the college or university. Under cover with the essay must be sent a sealed letter containing the true name and address of the writer, and superscribed with his assumed name.

The essays must be written upon letter paper, of good quality, of the quarto size, with a margin of not less than one inch at the top, at the bottom, and on each side, so that they may be bound up without injury to the writing. The sheets on which the essay is written must be securely stitched together.

The judges of the essays are a committee of the Dante Society.

In case the judges decide that no essay submitted to them deserves the full prize, they are at liberty to award one or two prizes of fifty dollars, or to award no prize.

The Dante Society has the privilege of retaining and depositing in the Dante Collection of the Harvard College Library any or all essays offered in competition for the Dante Prize, whether successful or not.

Since its establishment the Dante Prize (in full or in part) has been awarded to the following persons :

HEINRICH CONRAD BIERWIRTH 1887.

For an essay entitled *Dante's Obligations to the Schoolmen, especially to Thomas Aquinas.*

GEORGE RICE CARPENTER 1888.

For an essay entitled *The Interpretation and Reconciliation of the Different Accounts of his Experiences after the Death of Beatrice, given by Dante in the Vita Nuova and the Convito.*

CHARLES STERRETT LATHAM 1890.

For an essay entitled *A Translation into English of Dante's Letters, with Explanatory and Historical Comments.*

KENNETH MCKENZIE 1894.

For an essay entitled *The Rise of the Dolce Stil Nuovo*.

JEREMIAH DENIS MATTHIAS FORD 1895.

For an essay entitled *Dante's Influence upon Spanish Literature during the Fifteenth and Sixteenth Centuries*.

ANNETTE FISKE 1897.

For an essay entitled *Dante's Obligations to Old French and Provençal Lyric Poetry*.

ARTHUR NEWTON PEASLEE 1900.

For an essay entitled *A Metrical Rhyming Translation of the Three Canzoni of the Convito*.

HENRY LATIMER SEAVER 1901.

For an essay entitled *A Translation of the Canzoni in the Convito*.

ALAIN CAMPBELL WHITE 1902.

The Latham Prize for an essay entitled *A Translation of the Quaestio de Aqua et Terra, and a Discussion of its Authenticity*.

ALPHONSO DE SALVIO 1902.

For an essay entitled *The Verse Endings in the Divina Commedia in which Dante has made "li vocaboli dire nelle sue rime altro che quello ch' erano appo gli altri dicatori usati di sprimere."*

FRITZ HAGENS 1903.

For an essay entitled *A Critical Comment of the De Vulgari Eloquio*.



ANNUAL REPORT

The Dante Society held its twenty-fourth annual meeting at the house of Professor Norton, in Cambridge, on Tuesday evening, May 16, 1905. The usual business was transacted and the officers of the previous year reëlected, Mr. W. R. Thayer succeeding to the place of the Rev. C. A. Dinsmore on the Council. Professor Grandgent, for the Committee on Honorary Members, reported the nominations of Dr. Paget Toynbee and Signor Isidoro Del Lungo, both of whom were unanimously elected.

Professor Sheldon, on behalf of the Committee on the Publication of the Concordances, reported that the Concordance of the Minor Italian Works was completed. The Society voted to express to him its grateful acknowledgment of the service he had rendered to Dante scholarship. Shortly after the meeting the Concordance was published and copies were distributed to subscribers. The Society took a number of copies in addition to those subscribed for by individual members, and the Secretary can supply these for the original subscription price of seven dollars, with a slight additional charge for

express. It is understood that they are held to meet the demands of members of the Society and that they are not for general sale.

No competitors appeared for the Dante Prize in 1905. Measures were taken during the year by a committee of the Society to make this prize better known to students of American colleges.

The Council takes much pleasure in publishing with the present Report "A Chronological List of English Translations from Dante, from Chaucer to the Present Day," by Dr. Paget Toynbee.

FRED NORRIS ROBINSON

Secretary

May 12, 1906

CHRONOLOGICAL LIST

OF

ENGLISH TRANSLATIONS FROM DANTE FROM CHAUCER TO THE PRESENT DAY

(1380-1906)

BY

PAGET TOYNBEE, M.A., D.LITT., OXON.

Novisti forsā et ipse
Traxerit ut DANTEM Phoebus per celsa nivosi
Cyrreos, mediosque sinus tacitosque recessus
Naturae, coelique vias terraeque marisque,
Aonios fontes, Parnasi culmen, et antra
Julia, Pariseos dudum, serusque BRITANNOS.

(Joan. Boccaccius ad F. Petrarcham)

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PREFATORY NOTE

THIS list has been compiled by me concurrently with the preparation of my work on *Dante in English Literature from Chaucer to Cary*, within the scope of which all translations by English authors, down to 1844 (the date of Cary's death), fall as a matter of course. In order to give as complete a survey as possible I have, for the purposes of this table, extended the *terminus ad quem* down to the present year (1906), and have included all translations written in the English language, whatever the nationality of the author. Originally I had intended to confine my list strictly to English writers only, but I felt that to exclude such familiar names as those of Longfellow, Lowell, or Norton, for instance, while admitting every English translator, however obscure, would have given the work an air of incompleteness. Longfellow's translation of the *Divina Commedia*, and Norton's of the *Vita Nuova*, are at least as familiar to most English readers of Dante nowadays as the versions of Cary and of Rossetti. For the names of the less well-known American translators I am chiefly indebted to the various bibliographical publications of Mr. T. W. Koch, the compiler of the admirable Catalogue of the Cornell Dante Collection, my obligations to which will be found recorded repeatedly in the following pages.

I have included in my list not only complete translations of Dante's several works, but also selections from any particular work, as well as what may be described as "incidental" translations of isolated passages (sometimes very brief), such as occur in the works of Chaucer, Milton, Coleridge, of Macaulay, Ruskin, Carlyle, and of numerous minor writers.

The total number of translators is about two hundred and fifty (of which ten belong to the sixteenth century, five to the seventeenth, sixteen to the eighteenth, and over two hundred to the nineteenth and twentieth centuries), but the total number of entries is, of course, very considerably higher, inasmuch as some writers have translated a great number of passages in various years and in various works; under Chaucer, for example, twenty or more passages are registered, and under Leigh Hunt as many as a hundred, while even this total is exceeded in several cases.

The table is strictly chronological, in the order of the dates of composition (when known), or of publication. The date of any particular

translation may be found without difficulty by means of the *Alphabetical Index of Translators*,¹ where the date of the *first* translation of each author is given — subsequent translations (if any) may be found by means of the cross-references in the foot-notes to the general list.

On the list of translators will be found some of the most illustrious names in English literature, including Chaucer, Milton, Gray, Byron, Coleridge, and Shelley among poets; and Hazlitt, Leigh Hunt, Landor, and Macaulay among essayists; three prime ministers are included in the list, viz., Grenville, Lord John Russell, and Gladstone; and two famous bishops (represented by a few lines each), Jeremy Taylor and Stillingfleet. Besides the *Alphabetical Index of Translators* already mentioned, I have provided a *Table of the Leading Dates in the Chronology of English Translations from Dante*,² and a *Chronological Table of English Translations of Dante's Several Works and of the Most Popular Selected Passages*,³ which furnish interesting *data* for the history of Dante in English literature.

From the last table it appears that there are twenty-two complete English translations of the *Divina Commedia*, besides twenty independent translations of the *Inferno* alone, five of the *Purgatorio*, and one of the *Paradiso*, making in all forty-two translations of the *Inferno*, twenty-seven of the *Purgatorio*, and twenty-three of the *Paradiso*.

There are eight English translations of the *Vita Nuova*, four of the *Convivio*,⁴ three of the *Canzoniere*, two of the *De Monarchia*, one of the *De Vulgari Eloquentia*, two of the *Epistolae*, three of the *Eclogae*, and five (four published within the last eight years) of the *Quaestio de Aqua et Terra*.⁵

Of the Ugolino episode (from *Inferno* xxxiii), as an independent piece, there are twenty-eight translations, among them being versions by Chaucer, Gray, the two Wartons, Leigh Hunt, and Gladstone. Of the Francesca da Rimini episode (from *Inferno* v) there are nineteen independent translations, including versions by Byron, Lord John Russell, and Leigh Hunt. Of the first six lines of the eighth canto of the *Purgatorio*, the last of which is famous as having inspired the first line of Gray's *Elegy*, there are ten versions, among the translators being Peacock the novelist, Byron, and Rogers. Finally, of Sonnet xxxii ("Guido, vorrei che tu e Lapo ed io") there are fourteen renderings, one of which (an adaptation) is by Hayley, the first to employ *terza rima* in an English translation from Dante,⁶ and another by Shelley.

¹ Pages viii-xi

² Pages xviii-xix

³ Pages xii-xvii.

⁴ One as yet unpublished (by Dr. Jackson, Rector of Exeter College, Oxford).

⁵ One as yet unpublished (by Dr. Shadwell, Provost of Oriel College, Oxford).

⁶ Harington (in 1591) rendered three lines of the *Inferno* in *terza rima*, but Hayley (in 1782) was the first who employed this metre in a sustained translation (*Inferno* i-iii).

This record, covering as it does more than five centuries, constitutes a remarkable tribute on the part of the English-speaking races to the transcendent genius of Dante. Not as yet, it seems, need Dante fear

di perder viver tra coloro
Che questo tempo chiameranno antico!

as he expressed it to the spirit of his ancestor Cacciaguida six hundred years ago.¹

Fama superstes
Gentibus extinctum memorat, populumque per omnem
Vivet et aeterno referetur laudibus aevo.
(*Benvenutus Imol. in Dantem*)

I have aimed at making this list of translations as complete as possible, but in spite of all my researches there are doubtless a number which have escaped my notice, some perhaps in magazines and reviews, others possibly in privately printed volumes. I need hardly say that I shall be glad to have my attention drawn to any errors or omissions, and that I shall be grateful for any information on doubtful points, especially such as may lead to the identification of anonymous or pseudonymous translators.

I should perhaps add, in conclusion, that I propose later to publish a volume of selected specimens from the translations here registered, to which the matter now printed may in some sort serve as an introduction.

PAGET TOYNBEE.

Fiveways, Burnham, Bucks, England.
May, 1906.

¹ *Par.* xvii. 119-20.

* * * The line references and the numbering of the poems of the *Canzoniere* in the Table are those of the Oxford Dante (third edition, 1904).

POSTSCRIPT. — A few entries which came under my notice while this list was passing through the press will be found in the *Appendix*.

ALPHABETICAL INDEX OF TRANSLATORS WITH DATE OF FIRST TRANSLATION ¹

Anonymous	(1746)	Botta, Vincenzo	(1865)
Anonymous	(1812)	Boyd, Henry	(1785)
Anonymous	(1818)	Bromby, Charles Hamilton	(1897)
Anonymous	(1821)	Brooks, Charles Timothy .	(1858)
Anonymous	(1822)	Brooksbank, Thomas . . .	(1854)
Anonymous	(1826)	Browning, John	(1826)
Anonymous	(1830)	Browning, Robert	(1845)
Anonymous	(1836)	Bunbury, Mrs. F. J. . . .	(1852)
Anonymous	(1846)	Burney, Charles	(1761)
Anonymous	(1865)	Busk, Rachel Harriette . .	(1890)
Anonymous	(1872)	Butler, Arthur John . . .	(1880)
Anonymous	(1884)	Byrne, Samuel	(1889)
Anonymous	(1888)	Byron, Lord	(1891)
Anster, John	(1896)		
Arnold, Matthew	(1862)	C., G. J.	(1855)
Auchmuty, Arthur Compton	(1899)	Calvert, George Henry . . .	(1868)
Austin, Alfred	(1900)	Carlisle, Earl of	(1773)
		Carlyle, John Aitken	(1849)
Bannerman, Patrick	(1850)	Carlyle, Thomas	(1837)
Barker, William	(1568)	Cary, Henry Francis	(1792)
Barlow, Henry Clark	(1864)	Cayley, Charles Bagot . . .	(1851)
Barlowe, Jerome	(1527)	Chapman, Elizabeth Rachel	(1887)
Bayley, ² Peter	(1821)	Chapman, John Jay	(1890)
Bent, Hugh	(1862)	Chaucer, Geoffrey	(c. 1380)
Biffi, Cinzia	(1890)	Church, Frederick John . . .	(1879)
Bland, Robert	(1813)	Church, Richard William . .	(1850)
Blount, Constance	(1898)	Clark, Mary Bayard	(1861)
Boner, Charles	(1859)	Clark, William	(1898)
Boswell, Charles Stuart . . .	(1895)	Clarke, Sarah Freeman . . .	(1884)

¹ Dates of subsequent translations (if any) may be found by means of the cross-references in the foot-notes to the general list.

² Peter Bayley wrote under the pseudonym of Giorgione di Castel Chiuso.

- | | | | |
|--------------------------------------|--------|---------------------------------------|------------|
| Coan, Titus Munson | (1874) | Gazola, Z. | (1890) |
| Coleridge, Samuel Taylor | (1817) | Gilder, Richard Watson | (1887) |
| Collins, John Churton | (1901) | Giorgione di Castel Chiuso. | |
| Cooke, Philip Pendleton | (1847) | <i>See</i> Bayley, Peter | |
| Creighton, Mandell | (1873) | Gladstone, William Ewart | (1835) |
| Cross, Richard James | (1901) | Gray, Francis Calley | (1845) |
| | | Gray, Thomas | (c. 1737) |
| Da Ponte, Lorenzo | (1825) | Greene, J. Reay | (1892) |
| Dayman, John | (1843) | Greene, Robert | (1583) |
| De Meÿ, Frances | (1902) | Grenville, Lord | (c. 1820) |
| De Peyster, John Watts | (1885) | Griffin, Edward Dort | (1831) |
| Desmaizeaux, Pierre | (1735) | Griffith, Sir Samuel Walker | (1903) |
| Dowe, William | (1843) | Guiney, Louise Imogen | (1887) |
| Dugdale, William Stratford | (1883) | | |
| | | Hall, Spencer | (c. 1850?) |
| Edlmann, Paolina | (1890) | Hallam, Arthur Henry | (1831) |
| Ellaby, Ernest Ridsdale | (1874) | Hallam, Henry | (1818) |
| | | Harington, Sir John | (1591) |
| Farini, Ida | (1890) | Haselfoot, Frederick Kneller | |
| Fearon, David Robert | (1808) | Haselfoot | (1887) |
| Featherstonhaugh, George | | Hayley, William | (1782) |
| William | (1830) | Hazlitt, William | (1814) |
| Federn, Karl | (1902) | Henderson, Henry F. | (1903) |
| Flower, Wickham | (1897) | Herschel, Sir John Frederick | |
| Fontana, Lia | (1890) | William | (1868) |
| Ford, James | (1865) | Hewlett, Maurice Henry | (1896) |
| Forman, Alfred | (1878) | Hillard, Katharine | (1889) |
| Foscolo, Ugo | (1814) | Hindley, Charles | (1842) |
| Foxe, John | (1570) | Hodgkin, L. V. | (1902) |
| Frank, Francesco | (1844) | Hodgkin, Thomas | (1901) |
| Fry, Sir Edward | (1900) | Home, Samuel | (1899) |
| Furman, Richard | (1859) | Howard, Nathaniel | (1807) |
| | | Howell, Alan George Ferrers | (1890) |
| Gallenga, ¹ Antonio Carlo | | Huggins, William | (1760) |
| Napoleone | (1841) | Hume, Joseph | (1812) |
| Gardner, Edmund Garratt | (1898) | Hunt, James Henry Leigh | (1819) |
| Garnett, Richard | (1896) | | |
| Garnier, John Carpenter | (1901) | Jackson, William Walrond | (1905) |
| Garrow, Joseph | (1846) | Jameson, Mrs. Anna Brownell | (1892) |

¹ Gallenga wrote under the pseudonym of L. Mariotti.

- Jennings, Henry Constantine (1794)
- Johnston, David . . . (1867)
- Keper, John (1598)
- Landor, Walter Savage . (1836)
- Latham, Charles Sterrett . (1891)
- Lee-Hamilton, Eugene . . (1898)
- Lofft, Capel (1806)
- Longfellow, Henry Wadsworth (1839)
- Lowe, Edward Clarke . . (1902)
- Lowell, James Russell . . (1859)
- Lyell, Charles (1835)
- Macaulay, Thomas Babington (1824)
- Macfarlane, Charles . . (1832)
- Mariotti, Louis. *See* Galenga, A. C. N.
- Martin, Theodore (1845)
- Mathias, Thomas James . (1801)
- Medwin, Thomas . . . (c. 1820)
- Merivale, John Herman . (1814)
- Milnes, Richard Monckton (1846)
- Milton, John (1641)
- Minchin, James Innes . . (1885)
- Montague, Francis Charles (1903)
- Montgomery, James . . . (1835)
- Moore, Thomas (1841)
- Morehead, Robert (1814)
- Morgan, Lady (1821)
- Morley, Henry (1888)
- Morshead, Edmund Doidge
Anderson (1875)
- Musgrave, George (1893)
- Napier, Henry Edward . . (1846)
- Norton, Charles Eliot . . (1859)
- Nott, George Frederick . . (1815)
- O'Donnell, E. (1852)
- Okey, Thomas (1901)
- Oliphant, Mrs. Margaret
Oliphant (1874)
- Otté, E. C. (1848)
- P., J. (1850)
- Parsons, Thomas William . (1843)
- Paul, Charles Kegan . . . (1886)
- Peabody, J. C. (1857)
- Peacock, Thomas Love . . (1816)
- Peaselee, A. N. (1900)
- Peck, Francis (1740)
- Pember, Edward Henry . . (1897)
- Perceval, George. *See* Procter, George
- Peterson, Robert (1576)
- Pettie, George (1581)
- Phillimore, Catherine Mary (1898)
- Phillimore, John Swinerton (1896)
- Pike, Warburton (1879)
- Pincherle, Giacomo . . . (1865)
- Piozzi, Mrs. Hester Lynch (1794)
- Plumptre, Edward Hayes . (1869)
- Pollock, Sir William Frederick (1854)
- Porrini, Matilde (1890)
- Potter, Caroline (1896)
- Powell, Frederick York . (c. 1887)
- Prichard, Augustin (1848)
- Procter,¹ George (1825)
- Pychowska, Mrs. Lucia
Duncan (1893-4)
- Ramsay, Mrs. C. H. (1862)
- Ricci, Luigi (1903)
- Richardson, Jonathan . . (1719)
- Rogers, Charles (1782)
- Rogers, Samuel (1830)
- Ronco, Rosa (1890)

¹ Procter wrote under the pseudonym of George Perceval.

- | | | | |
|---|------------|---|-----------|
| Roscoe, Thomas | (1823) | Taylor, John Edward | (1840) |
| Rose, William Stewart | (1819) | Tempest, Basil | (1893) |
| Rossetti, Dante Gabriel | (1861) | Tennyson, Alfred | (1842) |
| Rossetti, Maria Francesca | (1871) | Thomas, John Wesley | (1859) |
| Rossetti, William Michael | (1861) | Thompson, S. P. | (1905) |
| Rowe, Charles James | (c. 1860?) | Thornton, William Thomas | (1879) |
| Roy, William | (1528) | Tofte, Robert | (1615) |
| Rusden, George William | (c. 1876) | Tomlinson, Charles | (1874) |
| Ruskin, John | (1856) | Toscano, Maria | (1890) |
| Russell, Lord John | (1844) | Toynbee, Paget | (1900) |
| Russell, Matthew | (1880) | Tozer, Henry Fanshawe | (1901) |
| Rymer, Thomas | (1693) | Trollope, Thomas Adolphus | (1877) |
| S. | (1833) | Vernon, William Warren | (1889) |
| Sabine, Elizabeth Juliana | (1848) | Volpi, Odoardo. <i>See</i> Shannon, Edward N. | |
| Saintsbury, George Edward Bateman | (1900) | Waddington, Samuel | (1886) |
| Savage, Minot Judson | (1882) | Wade, Thomas | (1845) |
| Sayer, Elizabeth Price | (1887) | Walker, Joseph Cooper | (1805) |
| Schaff, Philip | (1890) | Ward, Caroline | (1834) |
| Seaver, H. L. | (1901) | Warton, Joseph | (1756) |
| Shadwell, Charles Lancelot | (1882) | Warton, Thomas | (1781) |
| Shannon, ¹ Edward N. | (1836) | Wharton, Richard | (1804) |
| Shelley, Percy Bysshe | (1816) | Whetstone, George | (1584) |
| Shore, Arabella | (1886) | White, Alain Campbell | (1903) |
| Sibbald, James Romanes | (1884) | Whyte, Bruce | (1859) |
| Simms, William Gilmore | (1853) | Wicksteed, Philip Henry | (1879) |
| Simpson, Leonard Francis | (1851) | Wilberforce, Edward | (1903) |
| Snell, Frederick John | (1899) | Wilde, Richard Henry | (c. 1840) |
| Stebbing, Henry | (1831) | Wilkie, William P. | (1862) |
| Stillingfleet, Edward | (1662) | Wilson, Epiphanius | (1899) |
| Stokes, Whitley | (1857) | Wilstach, John Augustine | (1888) |
| Strong, Charles | (1827) | Wright, C. Gordon | (1905) |
| Sullivan, Sir Edward | (1893) | Wright, Ichabod Charles | (1833) |
| Symonds, John Addington | (1872) | | |
| Taaffe, John | (1822) | Young, Bartholomew | (1586) |
| Taylor, Jeremy | (1653) | | |

¹ Shannon published his translation under the pseudonym of Odoardo Volpi.

* * * See additions in the *Appendix*.

CHRONOLOGICAL TABLE OF ENGLISH TRANSLATIONS OF
DANTE'S SEVERAL WORKS AND OF THE MOST POPU-
LAR SELECTED PASSAGES

Divina Commedia

- Boyd, 1785-1802 * (*six-line stanzas*)
Cary, 1805-6-14 (*blank verse*)
Wright, 1833-6-40 (*bastard terza rima*)
Bannerman, 1850 (*heroic couplets*)¹
Cayley, 1851-3-4 (*terza rima*)
O'Donnell, 1852 (*prose*)
Pollock, 1854 (*blank verse*)
Thomas, 1859-62-6 (*terza rima*)
Ramsay, 1862-3 (*terza rima*)
Dayman, 1865 (*terza rima*)
Ford, 1865-70 (*terza rima*)
Longfellow, 1867 (*blank verse*)
Johnston, 1867-8-9 (*blank verse*)
Butler, 1880-5-92 (*prose*)
Minchin, 1885 (*terza rima*)
Plumptre, 1886-7 (*terza rima*)
Haselfoot, 1887 (*terza rima*)
Wilstach, 1888 (*nine-line stanzas*)
Vernon, 1889-94-1900 (*prose*)
Norton, 1891-2 (*prose*)
Lowe, 1902 (*blank verse*)
Tozer, 1904 (*prose*)

Summary : terza rima, 8 ; prose, 5 ; blank verse, 5 ; bastard terza rima, 1 ; 6-line stanzas, 1 ; heroic verse, 1 ; 9-line stanzas, 1 : total, 22.

* Where two or more dates are given it is an indication that the translation was issued by instalments in those years.

¹ The strictness of the rhyme is much relaxed as the translation proceeds.

Inferno *

- Rogers, 1782 (*blank verse*)
 Howard, 1807 (*blank verse*)
 Hume, 1812 (*blank verse*)
 Wade, 1845-6 (*terza rima*)¹
 Carlyle, 1849 (*prose*)
 Brooksbank, 1854 (*terza rima*)
 Whyte, 1859 (*terza rima*)
 Wilkie, 1862 (*irregular blank verse*)
 Hugh Bent, 1862 (*terza rima*)²
 W. M. Rossetti, 1865 (*blank verse*).
 Parsons, 1867 (*rhymed quatrains*)
 Tomlinson, 1877 (*terza rima*)
 Pike, 1881 (*terza rima*)
 Sibbaid, 1884 (*terza rima*)
 Sullivan, 1893 (*prose*)
 Musgrave, 1893 (*Spenserian stanzas*)
 Lee-Hamilton, 1898 (*endecasyllabic blank verse*)
 Garnier, 1901 (*prose*)²
 Wilberforce, 1903 (*terza rima*)
 Griffith, 1903 (*endecasyllabic blank verse*)²

Summary : *terza rima*, 8 ; *blank verse*, 5 ; *endecasyllabic blank verse*, 2 ; *prose*, 3 ; *rhymed quatrains*, 1 ; *Spenserian stanzas*, 1 : total, 20.

* As a separate piece only, and not forming part of a complete translation of the *Commedia*.

Purgatorio *

- Dugdale, 1883 (*prose*)
 Shadwell, 1892-9 (*Marvellian stanzas*)
 Auchmuty, 1899 (*octosyllabic terza rima*)
 Okey, 1901 (*prose*)
 Gordon Wright, 1905 (*prose*)

* As a separate piece only.

Paradiso *

- Wicksteed, 1899 (*prose*)

* As a separate piece only.

¹ Not published.

² Printed, not published.

Vita Nuova

- Garrow, 1846 (*poems in verse*)
 D. G. Rossetti, 1861 (*poems in verse*)
 Martin, 1862 (*poems in verse*)¹
 Norton, 1867 (*poems in verse*)²
 Boswell, 1895 (*poems in prose*)
 De Meÿ, 1902 (*poems in verse*)
 Ricci, 1903 (*poems in verse*)
 Okey, 1906 (*poems in prose*)

Convivio

- Sayer, 1887 (*canzoni in rhymed verse*)
 Hillard, 1889 (*canzoni in unrhymed verse*)
 Wicksteed, 1903 (*canzoni in prose*)
 Jackson, 1905 (*canzoni in prose*)³

Canzoniere

- Lyell, 1835 (*unrhymed verse*)
 Plumptre, 1887 (*rhymed verse*)
 Wicksteed, 1903-6 (*prose*)⁴

De Monarchia

- F. J. Church, 1879
 Wicksteed, 1896

De Vulgari Eloquentia

- Howell, 1890

Epistolae

- Latham, 1891
 Wicksteed, 1904

Eclogae

- Plumptre, 1887 (*blank verse*)
 Wicksteed, 1902 (*prose*)
 Wicksteed, 1904 (*blank verse*)

¹ Theodore Martin published a translation of the poems only of the *Vita Nuova* in 1845.

² Norton published a translation of selected portions of the *Vita Nuova* in 1859.

³ Not yet published.

⁴ Published partly in the author's translation of the *Convivio* (1903), partly in Okey's translation of the *Vita Nuova* (1906).

Quaestio de Aqua et Terra

Bromby, 1897
 White, 1903
 Shadwell, 1904¹
 Wicksteed, 1904
 Thompson, 1905

Selected Passages from the Divina Commedia *

UGOLINO (INFERNO XXXIII)

Chaucer, c. 1386 (*eight-line stanzas*)
 Richardson, 1719 (*blank verse*)
 Gray, c. 1737 (*blank verse*)
 J. Warton, 1756 (*prose*)
 Earl of Carlisle, 1773 (*heroic couplets*)
 T. Warton, 1781 (*prose*)
 Jennings, 1794 (*blank verse*)
 Wharton, 1804 (*heroic couplets*)
 Morehead, 1814 (*Spenserian stanzas*)
 Medwin,² c. 1820 (*terza rima*)
 Anonymous, 1821 (*heroic couplets*)
 T. Roscoe, 1823 (*terza rima*)
 Featherstonhaugh, 1830 (*blank verse*)
 Griffin, 1831 (*blank verse*)
 Montgomery, 1836 (*blank verse*)
 Gladstone, 1837 (*terza rima*)
 Dowe, 1843 (*eight-line stanzas*)
 Leigh Hunt, 1846 (*prose, also heroic couplets*)
 Napier, 1846 (*blank verse*)
 Cooke, 1847 (*nine-line stanzas*)
 G. J. C., 1855 (*terza rima*)
 Furman, 1859
 Calvert, 1868 (*octosyllabic blank verse*)
 Morshead, 1875 (*Spenserian stanzas*)
 Pike, 1879 (*terza rima*)
 Plumptre, 1883 (*terza rima*)

* Only those translations are registered which were published as separate pieces.

¹ Not yet published.

² In collaboration with Shelley

Shore, 1886 (*bastard terza rima*)
 Wilson, 1899 (*Spenserian stanzas*)

FRANCESCA DA RIMINI (INFERNO V)

Jennings, 1794 (*blank verse*)
 Byron, 1820 (*terza rima*)
 Anonymous, 1836 (*stanzas of three blank lines*)
 Merivale, 1838 (*terza rima*)
 Lord John Russell, 1844 (*heroic couplets*)
 Leigh Hunt, 1846 (*prose, also terza rima*)
 J. P., 1850 (*blank verse*)
 Hall, c. 1850 (*irregular verse*)
 Simpson, 1851 (*terza rima*)
 Simms, 1853 (*terza rima*)
 M. B. Clark, 1866
 Morshead, 1875 (*Spenserian stanzas*)
 Oliphant, 1877 (*terza rima*)
 D. G. Rossetti, 1879 (*terza rima*)
 Thornton, 1879 (*terza rima*)
 Plumptre, 1883 (*terza rima*)
 Peyster, 1885 (*blank verse*)
 Shore, 1886 (*rhymed five-line stanzas*)
 Wilson, 1899 (*Spenserian stanzas*)

PURGATORIO VIII, 1-6 *

Bland, 1814 (*terza rima*)
 Merivale, 1814 (*ottava rima*)
 Peacock, 1816 (*rhymed quatrains*)
 Byron, 1821 (*ottava rima*)
 Rogers, 1830 (*blank verse*)
 Merivale, 1838 (*terza rima*)
 Oliphant, 1877 (*terza rima*)
 Tomlinson, 1882 (*terza rima*)
 Shore, 1886 (*terza rima*)
 Wilson, 1899 (*Spenserian stanza*)

* The last line of this passage is famous in English literature as having inspired the first line of Gray's *Elegy*.

Selected Poems from the Canzoniere

SON. XV (VITA NUOVA, § 26)*

Lyell, 1835	Pincherle, 1881
Martin, 1845	Savage, 1882
Anonymous, 1855	Paul, 1886
Norton, 1859	Plumptre, 1887
Boner, 1859	Gilder, 1887
Rowe, c. 1860	Guiney, 1887
Parsons, 1869	Busk, 1890
Tomlinson, 1874	Garnett, 1896
Rusden, c. 1876	Phillimore, 1896
Pike, 1879	

* Exclusive of versions contained in translations of the *Vita Nuova*.

SON. XXXII ("GUIDO, VORREI CHE TU E LAPO ED IO")

Hayley, 1782	Anonymous, 1865
Shelley, 1816	Pike, 1879
Lyell, 1835	Plumptre, 1887
Wilde, c. 1840	Norton, 1892
Stokes, 1857	Boswell, 1895
Rossetti, 1861	Garnett, 1896
Martin, 1862	Snell, 1899

TABLE OF THE LEADING DATES IN THE CHRONOLOGY
OF ENGLISH TRANSLATIONS FROM DANTE

- c. 1380. Earliest translation from the *Divina Commedia* (Chaucer, in *Troilus and Cressida*)
1568. Earliest translation from the *Convivio* (Barker, in *The Fearfull Fancies of the Florentine Couper*)
1591. Terza rima first employed in translation (three lines) from the *Divina Commedia* (Harington, in *Allegorie of the XXVI Booke of Orlando Furioso in English Heroical Verse*)
1598. Earliest translation from the *Canzoniere* (Keper, in *The Courtiers Academie*)
1641. Blank verse first employed in translation (three lines) from the *Divina Commedia* (Milton, in *Oj Reformation touching Church Discipline in England*)
- c. 1737. First sustained translation (77 lines) in blank verse (Gray)
1782. First sustained translation (three cantos) in terza rima (Hayley, in *Notes to Third Epistle on Epic Poetry*)
1782. First complete translation (*blank verse*) of the *Inferno*¹ (Rogers)
1802. First complete translation (*six-line stanzas*) of the *Divina Commedia* (Boyd)
- 1805-6. Cary's translation (*blank verse*) of the *Inferno* first published
1814. Cary's complete translation (*blank verse*) of the *Divina Commedia* first published
1819. Second edition of Cary's translation
1831. Third edition of Cary's translation
- 1833-6-40. Wright's translation (*bastard terza rima*) of the *Divina Commedia* first published
1835. First translation (*unrhymed verse*) of the *Canzoniere* (Lyell)
1843. First translation of the *Inferno* in the terza rima of the original (Dayman)

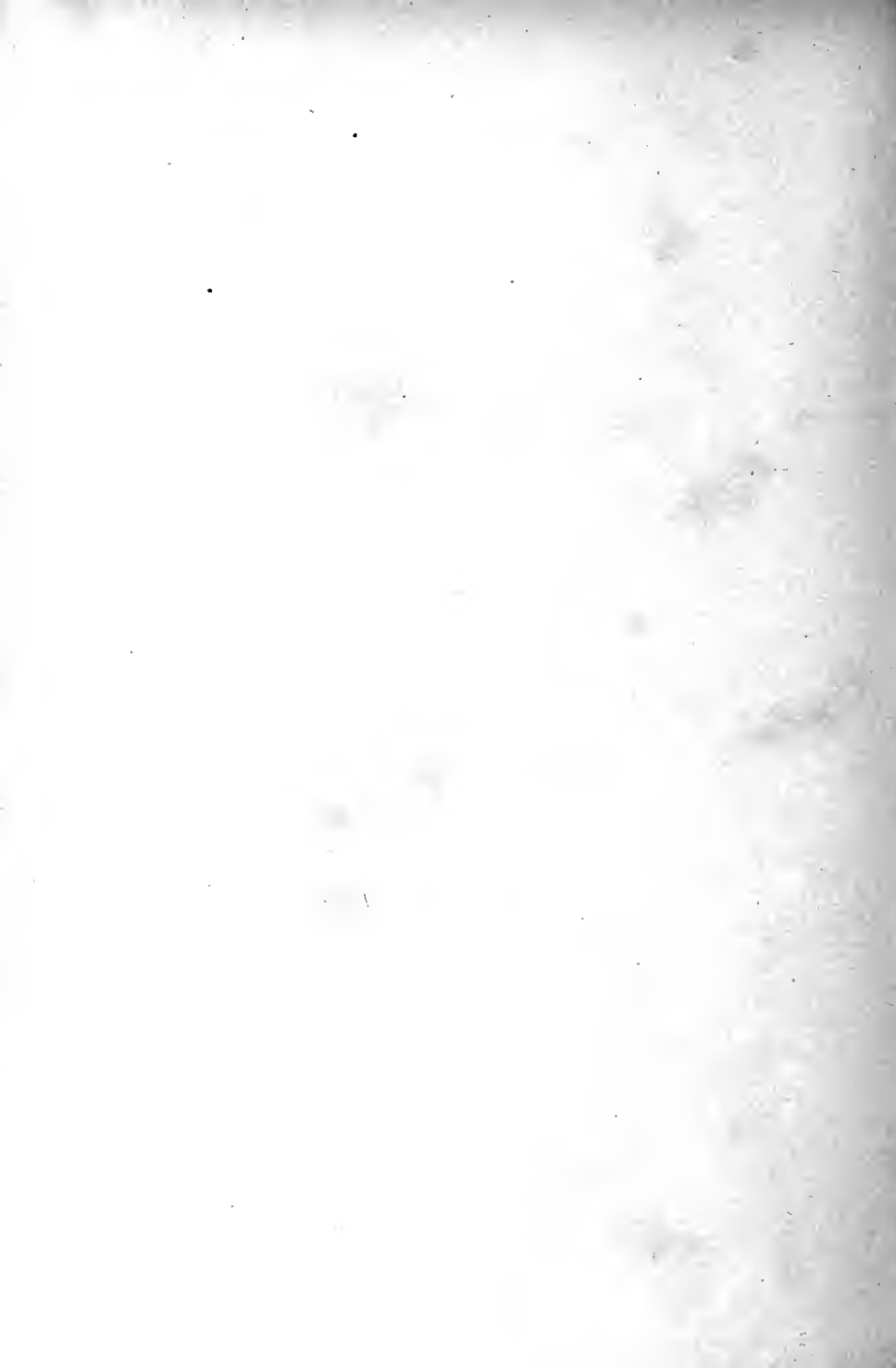
¹ It is known that William Huggins, the translator of Ariosto, made a verse translation of the whole of the *Commedia* before 1761; and Fanny Burney records that Dr. Burney made a prose translation of the *Inferno* in 1761; but these were never printed, and apparently have not been preserved.

1844. Fourth edition (first in one volume) of Cary's translation ¹
1846. First translation of the *Vita Nuova* ² (Garrow)
1849. First prose translation of the *Inferno* (Carlyle)
- 1851-3-4. First complete translation of the *Divina Commedia* in terza rima (Cayley)
1852. First complete translation of the *Divina Commedia* in prose (O'Donnell)
1861. Rossetti's translation of the *Vita Nuova* first published
1867. Longfellow's translation (*blank verse*) of the *Divina Commedia* first published ³
1879. First translation of the *De Monarchia* (F. J. Church)
1887. First translation (*blank verse*) of the *Eclogae* (Plumptre)
1887. First translation of the *Convivio* (Sayer)
1890. First translation of the *De Vulgari Eloquentia* (Howell)
1891. First complete translation of the *Epistolae* (Latham)
1897. First translation of the *Quaestio de Aqua et Terra* (Bromby)

¹ Cary died in this year.

² Printed and published at Florence.

³ It had been privately printed in 1865-6-7.



CHRONOLOGICAL LIST OF ENGLISH TRANS- LATIONS FROM DANTE

FROM CHAUCER TO THE PRESENT DAY

CENTURY XIV

Geoffrey Chaucer

(c. 1340-1400)

- | | | |
|-------------|------------------------------------|--|
| c. 1380-2.* | Inf. ii. 127-9 | (in <i>Troilus and Cressida</i> , ii. 967-9) |
| | Par. xxxiii. 13-15 | (in <i>Troilus and Cressida</i> , iii. 1261-3) |
| | Inf. iii. 112-14 | (in <i>Troilus and Cressida</i> , iv. 225-7) |
| | Par. xiv. 28-30 | (in <i>Troilus and Cressida</i> , v. 1863-5) |
| 1382. | Inf. ii. 1-3 | (in <i>Parlement of Foules</i> , ll. 85-6) |
| | Inf. iii. 19-20 | (in <i>Parlement of Foules</i> , ll. 169-70) |
| | Purg. xxviii. 14, 16-18 | (in <i>Parlement of Foules</i> , ll. 201-3) |
| 1384. | Inf. ii. 7-9 | (in <i>House of Fame</i> , ii. 15-18) |
| | Par. i. 19, 22-6 | (in <i>House of Fame</i> , iii. 19, 11-13, 15-17) |
| c. 1385-6. | Inf. xiii. 64-6 | (in <i>Legend of Good Women</i> , Prol., ll. 358-9) |
| | Inf. v. 100 | (in <i>Legend of Good Women</i> , Prol., l. 503) |
| | Purg. xxi. 31-2 | (in <i>Legend of Dido</i> , l. 181) |
| | Inf. vii. 64 | (in <i>Legend of Ypermystra</i> , l. 77) |
| c. 1386-8. | Purg. i. 19-20 | (in <i>Knight's Tale</i> , ll. 635-6) |
| | Inf. v. 100 | (in <i>Knight's Tale</i> , l. 903) |
| | Inf. xiii. 40-4 | (in <i>Knight's Tale</i> , ll. 1479-82) |
| | Inf. v. 100 | (in <i>Man of Law's Tale</i> , l. 600) |
| | Par. xxxiii. 16-21 | (in <i>Prioress's Tale</i> , Prol., ll. 22-6) |
| | Inf. xxxiii. 43-75 | (in <i>Monk's Tale</i> , ll. 433-65) |
| | Inf. v. 56 | (in <i>Monk's Tale</i> , l. 487) |
| | Purg. vii. 121-3 | (in <i>Wife of Bath's Tale</i> , ll. 272-4) |
| | Inf. v. 100 | (in <i>Merchant's Tale</i> , l. 742) |
| | Inf. v. 100 | (in <i>Squire's Tale</i> , l. 479) |
| | Par. xxxiii. 1-12, 16-21 | (in <i>Second Nun's Tale</i> , Prol., ll. 36-44, 50-6) |

* The dates assigned to Chaucer's poems are for the most part conjectural.

CENTURY XVI

William Roy and Jerome Barlowe

(fl. 1527)

1528. Par. xxix. 94-6, 106-8, (*rhyme*) (in *Rede me and be nott wrothe*, ed. Arber, 1871, p. 73)¹

William Barker

(fl. 1560)

1568. (In *The Fearfull Fancies of the Florentine Couper*, translated from Gelli's *Capricci del Bottaio*)
- | | |
|---|------------|
| Purg. xxv. 88-96 (<i>prose</i>) | (fol. 8) |
| Conv. i. 11, ll. 72-82 | (fol. 11) |
| Purg. xxxi. 62-3 (<i>rhyme</i>) | (fol. 14) |
| Conv. i. 12, ll. 1-6 | (fol. 46) |
| Purg. iii. 133-4 (<i>rhyme</i>) | (fol. 77) |
| Purg. xxvii. 140-1 (<i>rhyme</i>) | (fol. 82) |
| Conv. iv. 27, ll. 37-40 | (fol. 92) |
| Par. xxvii. 106-8 (<i>rhyme</i>) | (fol. 119) |
| Par. xxvii. 115-20 (<i>rhyme</i>) | (fol. 119) |

John Foxe

(1516-1587)

1570. (In *The First Volume of the Ecclesiasticall history contaynyng the Actes and Monumentes of thynges passed in every Kynges tyme in this Realme*² . . ., in *prose*)
- | | |
|----------------------------|------------|
| Par. xxix. 106-7 | (fol. 486) |
| Par. ix. 132 | (fol. 486) |

Robert Peterson

(fl. 1570)

1576. (In his translation of the *Galateo of Maister Iohn Della Casa*)
- | | |
|---|-----------|
| Inf. i. 68-9 (<i>rhyme</i>) | (fol. 73) |
| Inf. xxiii. 101-2 (<i>unrhymed verse</i>) | (fol. 77) |
| Inf. xxv. 2 (<i>unrhymed verse</i>) | (fol. 81) |
| Inf. xvii. 117 (<i>unrhymed verse</i>) | (fol. 81) |
| Purg. xviii. 111, 113-14 (<i>rhyme</i>) | (fol. 82) |
| Purg. xxx. 142-5 (<i>rhyme</i>) | (fol. 83) |
| Par. xvii. 129 (<i>unrhymed verse</i>) | (fol. 83) |
| Purg. xxx. 131 (<i>unrhymed verse</i>) | (fol. 87) |

¹ A loose paraphrase.² Commonly known as the *Book of Martyrs*. These references to Dante do not occur in the first edition.

George Pettie

(1548-1589)

1581. (In *The Civile Conversacion of M. Stephen Guazzo*, translated from Guazzo's *Civil Conversatione*)
 Inf. xi. 92-3 (*rhyme*) (ed. 1586, p. 6)
 Inf. xvi. 124-6 (*rhyme*) (p. 71)
 Par. xvi. 76 (*unrhymed verse*) (p. 83)
 Par. viii. 142-8 (*rhyme*) (p. 142)

Robert Greene *

(c. 1560-1592)

1583. Alleged translation of a "Saying of *Dant*" (in *Mamillia*, ed. Grosart, Vol. ii, p. 264)¹

* See also under 1587.

George Whetstone

(c. 1544-c. 1587)

1584. Conv. i. 11, ll. 53-4 (in *A Mirour for Magistrates of Cyties*, fol. 21)
 1586. Conv. i. 11, ll. 53-4 . . . (in *The English Myrror*, fol. 20)

Bartholomew Young

(c. 1577-1598)

1586. Purg. xxii. 145-6 (*prose*) (in *The Fourth Booke of the Civile Conversacion of M. Stephen Guazzo*, translated from Guazzo's *Civil Conversatione*, p. 188)

Robert Greene *

1587. Alleged translation of "certaine verses written by *Dante* to this effect: *Il Vitio chi conduce*" (in *Farewell to Follie*, ed. Grosart, Vol. ix, pp. 335-6)¹

* See also under 1583.

Sir John Harington

(1561-1612)

1591. Inf. i. 1-3 (*terza rima*)² (in *Orlando Furioso in English Heroical Verse: Allegorie of the xxvi Booke*, p. 213)

¹ Nothing corresponding to the passages translated by Greene is anywhere to be found in Dante's works.

² The first instance of the use of *terza rima* in an English translation from Dante.

John Keper

(c. 1547-c. 1600)

1598. (In *The Courtiers Academie*, translated from the *Discorsi Caval-
lereschi* of Annibale Romci)
 Inf. v. 103 (*prose*) (p. 58)
 Inf. v. 103 (*unrhymed verse*) (p. 74)
 Canz. viii. 101 (*unrhymed verse*) (p. 188)
 Canz. viii? (*unrhymed verse*) (p. 190)
 Conv. iv. 3, ll. 38, 43-5 (p. 218)

CENTURY XVII

Robert Tofte

(d. 1620)

1615. Canz. xiii. 1-3 (*rhyme*) (in *The Blazon of Jealousie*, translated
 from Varchi's *Lettura della Gelosia*, p. 44)

John Milton

(1608-1674)

1641. Inf. xix. 115-17 (*blank verse*) (in his treatise *Of Reformation
 touching Church Discipline in England*)

Jeremy Taylor

(1613-1667)

1653. Par. xxiv. 101-2 (*prose*) (in *The Great Exemplar . . . The His-
 tory of the Life and Death of the ever-blessed Jesus Christ*,
 Part ii, Sect. xii, Discourse xiv: *Of the Miracles wrought
 by Jesus*,¹ § 4)

Edward Stillingfleet

(1635-1699)

1662. (In *Origines Sacrae: or, A Rational Account of the Grounds of
 Natural and Revealed Religion*)
 Par. xxiv. 88-90, 91-6 (*prose*) (Bk. ii, Ch. ix, § 19)
 Par. xxiv. 97-9, 100-2, 103-4, 106-8 (*prose*)² (Bk. ii, Ch. x, § 4)

¹ This translation from Dante does not occur in the first edition (1649) of the *Great Exemplar*; it was added, with other "additional," in the second edition (1653).

² These passages are translated, not direct from the original, but from a Latin version, which is possibly that of Johannes Serravallensis (see *Athenæum*, Nov. 30, 1901).

Thomas Rymer

(1641-1713)

1693. Par. vi. 133-4 (*blank verse*) (in *A Short View of Tragedy*, Ch vi, p. 76)

CENTURY XVIII

Jonathan Richardson

(1665-1745)

1719. Inf. xxxiii. 1-77 (*blank verse*) (in *A Discourse on the Dignity, Certainty, Pleasure, and Advantage, of the Science of a Connoisseur*, pp. 29-32)

Pierre Desmaizeaux

(c. 1673-1745)

1735. In *heroic couplets*. (In his translation of *The Dictionary Historical and Critical of Mr. Peter Bayle*)
- Purg. xx. 43-5 (in the article *Capet, Hugh*)
- Inf. xv. 73-8 (in the article *Dante*)
- Purg. xxiii. 91-102 (*ibid.*)
- Purg. xvi. 127-9 (*ibid.*)
- Par. v. 73-8 (*ibid.*)
- Inf. xix. 106-11 (*ibid.*)
- Par. x. 133-8 (*ibid.*)
- Inf. xv. 79-87 (*ibid.*)
- Par. xvii. 70-5 (*ibid.*)
- Dante's epitaph¹ (*ibid.*)

Thomas Gray

(1716-1771)

- c. 1737. Inf. xxxiii. 1-77 (*blank verse*)² (in *Works*, ed. Gosse, 1884, Vol. i, pp. 157-60)

Francis Peck

(1692-1743)

1740. (In *New Memoirs of the Life and Poetical Works of Mr. John Milton*)
- Par. ix. 132; xxix. 104-7 (*prose*) (p. 170)

¹ The six lines beginning "Jura monarchiae," etc., which Bayle and Desmaizeaux, in common with most writers of that and a later day, supposed to have been written by Dante himself.

² First published in 1884.

Anonymous

1746. Inf. xxiv. 1-18 (in *four stanzas*,¹ "made into a Song in imitation of the Earl of Surry's Stile") (in *Dodsley's Museum*, Vol. i, p. 57)

Joseph Warton

(1722-1800)

1756. Inf. xxxiii. 43-75 (*prose*) (in *Essay on the Genius and Writings of Pope*, Vol. i)

William Huggins

(1696-1761)

1760. Purg. xi. 1-21 (*heroic couplets*)² (in *British Magazine*, Vol. i, p. 266)

Charles Burney *

(1726-1814)

1761. Inferno (*prose*) (unpublished)³

1771. Purg. ii. 113-14 (*heroic couplet*)⁴

* See also under 1782.

Earl of Carlisle

(1748-1825)

1773. Inf. xxxiii. 1-75 (*heroic couplets*) (in *Poems*, 1773, pp. 13-17)

Thomas Warton

(1728-1790)

1781. (In Vol. iii of his *History of English Poetry* — in *prose*)

Inf. iii. 1-9 (ed. 1824, Vol. iv, p. 63)

Inf. xvii. 84, 99 (ed. 1824, Vol. iv, p. 68)

Inf. xxxiii. 13-75 (ed. 1824, Vol. iv, pp. 72-4)

¹ A very free rendering, the fourth stanza especially being greatly expanded and altered from the original.

² Printed anonymously, but assigned to Huggins by the writer of his biography in the *Dictionary of National Biography*.

³ Madame d'Arblay, in her *Memoirs of Dr. Burney*, records that her father, to distract his grief after the death of his first wife in 1761, made "a sedulous, yet energetic, though prose translation of the *Inferno*" (Vol. i, p. 151), which was still in existence "amongst his posthumous relics" at the date of her writing (1832).

⁴ These two lines in the original were placed as a motto on the title-page of Dr. Burney's *Present State of Music in France and Italy*. Madame d'Arblay gives her father's translation of the lines (which he made at the time, but did not print) in her *Memoirs of Dr. Burney* (Vol. i, p. 226).

William Hayley

(1745-1820)

1782. (In the notes to his *Third Epistle on Epic Poetry*)
 Son. xxxii. (sonnet, with the same scheme of rhymes as the original)¹
 Inf. i-iii (*terza rima*)

Charles Burney *

Purg ii. 73-92, 106-117 (*heroic couplets*) (in Vol. ii of his *History of Music*)

* See also under 1761, 1771.

Charles Rogers

(1711-1784)

1782. Inferno ("The Inferno of Dante Translated") (*blank verse*) (issued anonymously)

Henry Boyd *

(d. 1832)

1785. Inferno ("A Translation of the Inferno of Dante Alighieri, in English Verse") (*six-lined stanzas*, rhyming *a a b c c b*)
 Purg. xxx. 115-41 (*same metre*) . . . (Vol. i, pp. 179-181)

* See also under 1802.

Henry Francis Cary *

(1772-1844)

1792. (In *Letter to Miss Seward* from Christ Church, Oxford)
 Purg. iii. 79-85 (*prose*)
 Purg. v. 37-9 (*prose*)

* See also under 1805, 1806, 1814, 1819, 1831, 1844.

Henry Constantine Jennings

(1731-1819)

1794. (In *Summary and Free Reflections, in which the Great Outline only, and Principal Features, of several Interesting Subjects, are impartially traced, and candidly examined*)²
 Inf. v. 1-138 (*blank verse*) (condensed by 35 lines)
 Inf. xxxii. 125-xxxiii. 89 (*blank verse*) (condensed by 26 lines)

¹ The sonnet addressed to Guido Cavalcanti, beginning, "Guido, vorrei." Hayley styles his rendering an "invitation."

² This work was published in 1798, but the translations appear to have been made in 1794.

Hester Lynch Piozzi

(1741-1821)

1794. Inf. iii. 9 (
- blank verse*
-) (in
- British Synonymy*
- , Vol. ii, p. 89)

CENTURY XIX

Thomas James Mathias

(c. 1754-1835)

1801. (In *The Pursuits of Literature. Eleventh Edition, with the Citations translated, in prose*)
- Purg. xii. 84 (p. 30)
- Inf. v. 130-3, 112-14 (pp. 57-8)
- Inf. vi. 8-11 : (p. 171)
- Inf. iv. 81 (p. 243)
- Inf. vi. 100-2 (p. 259)
- Inf. xxxii. 1-8 (p. 442)

Henry Boyd *

1802. Divina Commedia
- ¹
- ("The Divina Commedia of Dante Alighieri translated into English Verse") (
- six-lined stanzas, rhyming a a b c c b*
-)

* See also under 1785.

Richard Wharton

(c. 1760-c. 1820)

1804. (In *Fables: Consisting of Select Parts from Dante, Berni, Chaucer, and Ariosto. Imitated in English Heroic Verse*)
- Inf. iii. (*heroic couplets*) (pp. 1-8)
- Inf. xxxii. 124-xxxiii. 90 (*heroic couplets*) (pp. 10-16)

Joseph Cooper Walker

(c. 1762-1810)

1805. (In *An Historical and Critical Essay on the Revival of the Drama in Italy*)
- Par. xxx. 22-4 (*blank verse*) (p. 14)

Henry Francis Cary *

1805. Inf. i-xvii ("The Inferno of Dante Alighieri: Canto i-xvii. With a Translation in English Blank Verse")

* See also under 1792, 1814, 1819, 1831, 1844.

¹ First complete English translation of the *Divina Commedia* published.

Henry Francis Cary (*Continued*)

1805. Conv. i. 3, ll. 15-43 (in *Life of Dante*, prefixed to above, pp. xxii-iv)
1806. Inf. xviii-xxxiv (*blank verse*)

Capel Lofft

(1751-1824)

(In *Laura: or, An Anthology of Sonnets . . . Original and translated*. 5 vols.)¹

1806. Son. xxxiii ("Io maledico il di") (*rhymed sonnet*) (Vol. iii, Son. 435)
 Son. xxxiii ("Io maledico il di") (*another version*) (Vol. iii, Son. 436)
 Son. xxxv ("Io son sì vago") (*rhymed sonnet*) (Vol. iii, Son. 445)
 Son. xxxviii ("Molti volendo dir") (*rhymed sonnet*) (Vol. iii, Son. 491)
1807. Son. xxiv. V. N. § 41 ("Deh peregrini") (*rhymed sonnet*) (Vol. iv, Son. 573)

Nathaniel Howard

1807. Inferno ("The Inferno of Dante Alighieri. Translated into English Blank Verse")

Anonymous

1812. Inf. x. 49-51, 76-81 (*prose*) (in *Quarterly Review*, Vol. vii, pp. 370-1)

Joseph Hume

(1777-1855)

1812. Inferno ("Inferno. A Translation from Dante Alighieri, into English Blank Verse")

Robert Bland

(c. 1779-1825)

1813. Inf. iii. 64, 49-51 (*terza rima*) (in *Collections from the Greek Anthology*, ed. 1833, p. 258)
1814. (In *Quarterly Review*, Vol. xi, Art. i, in *terza rima*)
 Inf. i. 79-87 (p. 11)
 Inf. iii. 64, 49-51 (p. 12)
 Inf. xxx. 64-6 (p. 12)
 Inf. xxxvi. 25-31 (p. 13)
 Purg. viii. 1-6 (p. 13)

¹ Published in 1813-14. The dates assigned are those appended to the several translations.

Robert Morehead

(1777-1842)

1814. Inf. xxxii. 1-39, 125-39; xxxiii. 1-78 ("Story of Ugolino")
(*Spenserian stanzas*) (in *Poetical Epistles and Specimens of
Poetical Translation*,¹ pp. 226-33)

Ugo Foscolo *

(1778-1827)

1814. (In *The Letters of Ortis to Lorenzo*, in *blank verse*)
Par. xvii. 58-9 (p. 61)
Inf. vi. 4 (p. 161)

* See also under 1823.

Henry Francis Cary *

1814. Divina Commedia ("The Vision: or, Hell, Purgatory, and Para-
dise of Dante Alighieri") (*blank verse*)²
V. N. § 3, ll. 98-9 (in note to *Inj.* x)
V. E. i. 8, ll. 25-64 (in note to *Purg.* xxvi)
V. E. i. 10, ll. 11-34 (in note to *Purg.* xxvi)
V. E. ii. 6, ll. 81-2 (in note to *Par.* x)

* See also under 1792, 1805, 1806, 1819, 1831, 1844.

John Herman Merivale *

(1779-1844)

1814. Purg. viii. 1-6 (*ottava rima*) (in *Orlando in Roncesvalles*, Canto iv)
* See also under 1838, 1844.

William Hazlitt *

(1778-1830)

1814. (In *Essay on Posthumous Fame*, in *The Round Table*, May 22, 1814)
Inf. iv. 76-8? (*blank verse*)³
1815. (In *Essay on Sismondî's Literature of the South*, in *Edinburgh
Review*, June, 1815. Vol. xxv)
Inf. v. 138 (*prose*) (p. 47)
Inf. x. 22-4 (*blank verse*)³ (p. 48)
Inf. iv. 76-8? (*blank verse*)⁴ (p. 48)
Inf. xi. 8 (*prose*) (p. 48)

* See also under 1826.

¹ Published anonymously.² The first edition (in three diminutive volumes) of Cary's complete translation of the *Commedia*.³ A very free rendering.⁴ This identification is very doubtful, but it seems to be the passage Hazlitt had in mind.

George Frederick Nott

(1767-1841)

1815. (In *The Works of Henry Howard, Earl of Surrey, and of Sir Thomas Wyatt, the Elder*)
 Inf. xxxiii. 62-3 (*prose*) (Vol. i, p. 234)
 Purg. v. 106-8 (*prose*) (Vol. i, p. 273)

Percy Bysshe Shelley *

(1792-1822)

1816. Son. xxxii. ("Dante Alighieri to Guido Cavalcanti") (*rhymed sonnet*)
 Son. xi. (V. N. § 21), ll. 14-16 (*blank verse*)¹

* See also under 1820, 1821.

Thomas Love Peacock *

(1785-1866)

1816. Purg. viii. 1-6 (an imitation in a *terzetto of three quatrains*) (in *Headlong Hall*, Ch. xiii)

* See also under 1860.

Samuel Taylor Coleridge *

(1772-1834)

1817. Canz. vi (Conv. ii), ll. 53-5 (*rhyme*) (in *Biographia Literaria*, ed. 1870, p. 229)

* See also under 1819.

Anonymous

1818. (In *Edinburgh Review*, Vol. xxx. September, 1818)
 Canz. xii. 83 (*blank verse*) (p. 345)
 Inf. xxix. 13-15, 18-20, 25-6, 31-5 (*prose*) (pp. 354-6)
 Epist. ix ("Amico Fiorentino") (p. 350)
 Par. xvii. 58-60 (*prose*) (p. 351)

Henry Hallam

(1777-1859)

1818. V. E. i. 10, ll. 12-20 (in *View of the State of Europe during the Middle Ages*, ed. 1855, Vol. iii, p. 441)

¹ The dates of these two pieces are conjectural.

William Stewart Rose*

(1775-1843)

1819. (In *Letters from the North of Italy*)
 Par. xvii. 71-2 (*blank verse*) (Vol. i, p. 44)
 Purg. vi. 143-4 (*blank verse*) (Vol. i, p. 172)
 Purg. xxx. 25-7 (*terza rima*) (Vol. i, p. 266)
 Par. i. 58-60 (*terza rima*) (Vol. ii, p. 205)
 Par. i. 40 (*blank verse*) (Vol. ii, p. 215)

* See also under 1823, 1825.

Henry Francis Cary*

1819. Divina Commedia ("The Vision . . . of Dante Alighieri")
 (*blank verse*) (second edition, in 3 vols. 8vo)¹
 Sonnet to Busone da Gubbio²
 (*rhymed sonnet*) . . . (in *Life of Dante* prefixed to above, p. xix)
 V. E. i. 13, ll. 32-9 . . . (in *Life of Dante*, pp. xxviii-ix)
 V. N. Son. i (*rhymed sonnet*) . . . (in *Life of Dante*, p. xxxiii)
 V. N. Son. xxiv (*rhymed sonnet*) (in *Life of Dante*, p. xxxiv)
 Conv. i. 1, ll. 102-124 . . . (in *Life of Dante*, pp. xxxiv-v)
 Conv. i. 2, ll. 117-26 (in *Life of Dante*, p. xxxv)
 Conv. i. 7, ll. 84-91 (in *Life of Dante*, p. xxxv)
 Conv. ii. 16, ll. 99-103 (in *Life of Dante*, p. xxxvi)
 Canz. viii (Conv. iv), ll. 121-39 (*rhyme*) (in *Life of Dante*, p. xxxvii)
 Sonnet to Brunetto Latini³
 (*rhymed sonnet*) (in *Life of Dante*, p. xxxix)
 Sonnet on Melancholy⁴ (*rhymed sonnet*) (in *Life of Dante*, p. xxxix)
 S. P. ii. 25-6 (*blank verse*)⁵ (in note to *Inf.* i)
 Conv. i. 7, ll. 91-8 (in note to *Inf.* iv)
 Conv. iv. 6, ll. 51-70 (in note to *Inf.* iv)

* See also under 1792, 1805, 1806, 1831, 1844.

¹ Only translations now introduced for the first time are registered here.² "Tu, che stampi lo colle ombroso e fresco," attributed to Dante (*Canzoniere*, ed. Fraticelli, p. 282).³ "Messer Brunetto, questa pulzella," attributed to Dante (*Canz.*, ed. Frat., p. 272).⁴ "Un di si venne a me Malinconia," attributed to Dante (*Canz.*, ed. Frat., p. 274).⁵ The second (Ps. xxxi) of the *Sette Salmi Penitenziali*, attributed to Dante (*Canz.*, ed. Frat., p. 340).

Henry Francis Cary (*Continued*)

1819. Conv. iv. 20, ll. 14-15 (in note to *Inj.* v)
 Mon. iii. 10, ll. 39-42 (in note to *Inj.* xix)
 Mon. ii. 13, ll. 66-9. (in note to *Inj.* xix)
 Conv. iv. 28, ll. 13-31 (in note to *Inj.* xxvii)
 Conv. iv. 28, ll. 62-5 (in note to *Inj.* xxvii)
 V. E. ii. 2, ll. 95-6 (in note to *Inj.* xxviii)
 Conv. iv. 28, ll. 104-9 (in note to *Purg.* i)
 Mon. iii. 4, ll. 47-50 (in note to *Purg.* i)
 Conv. ii. 14, ll. 164-7 (in note to *Purg.* ii)
 Conv. i. 11, ll. 58-65 (in note to *Purg.* iii)
 V. E. i. 12, ll. 20-35 (in note to *Purg.* iii)
 Conv. ii. 11, ll. 59-68 (in note to *Purg.* xiv)
 Mon. iii. 4, ll. 10-21 (in note to *Purg.* xvi)
 Conv. iv. 14, ll. 114-23 (in note to *Purg.* xvi)
 Mon. ii. 5, ll. 90-9 (in note to *Purg.* xx)
 V. E. i. 13, ll. 1-13 (in note to *Purg.* xxiv)
 V. E. ii. 2, ll. 47-57, 62-83, 95-6 (in note to *Purg.* xxvi)
 V. N. § 41, ll. 41-51 (in note to *Purg.* xxxiii)
 Mon. ii. 2, ll. 11-32 (in note to *Par.* i)
 Conv. ii. 14, ll. 72-6 (in note to *Par.* ii)
 Mon. i. 12, ll. 21-44 (in note to *Par.* v)
 Mon. ii. 6, ll. 56-8 (in note to *Par.* v)
 Mon. ii. 11, ll. 67-71, 77-80 (in note to *Par.* vi)
 Conv. iv. 5, ll. 16-32 (in note to *Par.* vi)
 Conv. ii. 7, ll. 78-82 (in note to *Par.* viii)
 Mon. iii. 3, ll. 53-62, 108-10 (in note to *Par.* ix)
 Conv. ii. 15, ll. 46-77 (in note to *Par.* xiv)
 Conv. ii. 14, ll. 194-204 (in note to *Par.* xviii)
 Conv. iii. 12, ll. 52-6 (in note to *Par.* xx)
 Conv. ii. 15, ll. 8-10 (in note to *Par.* xxv)
 V. E. i. 6, ll. 49-52 (in note to *Par.* xxvi)
 V. E. i. 9, ll. 50-60 (in note to *Par.* xxvi)
 V. N. § 41, ll. 1-6 (in note to *Par.* xxxi)

Samuel Taylor Coleridge*

1819. (In MS. notes in his copy of the second edition of Cary's translation preserved in the British Museum)
 Par. i. 14-15 (*blank verse*) (in Vol. iii, p. 4)
 Par. i. 24-5 (*prose*) (in Vol. iii, p. 5)
 Par. i. 76-7 (*prose*) (in Vol. iii, p. 9)

* See also under 1817.

James Henry Leigh Hunt *

(1784-1859)

1819-21. (In *The Indicator*)Purg. ii. 10-29 (*terza rima*) (in No. xv. *Mists and Fogs*)Inf. xxvi. 91-142 (*prose*) (in No. xvii. *More News of Ulysses*)

* See also under 1825, 1844, 1846.

Lord Byron *

(1788-1824)

1819. Inf. xxviii. 117 (in *Don Juan*, Canto i. Stanza 82, ll. 1-2)1820. Inf. v. 97-142 ("Francesca of Rimini") (*terza rima*)¹ (in *Letter to John Murray*, from Ravenna)

* See also under 1821.

Percy Bysshe Shelley *1820. Canz. vi (Conv. ii) (*rhyme*)Purg. xxviii. 1-51 (*terza rima*)Inf. iii. 9 (*blank verse*) (in *Prometheus Unbound*, III. iv. 136)* See also under 1816, 1821 ; and under **Medwin** (below).**Lord Grenville**

(1759-1834)

c. 1820. Inf. i. 79-84 (*rhyme*) (printed in Clayden's *Rogers and his Contemporaries*, Vol. i, p. 364)**Thomas Medwin**

1788-1869

c. 1820. Inf. xxxiii. 22-75 (*terza rima*)² (in *Medwin's Life of Shelley*, Vol. ii, pp. 18 ff.)**Peter Bayley**

(c. 1778-1823)

1821. (In *Sketches from St. George's Fields. Second Series.* By Giorgione di Castel Chiuso)Inf. iii. 1-9 (*heroic couplets*) (p. 24)¹ Not published until 1830.² According to Medwin, Shelley introduced into this version "numerous corrections, which almost indeed make it his own."

Lord Byron *

1821. Purg. viii. 1-6 (in *Don Juan, Canto iii, Stanza 108*, ll. 1-6)
* See also under 1819, 1820.

Percy Bysshe Shelley *

1821. Inf. xxxiii. 29-30 (in *The Boat on the Serchio*, ll. 39-40)
Canz. vi (Conv. ii), ll. 53-61 (*rhyme*) (in *Advertisement to Epipsy-
chidion*)¹
* See also under 1816, 1820.

Lady Morgan

(c. 1783-1859)

1821. (In *Italy*)
Inf. iii. 38-9 (*heroic couplet*) (Vol. i, p. 289)
Par. viii. 142-4 (*prose*) (Vol. iii, p. 239)

Anonymous

1821. (In *New Monthly Magazine*)
Inf. xxxiii. 1-78 (*heroic couplets*) (Vol. ii, pp. 327-8)

Anonymous

1822. (In *New Monthly Magazine*)
Inf. v. 121-3, 139-42 (*blank verse*) (Vol. iv, p. 351)
Inf. xiii. 2-6, 33-7, 44-5, 58-78 (*blank verse*) (Vol. iv, pp. 45 ff.)
Inf. iii. 87 (*blank verse*) (Vol. v, p. 164)

John Taaffe

1822. (In his *Comment on the Divine Comedy of Dante Alighieri*)
Conv. i. 3, ll. 20-43 (pp. 5-6)
Epist. ix, § 4, ll. 41-6 (p. 6)
Inf. xix. 106-8 (*octosyllabic terza rima*) (p. 33)
Purg. xx. 88-90 (*octosyllabic terza rima*) (p. 74)
Par. xviii. 127-36 (*octosyllabic terza rima*) (p. 76)
Par. xxi. 127-35 (*octosyllabic terza rima*) (p. 77)
V. N. § 2, ll. 16-18, 50-2 (p. 95)
V. N. § 3, ll. 1-59 (pp. 95-7)
Canz. iv (V. N. § 32), ll. 16-28 (*rhymed quatrains*) (p. 110)
Son. xxi (V. N. § 38), ll. 1-4 (*rhymed quatrain*) (p. 111)
Conv. i. 1, ll. 111-23 (p. 116)
Conv. ii. 13, ll. 14-41 (pp. 117-18)

¹ The translation of the whole Canzone had been made in 1820.

John Taaffe (*Continued*)

1822.	Conv. ii. 15, ll. 165-78	(p. 123)
	Purg. x. 124-6 (<i>octosyllabic terza rima</i>)	(p. 124)
	Canz. xi. 1-3 (<i>rhyme</i>)	(p. 146)
	Canz. xi. 61-3, 76-9 (<i>prose</i>)	(p. 147)
	Conv. i. 7, ll. 95-7	(p. 199)
	Par. xix. 79-81 (<i>octosyllabic terza rima</i>)	(p. 240)
	Inf. v. 40-2 (<i>octosyllabic terza rima</i>)	(p. 280)
	Inf. v. 46-9 (<i>octosyllabic terza rima</i>)	(p. 281)
	Inf. v. 98-9 (<i>octosyllabic terza rima</i>)	(p. 320)
	Conv. ii. 13, ll. 5-29	(p. 327)
	Inf. vi. 68-9 (<i>prose</i>)	(p. 370)
	Inf. vii. 1 (<i>heroic couplet</i>)	(p. 399)
	V. E. i. 6, ll. 49-61	(pp. 409-10)
	Inf. xxxiv. 1 (<i>blank verse</i>)	(p. 414)
	Inf. vii. 16-18 (<i>octosyllabic terza rima</i>)	(p. 416)
	Inf. vii. 19-21 (<i>prose</i>)	(p. 422)
	Inf. vii. 22-4 (<i>octosyllabic terza rima</i>)	(p. 425)
	Inf. vii. 27-35 (<i>octosyllabic terza rima</i>)	(p. 430)
	Conv. ii. 3, ll. 8 ff.-5, l. 64	(pp. 438-43)
	Inf. vii. 73-7, 85-93 (<i>octosyllabic terza rima</i>)	(pp. 445-6)
	Inf. i. 86-7 (<i>octosyllabic terza rima</i>)	(p. 457)

Ugo Foscolo*

1823.	(In his <i>Essays on Petrarch</i>)	
	Par. x. 28 (<i>prose</i>)	(p. 84)
	Conv. i. 7, ll. 92-5	(pp. 170-1)
	Purg. xi. 135-41 (<i>prose</i>)	(p. 198)
	Epist. ix ("Amico Fiorentino")	(pp. 203-4)
	Mon. i. 12, ll. 1-2	(p. 207)
	Son. xi (V. N. § 21) (<i>prose</i>)	(p. 265)

* See also under 1814.

William Stewart Rose*

1823.	Inf. xv. 121-4 (<i>terza rima</i>) (in <i>The Orlando Furioso translated into English Verse</i> , Vol. i, p. 32)	
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* See also under 1819, 1825.

Thomas Roscoe

(1791-1871)

1823. (In his translation of Sismondi's *Historical View of the Literature of the South of Europe*)
 Inf. xxxiii. 1-75 (*terza rima*) . . . (ed. 1850, Vol. i, pp. 265-9)

Thomas Babington Macaulay*

(1800-1859)

1824. Inf. xxx. 136-8 (*prose*) (in *Criticisms on the Principal Italian Writers. No. i. Dante*¹—contributed to *Knights Quarterly Magazine*)

* See also under 1825, 1840.

Lorenzo da Ponte

(1749-c. 1835)

1825. (In *Critique on Certain Passages in Dante*,² in *New York Review and Athenæum Magazine*, in *blank verse*)

Inf. i. 31, 36

Inf. iii. 72-5, 109-14, 117, 125-6

Inf. v. 76-8.

James Henry Leigh Hunt*

1825. (In *Criticism on Female Beauty*,³ in *New Monthly Magazine*, July-August)

Canz. ("Io miro i crespi e gli biondi capegli"),⁴ ll. 20-1, 69-70
(blank verse)

* See also under 1819, 1844, 1846.

William Stewart Rose*

1825. (In *The Orlando Furioso translated into English Verse*, Vol. iii)

Inf. xix. 115-17 (*terza rima*) (p. 239)

Inf. xxv. 79-81 (*terza rima*) (p. 311)

* See also under 1819, 1823.

George Procter⁵

1825. (In *The History of Italy, from the Fall of the Western Empire*)
 Par. xvii. 58-60 (*prose*) (Vol. i, p. 283)

¹ In *Miscellaneous Writings*, ed. 1875, p. 28.

² Reprinted by T. W. Koch, in *Dante in America* (in *Fifteenth Annual Report of the Dante Society*, Cambridge, Mass.).

³ Reprinted in *Men, Women, and Books*.

⁴ Attributed to Dante (*Canz.*, ed. Frat., pp. 236-9).

⁵ Procter wrote under the pseudonym of George Perceval.

Thomas Babington Macaulay *

1825. (In *Essay on Milton*,¹ in *Edinburgh Review*)
 Inf. xxxi. 58-64 (*prose*)
 Inf. xxix. 46-51 (*prose*)

* See also under 1824, 1840.

Anonymous

1826. *Inferno i (terza rima)* (in *An Attempt at an English Translation, in terza rima, of the first canto of Dante's Inferno*, etc. By a late scholar of Trinity College, Cambridge)²

John Browning

1826. (In *The History of Tuscany*, from the Italian of L. Pignotti)
 V. N. § 2, ll. 50-2 (Vol. ii, p. 200)
 Inf. xxiv. 50-1 (*prose*) (Vol. iv, p. 347)

William Hazlitt *

1826. Inf. iii. 9 (*blank verse*) (in *The Plain Speaker*, Vol. i, p. 465)
 Inf. x. 22-4 (*blank verse*)³ (in *Notes of a Journey through France and Italy*, p. 253)
 c. 1826. Inf. xxxiii. 73-4 (*blank verse*) (in *Essay on the Fine Arts*)

* See also under 1814, 1815.

Charles Strong

(1784-1864)

1827. Son. xxiv (V. N. § 41) (*rhymed sonnet*) (in *Specimens of Sonnets from the most celebrated Italian Poets; with Translations*)⁴

Anna Brownell Jameson

(1794-1860)

1829. (In *The Love of Dante for Beatrice Portinari*, in *The Romance of Biography: or, Memoirs of Women loved and celebrated by Poets*, Vol. i, pp. 105 ff.)
 Son. xi (V. N. § 21) (*prose*)

¹ *Critical and Historical Essays*, ed. 1866, Vol. i, pp. 9-10.

² A pamphlet (of which there is a copy in the British Museum) of sixteen pages, printed by Gilbert and Rivington, London, 1832. The Dante translation is dated Pisa, Dec. 29, 1826. Included with it are a translation from Claudian (dated Hemsted, April 5, 1825) and one from the *Medea* of Euripides (dated Cambridge, September, 1825).

³ A very free rendering.

⁴ Published anonymously.

Anna Brownell Jameson (*Continued*)

1829. Son. xiii (V. N. § 22) (*prose*)
 V. N. § 29, ll. 4-11
 Canz. iv. (V. N. § 32), ll. 15-28 (*prose*)
 V. N. § 43, ll. 1-11

Anonymous

1830. (In *Foreign Quarterly Review*)
 Conv. ii. 14, ll. 67-85 (Vol. v, p. 430)
 Epist. x, §§ 7-8 (Vol. v, p. 431)

George William Featherstonhaugh

1830. Inf. xxxiii (selections, in *blank verse*) (in *The Death of Ugolino: a Tragedy*)¹

Samuel Rogers

(1763-1855)

1830. (In his *Italy*, in *blank verse*)
 Par. xvii. 55, 58-60 (in *Florence*)
 Purg. viii. 1-6 (in *The Campaigna of Florence*)²

Henry Francis Cary*

1831. Divina Commedia ("The Vision . . . of Dante Alighieri") (*blank verse*) (third edition, in 3 vols. 12mo)

* See also under 1792, 1805, 1806, 1819, 1844.

Henry Stebbing

(1799-1883)

1831. (In *Life of Dante*, in *Lives of Italian Poets*)
 Son. i (V. N. § 3) (*rhymed sonnet*) (Vol. i, p. 10)
 Son. xx (V. N. § 37) (*rhymed sonnet*) (Vol. i, p. 21-2)
 Son. xxi (V. N. § 38) (*rhymed sonnet*) (Vol. i, pp. 24-5)

Edward Dort Griffin

(d. 1830)

1831. Inf. xxxiii. 1-75 (with other fragments from the *Inferno*) (*blank verse*) (in his *Remains*, ed. F. Griffin, pp. 326-37)³

¹ In the preface the author states that some years before he had translated the whole of the *Divina Commedia* into blank verse; fragments of his rendering of Canto XXXIII of the *Inferno* are embodied in the tragedy. See T. W. Koch, *A List of Danteana in American Libraries*, p. 31, in *Eighteenth Annual Report of the Dante Society*, Cambridge, Mass.

² Freely translated.³ See T. W. Koch, *Dante in America*, p. 79.

Arthur Henry Hallam

(1811-1833)

1831. Par. xxx. 40-2 (*terza rima*) (in *Oration on the Influence of Italian Works of Imagination on the same class of compositions in England*)¹
1832. Son. vi. (V. N. § 13) (*rhymed sonnet*)² (in *Remarks upon Professor Rossetti's Disquisizioni sullo Spirito Antipapale*)³

Charles Macfarlane

(d. 1858)

1832. Conv. i. 3, ll. 33-7, 21-8 (in *The Romance of History*, Vol. i, p. 71)

Anonymous: "S."

1833. Fragments (in review of Cary, in *New England Magazine*, December, 1833, Vol. v, pp. 474-80)⁴

Ichabod Charles Wright*

(1795-1871)

1833. Inferno⁵ ("The Inferno of Dante, Translated") (*bastard terza rima* — *aba cbc ded fej* etc.)
- Mon. iii. 1, ll. 19-29 (in *Introd.* p. xvi)
- Par. xxv. 40-5 (*prose*) (in note to *Inj.* ii)
- Conv. iv. 22, ll. 140-4 (in note to *Inj.* iii)

* See also under 1836, 1840, 1845, 1854.

Caroline Ward

1834. (In translation of Rossetti's *Disquisizioni sullo Spirito Antipapale*)
- V. N. § 25, ll. 102-11 (Vol. i, p. 56)
- Epist. x, §§ 7, 8 (Vol. i, p. 59)
- Conv. iv. 7, ll. 104-5, 120-2 (Vol. i, p. 60)
- Epist. x, § 28 (Vol. i, p. 65)
- Conv. iv. 4, ll. 114-19 (Vol. i, p. 87)

¹ Printed in *Remains*, ed. 1863, p. 145.² Hallam intended to translate the *Vita Nuova*; he rendered into verse most of the *Sonnets*, but does not appear to have made any progress with the prose translation. The *Sonnets* appeared to his father to be "rather too literal and consequently harsh" to be worth printing in his *Remains*.³ Printed in *Remains*, ed. 1863, p. 246.⁴ See T. W. Koch, *Catalogue of Cornell Dante Collection*, Vol. i, p. 50; ii, p. 412.⁵ A second edition, with portions of the translation recast, and additional notes, appeared in this same year.

Caroline Ward (Continued)

1834. V. E. ii. 6, ll. 36-9 (Vol. i, p. 121)
 Mon. iii. 4, ll. 47-59 (Vol. i, pp. 122-3)
 Epist. vii, § 7 (Vol. i, p. 132)
 Epist. x, § 8 (Vol. i, p. 136)
 Epist. x, §§ 32-3 (Vol. i, p. 141)
 V. N. § 42, ll. 12-17 (Vol. i, p. 141)
 Conv. ii. 11, ll. 64-5 (Vol. i, p. 141)
 Mon. iii. 16, ll. 42-52, 75-82, 87-91 (Vol. i, p. 162)
 Mon. iii. 12, ll. 49-58, 90-101 (Vol. i, p. 162)
 Conv. i. 5, ll. 92-5 (Vol. i, p. 163)
 V. N. § 2, ll. 6-8 (Vol. i, p. 165)
 Conv. iii. 3, ll. 1-5 (Vol. i, p. 165)
 Conv. iv. 4, ll. 50-74 (Vol. i, pp. 166-7)
 V. N. § 24, ll. 20-5, 35-9 (Vol. i, p. 168)
 Epist. vii, §§ 1, 8, 2 (Vol. i, p. 173)
 Epist. v, §§ 1, 2, 4 (Vol. i, pp. 173-4)
 Conv. i. 1, ll. 111-16 (Vol. i, p. 175)
 Epist. x, §§ 9-10 (Vol. i, p. 176)
 Conv. iv. 2, ll. 121-31; 3, ll. 1-23; 4, ll. 1-4 (Vol. i, p. 177)
 Conv. ii. 1, ll. 71-4, 120-4 (Vol. i, p. 178)
 Conv. i. 2, ll. 114-30; 3, ll. 9-14 (Vol. i, p. 178)
 Mon. i. 2, ll. 36-42 (Vol. i, p. 179)
 Epist. x, § 15 (Vol. i, p. 179)
 Inf. i. 127-9 (*prose*) (Vol. i, p. 181)
 Mon. i. 8, ll. 25-30 (Vol. i, pp. 182-3)
 Mon. ii. 1, ll. 25-35 (Vol. i, pp. 183-4)
 Mon. i. 8, ll. 6-9, 15-21, 25-30; 10, ll. 26-
 31; 11, ll. 1-13 (Vol. i, p. 186)
 Conv. iv. 4, ll. 111-19 (Vol. i, p. 193)
 Mon. ii. 3, ll. 28-32 (Vol. i, p. 193)
 Mon. ii. 3, ll. 58-124 (Vol. i, p. 194)
 Mon. ii. 6, ll. 1-14 (Vol. i, p. 196)
 Conv. ii. 7, ll. 19-20 (Vol. i, p. 201)
 V. N. § 9, ll. 13-17, 23-36, 60-3 (Vol. i, p. 202)
 V. N. § 9, ll. 39-42; § 10, ll. 1-16; § 12,
 ll. 1-12 (Vol. i, p. 203)
 Ball. i. (V. N. § 12), 18-24 (*prose*) (Vol. i, p. 204)
 V. N. § 12, ll. 125-45 (Vol. i, pp. 204-5)
 V. N. § 13, ll. 1-61 (Vol. i, p. 205)
 Conv. iv. 2, ll. 67-80, 88-90 (Vol. i, p. 206)

Caroline Ward (*Continued*)

1834. Conv. ii. 13, ll. 57-67 (Vol. i, p. 206)
 Conv. iii. 10, ll. 50-3, 64-8 (Vol. i, p. 207)
 Son. xlvi (*prose*) (Vol. i, p. 208)
 Conv. ii. 16, ll. 99-103; iv. 1, ll. 18-76 (Vol. i, p. 210)
 Canz. viii (Conv. iv), ll. 1-20 (*prose*) (Vol. i, pp. 210-11)
 Conv. iv. 1, ll. 78-9; 2, ll. 20-31 (Vol. i, p. 211)
 Epist. viii, § 1 (Vol. i, p. 212)
 V. N. § 29, ll. 1-18 (Vol. i, pp. 212-13)
 Conv. ii. 8, ll. 20-4 (Vol. i, pp. 213-14)
 Purg. vi. 97-8, 103-5, 109, 116-17 (*prose*) (Vol. i, p. 218)
 Conv. iii. 2, ll. 18-20 (Vol. i, p. 223)
 V. N. § 41, ll. 41-52, 2-6 (Vol. i, p. 228)
 Conv. ii. 1, ll. 42-51 (Vol. i, p. 232)
 Canz. xx. 1-4, 46-54 (*prose*) (Vol. i, pp. 232-3)
 V. N. § 13, ll. 57-61 (Vol. i, p. 238)
 V. N. § 2, ll. 19-22, 26-32, 50-2; § 3, ll. 60-2 (Vol. i, p. 241)
 Conv. ii. 6, ll. 8-12, 15-18 (Vol. i, p. 261)
 V. E. i. 2, ll. 9-33 (Vol. ii, p. 2)
 V. E. i. 7, ll. 1-11, 20-35 (Vol. ii, p. 2)
 V. E. i. 6, ll. 5-10 (Vol. ii, p. 3)
 V. E. i. 6, ll. 38-61; 7, ll. 61-6 (Vol. ii, p. 4)
 V. E. i. 4, ll. 24-34 (Vol. ii, pp. 4-5)
 Purg. xxvi. 109, 113-14, 124-6, 133-6 (*prose*) (Vol. ii, p. 8)
 Conv. i. 13, ll. 85-7; 12, ll. 27-35, 49-53 (Vol. ii, p. 9)
 Conv. i. 13, ll. 9-10, 37-8 (Vol. ii, pp. 9-10)
 Conv. iv. 7, ll. 56-80 (Vol. ii, p. 10)
 Conv. i. 13, ll. 85-9 (Vol. ii, p. 12)
 Conv. i. 5, ll. 23-44; 6, ll. 8-37, 40-61; 7,
 ll. 1 ff. (Vol. ii, pp. 13-14)
 Conv. i. 7, ll. 36-74, 91-5 (Vol. ii, p. 14)
 Conv. i. 5, ll. 66-9 (Vol. ii, p. 14)
 Inf. iv. 52-63 (*prose*) (Vol. ii, p. 15)
 Son. xi (V. N. § 33), ll. 1-2 (*prose*) (Vol. ii, p. 20)
 V. N. § 42, ll. 14-22, 37-9 (Vol. ii, p. 20)
 Canz. i (V. N. § 19), ll. 1-2, 12-15 (*prose*) (Vol. ii, p. 20)
 Purg. xxxii. 102 (*prose*) (Vol. ii, p. 20)
 V. N. § 43, ll. 1-17 (Vol. ii, pp. 20-1)
 Conv. iv. 8, ll. 86-96 (Vol. ii, p. 26)
 Conv. iv. 28, ll. 115-23 (Vol. ii, p. 36)
 Mon. iii. 12, ll. 67-70, 76-8 (Vol. ii, p. 41)

Caroline Ward (*Continued*)

1834. Conv. iv. 24, ll. 136-9 (Vol. ii, p. 43)
 Canz. x (V. E. ii. 2), ll. 48-50 (*prose*) (Vol. ii, p. 43)
 Epist. x, §§ 11, 15 (Vol. ii, p. 47)
 Mon. i. 11, ll. 1-11, 55-9; 12, ll. 38-41, 47-8 (Vol. ii, p. 47)
 Purg. xxx. 121-9, 142-4 (*prose*) (Vol. ii, p. 48)
 Purg. xxxiii. 34-5 (*prose*) (Vol. ii, p. 60)
 V. N. § 30, ll. 2-3 (Vol. ii, p. 84)
 Canz. vi (Conv. ii), ll. 53-9 (*prose*) (Vol. ii, p. 90)
 Conv. ii. 1, ll. 58-65 (Vol. ii, p. 107)
 Epist. x, § 7 (Vol. ii, p. 107)
 Mon. ii. 1, ll. 1-4 (Vol. ii, p. 107)
 Canz. vii (Conv. iii), l. 1 (*prose*) (Vol. ii, p. 108)
 Canz. vi (Conv. ii), l. 1 (*prose*) (Vol. ii, p. 109)
 V. N. § 14, ll. 99-111 (Vol. ii, p. 119)
 Conv. ii. 6, ll. 11-15, 33-43 (Vol. ii, p. 120)
 V. N. § 29, ll. 23-8 (Vol. ii, p. 160)
 Purg. xiv. 145-6 (*prose*) (Vol. ii, p. 161)
 V. E. i. 13, ll. 32-9 (Vol. ii, p. 224)
 V. E. i. 9, ll. 20-2 (Vol. ii, p. 225)
 Inf. vi. 60-71 (*prose*) (Vol. ii, p. 230)

Charles Lyell*

(1767-1849)

1835. Canzoniere ("The Canzoniere of Dante Alighieri, including the
 Poems of the Vita Nuova and Convito") (*unrhymed*, in metres
 of original)
 Poems of Vita Nuova (pp. 1-87)
 Canzoni of Convito (pp. 89-119)
 Canzoniere (pp. 142-445)
 Ball. x ("Voi che sapete")¹ (pp. 142-5)
 Canz. ix ("Amor che muovi") (pp. 146-53)
 Canz. xix ("Poesia ch' Amor") (pp. 154-65)
 Canz. xiv ("Io sento sì") (pp. 166-75)
 Canz. x ("Doglia mi reca") (pp. 176-89)
 Canz. xx ("Tre donne intorno") (pp. 190-9)
 Canz. xiii ("Ei m' incresece") (pp. 200-7)

* See also under 1840, 1842, 1845.

¹ The numbering of the poems is that of the Oxford Dante; the absence of a number indicates that the poem in question is not included in that edition. Many of the poems translated by Lyell are not now accepted as authentic poems of Dante.

Charles Lyell (*Continued*)

1835. Canz. xvi ("La dispietata mente") (pp. 208-13)
 Canz. xii ("Così nel mio parlar") (pp. 214-21)
 Canz. ("Io miro i crespi") (pp. 222-9)
 Canz. xviii ("O patria degna") (pp. 230-7)
 Ball. iv ("Fresca rosa novella")¹ (pp. 238-41)
 Ball. ("Io non domando") (pp. 242-5)
 Canz. ("Giovane donna") (pp. 246-51)
 Canz. ("Io non pensava") (pp. 252-7)
 Canz. xv ("Io son venuto al punto") (pp. 258-65)
 Son. rinterzato ("Quando il consiglio") (pp. 266-9)
 Canz. xi ("Amor, dacchè convien") (pp. 270-7)
 Canz. ("La bella stella") (pp. 278-85)
 Canz. ("Dacchè ti piace") (pp. 286-93)
 Canz. ("Perchè nel tempo rio") (pp. 294-9)
 Canz. ("L'uom che conosce") (pp. 300-5)
 Canz. xxi ("Ahi faulx ris!") (pp. 306-9)
 Sest. i ("Al poco giorno")¹ (pp. 310-13)
 Sest. ii ("Amor, tu vedi ben")¹ (pp. 314-19)
 Canz. ("L'alta speranza") (pp. 320-5)
 Ball. iii ("Donne, io non so") (pp. 326-7)
 Ball. vii ("Madonna, quel Signor") (pp. 328-9)
 Ball. ii ("Deh nuvoletta") (pp. 330-1)
 Ball. viii ("Per una ghirlandetta")¹ (pp. 332-5)
 Son. liv ("Bicci novel") (pp. 336-7)
 Son. xxxv ("Io son sì vago") (pp. 338-9)
 Son. ("Ahi lasso! ch' io credea") (pp. 340-1)
 Son. xxxi ("E' non è legno") (pp. 342-3)
 Son. xxxiii ("Io maladico il dì") (pp. 344-5)
 Son. xxxviii ("Molti volendo dir") (pp. 346-7)
 Son. xxvii ("Dagli occhi della mia donna") (pp. 348-9)
 Son. ("Nelle man vostre") (pp. 350-1)
 Son. ("Non v' accorgete voi") (pp. 352-3)
 Son. ("Un dì si venne") (pp. 354-5)
 Son. xlix ("Se vedi gli occhi miei") (pp. 356-7)
 Son. ("Dagli occhi belli") (pp. 358-9)
 Son. ("Volgete gli occhi") (pp. 360-1)
 Ball. ix ("Poichè saziar non posso")¹ (pp. 362-3)
 Son. lii ("Chi udisse tossir") (pp. 364-5)
 Son. ("O madre di virtute") (pp. 366-7)

¹ Called a *canzone* by Lyell.

Charles Lyell (*Continued*)

1836. Son. ("Questa donna ch'andar") (pp. 368-9)
 Son. ("Ben dico certo") (pp. 370-1)
 Son. xxvi ("Chi guarderà giammai") (pp. 372-3)
 Son. ("Alessandro lasciè") (pp. 374-5)
 Son. xxviii ("Da quella luce") (pp. 376-7)
 Son. xxix ("Di donne io vidi") (pp. 378-9)
 Ball. vi ("Io mi son pargoletta") (pp. 380-3)
 Son. ("Deh ragioniamo") (pp. 384-5)
 Son. xxx ("Due donne in cima") (pp. 386-7)
 Son. ("Lo fin piacer") (pp. 388-9)
 Son. ("Madonna, deh vedeste") (pp. 390-1)
 Son. ("Oimè, Comun") (pp. 392-3)
 Son. xlv ("Per quella via") (pp. 394-5)
 Son. ("Quando la notte abbraccia") (pp. 396-7)
 Son. ("Se nel mio ben") (pp. 398-9)
 Son. ("Sonetto, se Meuccio") (pp. 400-1)
 Son. ("Savete giudicar") (pp. 402-3)
 Son. ("Messer Brunetto") (pp. 404-5)
 Son. xxxii ("Guido, vorrei") (pp. 406-7)
 Son. ("Tu che stampi") (pp. 410-11)
 Son. xlvi ("Poich' i non trovo") (pp. 412-13)
 Son. xxxiv ("Io mio credea del tutto") (pp. 416-17)
 Son. ("Savere e cortesia") (pp. 420-1)
 Son. ("Qual che voi siate") (pp. 422-3)
 Son. ("Non conoscendo, amico") (pp. 424-5)
 Son. xliii ("Parole mie") (pp. 426-7)
 Son. xl ("O dolci rime") (pp. 428-9)
 Son. xli ("Onde venite voi così pensose") (pp. 430-1)
 Son. li ("Voi, donne, che pietoso") (pp. 432-3)
 Canz. xvii ("Morte, poich' io truovo") (pp. 434-41)
 Canz. ("Oimè lasso quelle trecce bionde") (pp. 442-5)

William Ewart Gladstone*

(1809-1898)

1836. (In *Translations by Lord Lyttelton and W. E. Gladstone*)¹
 Purg. xi. 1-21 ("The Lord's Prayer") (*terza rima*) (ed. 1861,
 p. 117; ed. 1863, p. 163)
 Par. iii. 70-87 ("Speech of Piccarda") (*terza rima*) (ed. 1861,
 p. 119; ed. 1863, p. 165)

* See also under 1837.

¹ Published in 1861; second edition, 1863.

James Montgomery

(1771-1854)

1835. (In *Life of Dante Alighieri*, in *The Cabinet Cyclopadia*, in blank verse)

- Par. xv. 95-6 (p. 2)
 Par. xxii. 107-23 (pp. 3-4)
 Inf. xx. 7-24 (pp. 4-5)
 Inf. xvi. 45 (p. 10)
 Inf. xxii. 1-15 (p. 15)
 Inf. xxi. 91-9 (p. 16)
 Par. xvii. 55-69 (p. 24)
 Purg. xi. 133-40 (p. 25)
 Epist. ix, §§ 3-4 (p. 31)
 Par. xxv. 1-11 (p. 32)
 Inf. xix. 13-21 (p. 33)
 Purg. i. 115-29 (p. 36)
 V. N. § 35, ll. 1-6 (p. 38)
 Purg. xii. 88-93 (p. 38)
 Purg. v. 130-6 (p. 39)
 Purg. vi. 58-75 (p. 45)
 Inf. x. 22-114 (pp. 46-8)
 Inf. xxxiii. 150 (p. 51)

1836. (In *Translations from Dante*, in *Poetical Works*, in blank verse)

- Inf. xxxii. 124-xxxiii. 75 ("Ugolino and Ruggieri")
 Inf. xxx. 49-148 ("Maestro Adamo")
 Par. viii. 13-15 ("Dante and Beatrice")
 Par. ii. 19-36 ("Dante and Beatrice")
 Par. v. 91-3 ("Dante and Beatrice")
 Par. ix. 64-72 ("Dante and Beatrice")
 Par. xxx. 46-120 ("The River of Life")
 Inf. iii. 1-30 ("The Portal of Hell")
 Inf. xxxi. 112-45 ("Anteus")
 Purg. xiv. 127-42 ("Cain")
 Inf. x. 22-114 ("Farinata")¹

Ichabod Charles Wright*

1836. Purgatorio ("The Purgatorio of Dante, Translated") (*bastard terza rima*)²Conv. i. 11, ll. 59-65 (in note to *Purg.* iii)

* See also under 1833, 1840, 1845, 1854.

¹ A revised version of the same passage printed in the *Life of Dante*; see above.² See under 1833.

Ichabod Charles Wright (*Continued*)

1836. Conv. iv. 14, ll. 114-21 (in note to *Purg.* xvi)
 Conv. iv. 2, ll. 88-90 (in note to *Purg.* xviii)
 Par. xviii. 22-3 (*verse*) (in note to *Purg.* xxi)

Walter Savage Landor

(1775-1864)

1836. (In *The Pentameron*, in *prose*)
 Inf. xxxiii. 79-81 (in *First Day*)
 Purg. xxiii. 99-102¹ (in *First Day*)
 Purg. xxiii. 103-8 (in *First Day*)
 Inf. v. 137, 142 (in *First Day*)
 Inf. iii. 4 (in *First Day*)
 Inf. xxxiii. 46-2 (in *Second Day*)
 Par. xxiv. 82-7 (in *Third Day*)
 Par. xxvii. 127-35, 139-41 (in *Third Day*)
 Par. xxxii. 140-1 (in *Third Day*)

Anonymous

1836. (In *The Inquisitor*, in the form of "Letters to Trelawney Tomkinson" in *stanzas of three blank lines*)
 Inf. i. 22-4 (p. 81)
 Inf. i. 79-84 (pp. 81-2)
 Inf. ii. 1-9 (p. 85)
 Inf. ii. 46-8 (p. 87)
 Inf. ii. 88-93 (p. 87)
 Inf. ii. 127-9 (p. 88)
 Inf. iii. 1-9 (p. 96)
 Inf. iii. 22-30 (p. 99)
 Inf. iii. 37-51 (pp. 99-100)
 Inf. iii. 61-69 (pp. 101-2)
 Inf. iii. 82-117 (pp. 104-5)
 Inf. iii. 130-6 (p. 106)
 Inf. v. 1-142 (pp. 166-71)
 Inf. vi. 10-12 (p. 237)
 Inf. vi. 19-21 (p. 237)
 Inf. vi. 28-33 (p. 238)
 Inf. vi. 49-51 (p. 239)
 Inf. vi. 85-7 (p. 240)

¹ Landor makes a curious slip in translating these lines; he renders *in pergamo* ("from the pulpit") as if it were *in pergamena*, "on parchment."

Anonymous (*Continued*)

1836. Inf. vi. 91-9 (pp. 240-1)
 Inf. vii. 10-15 (p. 259)
 Inf. vii. 16-30 (p. 260)
 Inf. vii. 31-9 (pp. 260-1)
 Inf. vii. 58-60 (p. 261)
 Inf. vii. 61-96 (pp. 262-4)
 Inf. vii. 97-9 (p. 265)

Edward N. Shannon

1836. Inf. i-x (*terza rima*) (in *The Comedy of Dante Alighieri, translated by Odoardo Volpi*¹)

William Ewart Gladstone*

1837. Inf. xxxiii. 1-78 ("Ugolino") (*terza rima*) (in *Translations by Lord Lyttelton and W. E. Gladstone; ed. 1861, pp. 109-15*)²

* See also under 1835.

Thomas Carlyle*

(1795-1881)

1837. (In *Mirabeau, in prose*)
 Inf. iii. 38-9, 46, 63 (ed. 1872, p. 207)

* See also under 1838, 1840.

John Herman Merivale*

1838. (In *Poems Original and Translated, in terza rima*)
 Inf. iii. 1-136 ("The Entrance of Hell") (Vol. ii, pp. 207-11)
 Inf. v. 25-141 ("Paul and Francesca") . (Vol. ii, pp. 212-16)
 Inf. vi. 34-100 ("Ciaccio, the Glutton") (Vol. ii, pp. 216-18)
 Inf. viii. 31-64 ("Philippo Argenti") . (Vol. ii, pp. 218-19)
 Inf. x. 1-136 ("Dante and Farinata") . . (Vol. ii, pp. 220-4)
 Inf. xiii. 1-108 ("Peter de Vineis") . . (Vol. ii, pp. 225-8)
 Inf. xiii. 109-151 ("Lano and Sant' Andrea") (Vol. ii, pp. 229-30)
 Purg. ii. 67-133 ("Dante and Casella") (Vol. ii, pp. 230-3)
 Purg. iii. 103-45 ("Manfred") (Vol. ii, pp. 233-4)
 Purg. vi. 59-151 ("Sordello") (Vol. ii, pp. 235-8)

* See also under 1814, 1844.

¹ Pseudonym adopted by Shannon; no more than the first ten cantos of the *Inferno* appeared in this version.

² Ed. 1863, pp. 155-61.

John Herman Merivale (*Continued*)

1838. Purg. viii. 1-18, 109-39 ("Conrad Malaspina") (Vol. ii, pp. 238-40)
 Purg. xi. 91-142 ("Provenzano Salvani") (Vol. ii, pp. 240-2)
 Par. xv. 97-148 ("The Praises of Ancient Florence") (Vol. ii, pp. 242-4)
 Par. xvii. 13-142 ("Dante and Cacciaguida") (Vol. ii, pp. 244-8)

Thomas Carlyle*

1838. (In *Lectures on the History of Literature*, in *prose*)
 Inf. iii. 46, 51, 63¹ (p. 86)
 Inf. xvii. 129 (p. 88)
 Inf. xv. 18-21 (pp. 88-9)
 Inf. xiv. 29-30 (p. 89)
 Inf. v. 28-9, 88-92, 100, 103, 107, 127-9, 133-6, 138 (p. 90)
 Inf. xxvi. 1-3 (p. 92)
 Inf. xv. 55-6 (p. 92)
 Purg. viii. 71, 73-4 (p. 94)
 Inf. xxx. 132 (p. 95)

* See also under 1837, 1840.

Henry Wadsworth Longfellow*

(1807-1882)

1839. (In *Voices of the Night*, in *blank verse*)
 Purg. ii. 13-51 ("The Celestial Pilot")
 Purg. xxviii. 1-33 ("The Terrestrial Paradise")
 Purg. xxx. 13-33, 85-99 ("Beatrice")
 Purg. xxxi. 13-21 ("Beatrice")

* See also under 1845, 1864, 1865, 1866, 1867.

Charles Lyell*

1840. *Canzoniere* (second edition)²

* See also under 1835, 1842, 1845.

John Edward Taylor

(1791-1844)

1840. Ball. ix ("Poichè saziar non posso") (*unrhymed verse*) (in *Michael Angelo considered as a Philosophic Poet*) (p. 150)

¹ In the edition of J. Reay Greene, 1892.

² A reissue of the edition of 1835, with new title-page.

Thomas Babington Macaulay*

1840. Purg. xx. 87-9 (*prose*) (in *Essay on Ranke's History of the Popes*,¹ in *Edinburgh Review*)

* See also under 1824, 1825.

Thomas Carlyle*

1840. (In *The Hero as Poet*, in *On Heroes, Hero-Worship, and the Heroic in History*, in *prose*)

Par. xvii. 59	(ed. 1873, p. 62)
Inf. xv. 55-6	(pp. 83-4)
Par. xxv. 3	(p. 84)
Inf. vii. 14	(p. 86)
Inf. xiv. 30	(p. 86)
Inf. iii. 63	(p. 88)
Inf. iii. 51	(p. 88)
Inf. iii. 46	(p. 88)
Purg. viii. 71, 73	(p. 89)
Purg. x. 130, 131	(p. 89)

* See also under 1837, 1838.

Ichabod Charles Wright*

1840. Paradiso ("The Paradiso of Dante, Translated") (*bastard terza rima*²)
- | | |
|------------------------------------|-------------------------------|
| Conv. iii. 8, ll. 34-7 | (in note to <i>Par.</i> iv) |
| Conv. iii. 14, ll. 31-7 | (in note to <i>Par.</i> v) |
| Conv. ii. 14, ll. 98-100 | (in note to <i>Par.</i> v) |
| Conv. iii. 7, ll. 80-6 | (in note to <i>Par.</i> xiii) |
| Conv. iv. 27, ll. 56-62 | (in note to <i>Par.</i> xiii) |

* See also under 1833, 1836, 1845, 1854.

Richard Henry Wilde

(1789-1847)

- c. 1840. Son. xxxii ("Guido, vorrei") (*rhymed sonnet*)³

¹ *Critical and Historical Essays*, ed. 1866, Vol. ii, p. 133.

² See under 1833.

³ In a projected work on *The Italian Lyric Poets*, which was never completed. The above sonnet is printed by T. W. Koch, in *Dante in America*, p. 25 (in *Fifteenth Annual Report of the Dante Society*, Cambridge, Mass.).

Thomas Moore

(1779-1852)

1841. Purg. xxvii. 94-108 ("The Dream of the Two Sisters")¹ (in *Poetical Works*, ed. 1841, Vol. ix, pp. 411-12)

Antonio Carlo Napoleone Gallenga *

(1810-1895)

1841. (In *Italy: General Views of its History and Literature*,² in *prose*)
 Par. xxv. 1-3 (Vol. i, p. 205)
 Purg. i. 13, 117 (Vol. i, p. 214)

* Gallenga wrote under the pseudonym of Louis Mariotti.

Charles Lyell *

1842. "Poems of the Vita Nuova and Convito" (*unrhymed verse*)³
 Conv. i. 1, ll. 116-40 (in *Introduction*, p. xxviii)
 Conv. ii. 1, ll. 24-5 (p. xxviii)
 Conv. ii. 1, ll. 25-34, 42-5, 52-65 (p. xxix)
 Epist. x, § 7 (p. xxx)
 Conv. ii. 14, ll. 5-10, 51-64, 110-22 (pp. xxxi-iii)
 Conv. ii. 16, ll. 1-9, 99-103 (p. xxxiii)
 Conv. iii. 12, ll. 94-7 (p. xxxv)
 Conv. iii. 15, ll. 183-95 (p. xxxv)
 Conv. iv. 30, ll. 24-68 (pp. xxxv-vii)
 Epist. x, § 15 (p. xlix)
 Mon. iii. 16, ll. 129-40 (pp. liii-iv)
 Mon. iii. 1, ll. 37-44 (p. lvii)

* See also under 1835, 1840, 1845.

Alfred Tennyson

(1809-1892)

1842. Inf. v. 121-3 (in *Locksley Hall*, ll. 75-6)⁴

¹ An adaptation.² Reprinted in 1846 under the title *Italy, Past and Present*; the references above are to this edition.³ Originally published in Lyell's translation of the *Canzoniere* (1835, 1840); but all the versions now printed have been recast.⁴ A free rendering.

Charles Hindley

1842. Inf. i-iv. 57 (*prose*) (in *A Plain and Direct Translation of the Inferno*)¹

John Dayman *

1843. *Inferno* (*terza rima*)²

* See also under 1865.

William Dowe

1843. Inf. xxxiii. 37-75 ("The Death of Ugolino") (in six *eight-lined stanzas*, rhyming *abababcc*) (in *Dublin University Magazine*, Vol. xxi, pp. 657-8)

Thomas William Parsons *

(1819-1892)

- Inf. i-x (in *rhymed quatrains*)³

* See also under 1854, 1865, 1866, 1867, 1869, 1870, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1883, 1893.

Henry Francis Cary *

1844. *Divina Commedia* ("The Vision . . . of Dante Alighieri") (*blank verse*) (fourth edition,⁴ in one vol. 12mo)

* See also under 1792, 1805, 1806, 1814, 1819, 1831.

John Henry Merivale *

1844. (In *Poems Original and Translated*, in *terza rima*; same selection as in edition of 1838, but revised and corrected)

* See also under 1814, 1838.

James Henry Leigh Hunt *

1844. (In *Imagination and Fancy*, in *blank verse*)
 Inf. xxxi. 34-48, 58-60, 67-81 (ed. 1845, pp. 11 ff.)
 Inf. xiii. 4-6 (p. 97)

* See also under 1819-1821, 1825, 1846.

¹ Only the above fragment was published.

² First complete English translation of the *Inferno* in the *terza rima* of the original.

³ Parsons states that he had previously rendered "a good portion of the *Divina Commedia* into English triplets" but was dissatisfied with the result.

⁴ The last edition revised by Cary, who died in this year.

Lord John Russell

(1792-1878)

1844. Inf. v. 73-142 ("Francesca da Rimini") (*heroic couplets*) (in *Literary Souvenir*, 1844)

Francesco Frank

1844. Inf. v. (*prose*) (printed at Ferrara)
 1845. Par. xxxi (*prose*) (printed at Ferrara)¹

Charles Lyell *

1845. Canzoniere ("The Lyrical Poems of Dante Alighieri, including the Poems of the Vita Nuova and Convito") (*unrhymed*, in metres of the original)²
 V. N. § 1, ll. 1-7 . . . (in *Analysis of the Vita Nuova*, p. xviii)
 Poems of the Vita Nuova (pp. 1-22)
 Poems of the Convito (pp. 23-30)
 Canzoniere (pp. 31-119)
 Sest. iii ("Amor mi mena") (pp. 62-3)
 Sest. iv ("Gran nobiltà") (pp. 63-4)
 Son. xlvii ("Poichè sguardando") (p. 73)
 Son. xxxix ("Nulla mi parrà mai") (p. 74)
 Son. xlviii ("Se 'l bello aspetto") (p. 75)
 Canz. ("Poscia ch' i' ho perduta") (pp. 84-6)
 Canz. ("Io non posso celar") (pp. 86-8)
 Son. ("Giovinetta gentil") (p. 105)
 Son. xlii ("Ora che 'l mondo") (p. 105)
 Son. ("Se gli occhi miei") (p. 109)
 Son. xlv ("Per villania") (p. 114)
 Son. ("Se 'l Dio d' Amor") (p. 115)

* See also under 1835, 1840, 1842.

Ichabod Charles Wright *

1845. Divina Commedia ("Dante Translated") (*bastard terza rima*)
 (first collected edition, in 3 vols. 12mo)
 Epist. ix, §§ 3, 4 . . . (in *Memoir of Dante*, Vol. i, pp. xiii-xiv)
 Conv. iv. 24, ll. 123-6 (in note to *Inf.* i, Vol. i, p. 8)

* See also under 1833, 1836, 1840, 1854.

¹ See T. W. Koch, *Catalogue of Cornell Dante Collection*, Vol. i, pp. 45, 236.² The lyrics translated in this edition are the same as those in the editions of 1835 and 1840, but many of the versions have been revised, and twelve poems (noted above) have

Theodore Martin *

(1816-)

1845. Poems of the Vita Nuova (*rhymed verse*) (in *Dante and Beatrice*, in *Tait's Edinburgh Magazine*)

* See also under 1862, 1864, 1893.

Henry Wadsworth Longfellow *

1845. (In *The Poets and Poetry of Europe*)
 V. E. i. 10, ll. 72-85 (pp. 501-2)
 Purg. xxvi. 112-14 (*blank verse*) (p. 507)
 Par. xxv. 1-2 (*blank verse*) (p. 510)

* See also under 1839, 1864, 1865, 1866, 1867.

Francis Calley Gray

1845. Par. xxiii. 1-34 ("Beatrice") (*terza rima*) (in Longfellow's *Poets and Poetry of Europe*, p. 524)¹

Robert Browning *

(1812-1889)

1845. Purg. v. 52-7 (*blank verse*) (in *Letter to E. B. Barrett*, December, 1845)

* See also under 1862.

Thomas Wade

(1805-1875)

- 1845-6. Inferno (*terza rima*) (unpublished)²

Anonymous

1846. Inf. xxxiii. 1-78 (free rendering) (in *Southern Literary Messenger*,³ September, 1846)

been added. Two issues of this edition appeared in 1845; one in 12mo (to which the page references above are given) and another in roy. 8vo. This is the last edition which was published of Lyell's work.

¹ See T. W. Koch, *Dante in America*, p. 84.

² The MS. is in the possession of H. Buxton Forman, who printed Wade's version of *Inf.* xxxiv. 127-139, in *Literary Anecdotes of the Nineteenth Century*, Vol. i, p. 65.

³ See T. W. Koch, *A List of Danteiana in American Libraries*, p. 29, in *Eighteenth Annual Report of the Dante Society*, Cambridge, Mass.

James Henry Leigh Hunt *

1846. (In *Stories from the Italian Poets*)
- Conv. iv. 14, ll. 105-7 (Vol. i, p. 5)
- Son. vii (V. N. § 14), 1-4 (*prose*) (Vol. i, p. 10)
- Par. xvii. 58-60 (*prose*)¹ (Vol. i, p. 20)
- Conv. i. 3, ll. 15-43 (Vol. i, pp. 22-3)
- Epist. ix (Vol. i, pp. 24-6)
- Purg. vi. 66 (*prose*) (Vol. i, p. 72)
- Par. xxvii. 5 (*prose*) (Vol. i, p. 72)
- Inf. i. 79-90 (*prose*) (Vol. i, p. 85)
- Inf. ii. 127-9 (*terza rima*) (Vol. i, p. 86)
- Inf. iii. 1-9 (*prose*) (Vol. i, p. 87)
- Inf. iii. 12, 14-18 (*prose*) (Vol. i, p. 87)
- Inf. iii. 43-4, 47-51, 84-9, 94-6 (*prose*) (Vol. i, p. 89)
- Inf. iv. 13-21 (*prose*) (Vol. i, p. 90)
- Inf. iv. 80-1, 86-90, 94-6, 100-2 (*prose*) (Vol. i, p. 92)
- Inf. v. 50-63 (*prose*) (Vol. i, pp. 95-6)
- Inf. v. 82-7 (*terza rima*)² (Vol. i, p. 97)
- Inf. v. 100-7, 112-42 (*prose*) (Vol. i, pp. 97-100)
- Inf. vii. 1, 8-12 (*prose*) (Vol. i, pp. 101-2)
- Inf. vii. 121-4 (*prose*) (Vol. i, p. 103)
- Inf. viii. 18-21, 33, 35-9, 42-63 (*prose*) (Vol. i, pp. 103-5)
- Inf. ix. 45-8, 52, 55-7, 73-5, 91-9 (*prose*) (Vol. i, pp. 106-8)
- Inf. x. 49-51, 58-63, 67-9 (*prose*) (Vol. i, p. 109)
- Inf. xiii. 35, 37-9 (*prose*) (Vol. i, p. 112)
- Inf. xiv. 51-2, 62-6 (*prose*) (Vol. i, p. 114)
- Inf. xix. 52-4 (*prose*) (Vol. i, p. 117)
- Inf. xix. 115-17 (*prose*) (Vol. i, pp. 117-18)
- Inf. xx. 28-30 (*prose*) (Vol. i, p. 118)
- Inf. xxiv. 122-9, 130-51 (*prose*) (Vol. i, p. 123)
- Inf. xxv. 3-7, 10-15 (*prose*) (Vol. i, pp. 123-4)
- Inf. xxv. 46-8, 68-9, 94-141 (*prose*) (Vol. i, pp. 125-8)
- Inf. xxvi. 1-3, 47-8, 52-6 (*prose*) (Vol. i, pp. 128-9)
- Inf. xxvii. 119, 121-2 (*prose*) (Vol. i, pp. 129-30)
- Inf. xxviii. 106-9, 111-26, 130-6, 139-42
(*prose*) (Vol. i, pp. 131-3)
- Inf. xxix. 7-12, 22-4, 31-6 (*prose*) (Vol. i, pp. 331-4)

* See also under 1819-1821, 1825, 1844.

¹ Many of Leigh Hunt's prose renderings are somewhat free.² This translation is repeated on p. 394, but with a different rendering of l. 82.

James Henry Leigh Hunt (*Continued*)

1846. Inf. xxxi. 12-13, 16-19, 31-3, 70-81 (*prose*) . (Vol. i, pp. 136-7)
 Inf. xxxii. 1-15, 19-21, 79-81, 106-24
 (*prose*) (Vol. i, pp. 138-41)
 Inf. xxxiii. 1-89 (*prose*) (Vol. i, pp. 142-4)
 Inf. xxxiii. 94-9, 121-3, 129-32, 136-57
 (*prose*) (Vol. i, pp. 145-7)
 Inf. xxxiv. 1-2, 68-9 (*prose*) (Vol. i, pp. 147, 149)
 Purg. i. 19-21, 23-7, 31-48 (*prose*) (Vol. i, pp. 153-6)
 Purg. i. 13-27 (*terza rima*) (Vol. i, pp. 154-5)
 Purg. i. 115-17 (*terza rima*) (Vol. i, p. 157)
 Purg. ii. 10-54, 59-60, 76-86, 106-14 (*prose*) . (Vol. i, pp. 158-9)
 Canz. vii (Conv. iii), 1-2 (*verse*) (Vol. i, p. 160)
 Purg. iv. 109-14 (*prose*) (Vol. i, p. 163)
 Purg. v. 130-6 (*prose*) (Vol. i, pp. 164-5)
 Purg. v. 130-6 (*terza rima*) (Vol. i, p. 165)
 Purg. vi. 49, 58-60, 64-84 (*prose*) (Vol. i, pp. 166-7)
 Purg. viii. 1-6 (*prose*) (Vol. i, p. 170)
 Purg. viii. 1-6 (*terza rima*) (Vol. i, p. 170)
 Purg. viii. 37-9, 97-108 (*prose*) (Vol. i, pp. 171-2)
 Purg. ix. 94-105 (*prose*) (Vol. i, pp. 173-4)
 Purg. x. 77-93, 121-6, 130-4, 138-9 (*prose*) . (Vol. i, pp. 175-7)
 Purg. x. 124-6 (*terza rima*) (Vol. i, p. 177)
 Purg. xi. 79-114, 119-141 (*prose*) (Vol. i, pp. 178-80)
 Purg. xii. 70-2, 77, 79 (*prose*) (Vol. i, pp. 181-2)
 Purg. xiii. 50-1, 109, 117-38 (*prose*) (Vol. i, pp. 183-4)
 Purg. xiv. 25-8, 43-57, 88-93, 97-125
 (*prose*) (Vol. i, pp. 185-7)
 Purg. xv. 87-93, 104-13 (*prose*) (Vol. i, pp. 188-9)
 Purg. xix. 7-36 (*prose*) (Vol. i, pp. 191-2)
 Purg. xx. 19, 22-7, 43-5, 49-54, 65-75,
 79-81, 86-8, 91-123 (*prose*) (Vol. i, pp. 193-6)
 Purg. xxii. 141-6, 148-54 (*prose*) (Vol. i, p. 198)
 Purg. xxiii. 98-108, 115-19, 121-6 (*prose*) . (Vol. i, pp. 200-1)
 Purg. xxiv. 37, 40-1, 43-5, 49-57, 63 (*prose*) . (Vol. i, pp. 202-3)
 Purg. xxiv. 52-4 (*terza rima*) (Vol. i, p. 203)
 Purg. xxiv. 121-5 (*prose*) (Vol. i, p. 205)
 Purg. xxv. 127-35 (*prose*) (Vol. i, p. 206)
 Purg. xxvii. 35-6, 49-51, 53-4, 58, 61-2,
 101-5, 108 (*prose*) (Vol. i, pp. 208-9)
 Purg. xxviii. 22-5, 28-33, 35-72 (*prose*) . (Vol. i, pp. 211-12)

James Henry Leigh Hunt (*Continued*)

1846. Purg. xxx. 55-7, 70-5, 115-45 (*prose*) . . . (Vol. i, pp. 213-15)
 Purg. xxxi. 1-2, 5, 22-6, 34-6, 49-63,
 67-9 (*prose*) (Vol. i, pp. 215-17)
 Purg. xxxiii. 145 (*prose*) (Vol. i, p. 218)
 Par. vi. 133-5, 140-2 (*prose*) (Vol. i, pp. 224-5)
 Par. vii. 1-3 (*terza rima*) (Vol. i, p. 225)
 Par. xv. 28-30, 88-148 (*prose*) (Vol. i, pp. 232-6)
 Par. xvi. 46-78, 88-120, 136-48 (*prose*) . . . (Vol. i, pp. 236-9)
 Par. xvii. 46-51, 55-99, 106-142 (*prose*) . . (Vol. i, pp. 240-4)
 Par. xviii. 5-9, 19-21, 70-8, 91-8, 100-2
 (*prose*) (Vol. i, pp. 244-6)
 Par. xix. 34-8, 91-148 (*prose*) (Vol. i, pp. 247-9)
 Par. xx. 13-75 (*prose*) (Vol. i, pp. 250-2)
 Par. xxi. 34-9, 105-11, 113-42 (*prose*) . . . (Vol. i, pp. 254-6)
 Par. xxi. 139-42 (*terza rima*) (Vol. i, p. 256)
 Par. xxii. 124-54 (*prose*) (Vol. i, pp. 257-8)
 Par. xxiii. 1-9, 19-30, 34-60, 70-84, 97-111,
 118-23, 127-9 (*prose*) (Vol. i, pp. 259-63)
 Par. xxv. 1-12 (*prose*) (Vol. i, pp. 264-5)
 Par. xxvii. 13-15, 19-75 (*prose*) (Vol. i, pp. 267-9)
 Par. xxx. 40-2, 46-51, 58-146 (*prose*) . . . (Vol. i, pp. 270-3)
 Par. xxxi. 1-18, 31-40, 127-36 (*prose*) . . . (Vol. i, pp. 273-5)
 Par. xxxii. 4-33, 46-8 (*prose*) (Vol. i, pp. 275-6)
 Par. xxxiii. 55-7, 61-3, 106-8, 115-32,
 143-5 (*prose*) (Vol. i, pp. 277-9)
 Inf. v. 70-142 ("Story of Paulo and
 Francesca") (*terza rima*) (Vol. i, pp. 393-5)
 Inf. xxxii. 124-xxxiii. 90 ("Story of Ugo-
 lino") (*heroic couplets*) (Vol. i, pp. 404-7)
 Par. xv. 97-129 ("Picture of Florence in
 the time of Dante's ancestors") (*blank
 verse*) (Vol. i, pp. 410-11)

Joseph Garrow

1846. Vita Nuova ("The Early Life of Dante Alighieri")¹ (*lyrics, in
 rhymed verse*)
 Conv. ii. 13, ll. 5-9, 27-9, 70-2. (in *Preface*, p. xiii)
 Conv. ii. 9, ll. 133-6. (in *Preface*, p. xiv)
 Conv. ii. 6, ll. 140-3. (in note to § 2, p. 5)

¹ The first English translation of the *Vita Nuova*; printed at Florence by F. Le Monnier.

Henry Edward Napier

(1789-1853)

1846. (In his *Florentine History*, in blank verse)
- | | |
|-------------------------------|---------------------|
| Inf. xiii. 148-9 | (Vol. i, p. 37) |
| Par. xvi. 148-54 | (Vol. i, p. 121) |
| Inf. xxxi. 55-7 | (Vol. i, p. 131) |
| Par. xvi. 136-47 | (Vol. i, p. 193) |
| Inf. xxxii. 119-20 | (Vol. i, p. 228) |
| Inf. xvi. 34-8 | (Vol. i, p. 241) |
| Inf. xxxii. 79-81 | (Vol. i, p. 249) |
| Inf. x. 89-93 | (Vol. i, p. 259) |
| Purg. iii. 112-14 | (Vol. i, p. 268) |
| Inf. xxxii. 121-3 | (Vol. i, p. 272) |
| Inf. xxiii. 103-8 | (Vol. i, p. 273) |
| Inf. xii. 118-20 | (Vol. i, p. 284) |
| Inf. xix. 67-72 | (Vol. i, p. 290) |
| Par. xv. 103-5 | (Vol. i, p. 321) |
| Inf. xxvi. 1-3 | (Vol. i, p. 394) |
| Purg. vi. 127-51 | (Vol. i, p. 640) |
| Inf. xxxiii. 1-90 | (Vol. i, pp. 641-3) |
| Purg. xxiv. 79-90 | (Vol. i, p. 643) |
| Purg. xxiii. 91-102 | (Vol. ii, p. 633) |
| Purg. ii. 112-14 | (Vol. ii, p. 635) |
| Inf. x. 67-72 | (Vol. ii, p. 636) |
| Purg. xi. 97-9 | (Vol. ii, p. 637) |
| Par. xxii. 112-20 | (Vol. ii, p. 662) |
| Purg. xi. 100-6 | (Vol. ii, p. 664) |

Richard Monckton Milnes

(1809-1885)

1846. Canz. ii. (V. N. § 23), ll. 33-84 (*verse*) (in *Poems of Many Years*,¹
Boston, 1846, pp. 265-7)

Philip Pendleton Cooke

1847. Inf. xxxiii. 1-90 ("Story of Ugolino") (*rhymed nine-lined stanzas*)
(in *Froissart Ballads and Other Poems*,² pp. 210-16)

¹ See T. W. Koch, *Catalogue of the Cornell Dante Collection*, Vol. ii, p. 508.

² See T. W. Koch, *Catalogue of the Cornell Dante Collection*, Vol. i, pp. 49, 193.

Elizabeth Juliana Sabine

(1807-1879)

1848. (In *Cosmos: Sketch of a Physical Description of the Universe*.
From the German of Alexander von Humboldt)
Par. xxx. 64-8 (*prose*) (Vol. ii, p. 51)

Augustin Prichard

1848. (In ΚΟΣΜΟΣ: *A General Survey of the Physical Phenomena
of the Universe*. From the German of A. von Humboldt) (in
loosely rhymed quatrains)
Par. xxx. 65, 67-9 (*prose*) (Vol. ii, p. 50)
Purg. i. 25-8 (Vol. ii, p. 102)
Purg. i. 115-17; v. 109-11; Par. xxx. 61-9 (Vol. ii, p. 117)
Inf. iv. 130-2 (Vol. ii, p. 426)
Purg. i. 22-4 (Vol. ii, p. 329)

E. C. Otté

1848. (In *Cosmos: A Sketch of a Physical Description of the Universe*.
From the German of A. von Humboldt) (in *prose*)
Par. xxx. 61-9 (Vol. ii, pp. 418-19)
Par. xii. 29-30 (Vol. ii, p. 629)
Purg. i. 23-4 (Vol. ii, p. 667)
Purg. xxxi. 106 (Vol. ii, p. 668)

John Aitken Carlyle *

(1801-1879)

1849. Inferno ("Dante's Divine Comedy: The Inferno")¹ (*prose*)
Epist. x, § 10 (in *Introd.* p. xvi)
V. E. ii. 4, ll. 38-40 (in *Introd.* p. xvi)
Conv. ii. 4, ll. 9-17, 25 (in *Introd.* pp. xxxix-xl)
Conv. iv. 23, ll. 92-4 (in note to *Inf.* i, p. 2)
Conv. iv. 6, ll. 33-5, 41-7 (in note to *Inf.* i, p. 9)
Canz. ("La bella stella"), l. 1 (in note to *Inf.* ii, p. 18)
Conv. iv. 2, ll. 47-9 (in note to *Inf.* ii, p. 18)
Conv. iv. 22, ll. 135-7, 140-1 (in note to *Inf.* ii, p. 21)
Conv. iii. 5, ll. 54-6 (in note to *Inf.* iv, p. 45)

* See also under 1867.

¹ Carlyle intended to translate the whole of the *Commedia*, and actually finished "the greater part of the *Purgatorio*," as he states in the Preface to his second edition (1867); but no more was published.

John Aitken Carlyle (*Continued*)

1849. Conv. iv. 6, ll. 71-2 (in note to *Inj.* iv, p. 45)
 Conv. iv. 20, ll. 14-15 (in note to *Inj.* v, p. 54)
 Conv. ii. 5, ll. 33-5 (in note to *Inj.* vii, pp. 76-7)
 Conv. i. 3, ll. 21-5 (in note to *Inj.* xxiii, p. 278)
 Conv. iv. 28, ll. 15-31 (in note to *Inj.* xxvii, p. 326)
 Conv. iii. 5, ll. 71-5 (in note to *Inj.* xxxiv, p. 420)

Richard William Church

(1815-1890)

1850. (In *Dante, An Essay, in Christian Remembrancer*, January, 1850)¹
 V. N. § 43, ll. 1-17 (p. 54)²
 Conv. i. 3, ll. 20-43 (pp. 76-7)
 Conv. ii. 15, ll. 166-70, 179-84 (p. 82)
 Mon. i. 16, ll. 1-38 (pp. 92-3)
 Mon. ii. 1, ll. 7-48 (pp. 93-4)
 Mon. ii. 5, ll. 128-34 (p. 94)
 Mon. ii. 4, ll. 1-4, 28-30 (p. 95)
 Epist. x, ll. 133-58, 162-75 (pp. 98-9)
 Conv. ii. 1, ll. 42-65 (pp. 99-100)
 Conv. i. 11, ll. 144-51 (p. 116)
 Conv. i. 13, ll. 59-67 (pp. 116-17)

Patrick Bannerman

1850. *Divina Commedia* ("The Comedy of Dante Alighieri") (*heroic verse, irregularly rhymed*)

Anonymous: "J. P."

1850. *Inf.* v. 73-142 ("Francesca da Rimini") (*blank verse*) (in *Tait's Edinburgh Magazine*, May, 1850; Vol. xvii, p. 269)

Spencer Hall

- c. 1850? *Inf.* v. 97 ff. ("Francesca da Rimini") (*irregular verse*)³

Charles Bagot Cayley *

(1823-1883)

1851. *Inferno* ("Dante's Divine Comedy: The Vision of Hell") (*terza rima*)

* See also under 1853, 1854, 1855.

¹ First published in book form in 1854; reprinted 1878.² Page references are to the edition of 1878.³ See T. W. Koch, *A List of Danteiana in American Libraries*, pp. 9, 37.

Leonard Francis Simpson

1851. (In *The Literature of Italy*)
 V. E. i. 12, ll. 15-35 (p. 26)
 Inf. v. 97-107, 116-20 (*terza rima*) (p. 55)
 Inf. v. 121-42 (*terza rima*) (p. 56)
 V. N. § 1, ll. 1-7 (p. 80)
 V. N. § 23, ll. 1-127 (pp. 81-4)
 V. N. § 32, ll. 1-5 (p. 87)
 Conv. i. 1, ll. 101-10 (pp. 88-9)
 Conv. ii. 1, ll. 17-19, 20, 40, 42, 52 (pp. 89-90)
 Conv. ii. 1, ll. 23-30, 36-45, 52-7 (p. 90)

Mrs. F. J. Bunbury

1852. (In *Life and Times of Dante*. From the Italian of Count Cesare Balbo)
 Sundry passages from the *Vita Nuova*, *Convivio*, *De Monarchia*,
Epistles, and *Eclagues* (in *prose*)

E. O'Donnell

1852. Divina Commedia ("Translation of the Divina Commedia of Dante Alighieri") (*prose*)

Charles Bagot Cayley*

1853. Purgatorio "(Dante's Divine Comedy: The Purgatory)" (*terza rima*)
 V. N. § 43, ll. 1-6 (in *Appendix*, p. iii)
 Conv. ii. 1, ll. 14-34, 36-79, 119-26 (in *Appendix*, pp. iii-v)
 V. N. § 2, ll. 19-32 (in *Appendix*, p. xxviii)
 Conv. ii. 16, ll. 100-3 (in *Appendix*, p. xxxvi)

* See also under 1851, 1854, 1855.

William Gilmore Simms

1853. Inf. v. 73-142 ("Francesca da Rimini") (*terza rima*) (in *Poems, Descriptive, Dramatic, Legendary, and Contemplative*, Vol. ii, pp. 356-60)¹

¹ See T. W. Koch, *Dante in America*, p. 87.

Ichabod Charles Wright *

1854. Divina Commedia ("The Divine Comedy of Dante Alighieri. Translated into English Verse") (third edition, in one volume cr. 8vo, revised)
- Conv. i. 1, ll. 67-72 (in *Introduction*, p. ix)
- Conv. iii. 5, ll. 202-9 (in *Extracts from Dante's Prose Works*, p. x)
- Mon. i. 8, ll. 6-17 (*ibid.*)
- Mon. i. 3, ll. 21-9 (*ibid.*)
- Mon. iii. 16, ll. 43-63 (*ibid.*)
- Mon. i. 12, ll. 1-2, 5-7, 39-44 (*ibid.*)
- Mon. iii. 10, ll. 50-4 (*ibid.*)
- Mon. iii. 3, ll. 128-34 (*ibid.* p. xi)
- Mon. iii. 3, ll. 75-6, 92-3, 108-10 (*ibid.*)
- Mon. iii. 14, ll. 27-37 (*ibid.*)
- Mon. i. 4, ll. 16-18, 22-5 (*ibid.*)
- Conv. iv. 4, ll. 22-7, 30-43, 62-77, 79-81 (*ibid.*)
- Mon. iii. 5, ll. 146-7; 6, ll. 37-44; 8, ll. 55-61, 67-71; 11, ll. 15-16; 15, ll. 28-9, 34-6, 39-40, 59-62; 16, ll. 114-17 (*ibid.* p. xii)
- Mon. iii. 10, ll. 39-42, 127-31 (*ibid.*)
- Conv. ii. 16, ll. 79-83; iii. 12, ll. 11-13, 94-7; 13, ll. 110-15 (*ibid.*)
- Conv. iii. 1, ll. 16-20 (*ibid.*)
- Conv. iii. 7 ll. 157-60 (*ibid.*)
- Conv. ii. 8, ll. 34-41 (*ibid.*)
- Conv. ii. 9, ll. 115-20 (*ibid.*)
- Conv. ii. 9, ll. 56-62 (*ibid.* p. xiii)
- Conv. iii. 6, ll. 71-9 (*ibid.*)
- Conv. i. 4, ll. 17-24 (*ibid.*)
- Conv. i. 1, ll. 51-4 (*ibid.*)
- Conv. ii. 8, ll. 20-6 (*ibid.*)
- Conv. i. 8, ll. 13-17 (*ibid.*)
- Conv. iii. 15, ll. 181-4 (in notes to *Inf.* i)
- Conv. iv. 28, ll. 16-22 (in notes to *Inf.* xxvii)
- Conv. iv. 28, ll. 121-4 (in notes to *Purg.* i)
- Conv. iv. 5, ll. 140-2 (in notes to *Purg.* i)
- Canz. vi (Conv. iv), ll. 136-8 (in notes to *Purg.* xxiii)

* See also under 1833, 1836, 1840, 1845.

Ichabod Charles Wright (*Continued*)

1854. Conv. iii. 15, ll. 21-2, 34-6 . . . (in notes to *Purg.* xxvii)
 Conv. iv. 12, ll. 39-48 . . . (in notes to *Purg.* xxx)
 Conv. ii. 4, ll. 20-7 . . . (in introduction to *Paradiso*)
 Conv. ii. 7, ll. 89-92 . . . (*ibid.*)
 Conv. ii. 6, ll. 31-3, 38-46, 50-5 . . . (*ibid.*)
 Epist. x, § 23 . . . (in notes to *Par.* i)
 Conv. iv. 22, ll. 55-6, 60-1 . . . (in notes to *Par.* xi)
 Conv. iv. 13, ll. 122-3 . . . (in notes to *Par.* xi)
 Conv. iv. 29, ll. 10-13 . . . (in notes to *Par.* xvi)
 Conv. iv. 12, ll. 170-6 . . . (in notes to *Par.* xxviii)
 Conv. iv. 21, ll. 100-5, 113-17 . . . (in notes to *Par.* xxix)
 Conv. ii. 14, ll. 28-30 . . . (in notes to *Par.* xxxiii)

Thomas William Parsons*

1854. Par. xxi. 106-35 (*poetical paraphrase*) (in *Poems*, 1854, pp. 50-4)¹
 * See also under 1843, and note.

Charles Bagot Cayley*

1854. *Paradiso* ("Dante's Divine Comedy: The Paradise") (*terza rima*)
 * See also under 1851, 1853, 1855.

Thomas Brooksbank

1854. *Inferno* ("Dante's Divine Comedy, the First Part: Hell")² (*terza rima*)

Sir William Frederick Pollock

(1815-1888)

1854. *Divina Commedia* ("The Divine Comedy; or, The Inferno, Purgatory, and Paradise of Dante Alighieri") (*blank verse*)

Charles Bagot Cayley*

1855. (In *Notes on Dante's Divine Comedy*)
 Conv. iv. 5, ll. 1-69 . . . (in note to *Inf.* ii. 23)
 V. N. § 3, ll. 1-59 . . . (in note to *Inf.* ii. 61)
 Conv. ii. 15, ll. 47-55 . . . (in note to *Inf.* xvii. 106)
 Epist. x, § 10 . . . (in note to *Inf.* xxi. 2)
 V. E. i. 11, ll. 44-7 . . . (in note to *Inf.* xxii. 86)
 Conv. iv. 28, ll. 121-3 . . . (in note to *Purg.* i. 68)

* See also under 1851, 1853, 1854.

¹ See T. W. Koch, *Dante in America*, p. 88.

² No more was published.

Charles Bagot Cayley (*Continued*)

1855. Conv. iv. 24, ll. 43-59 (in note to *Purg.* xiii. 39)
 Conv. iv. 12, ll. 138-69 (in note to *Purg.* xvi. 85)
 Mon. i. 11, ll. 78-84, 87-90 (in note to *Purg.* xvi. 99)¹
 Mon. iii. 16, ll. 14-82 (in note to *Purg.* xvi. 106)
 Conv. iv. 5, ll. 107-10 (in note to *Purg.* xx. 25)
 Conv. ii. 3, ll. 36-46 (in note to *Purg.* xxviii. 103)
 V. N. § 2, ll. 1-23, 38-45; § 14,
 ll. 1-34; § 10, ll. 14-16; § 12,
 ll. 58-9 (in note to *Purg.* xxx. 39)
 Son. vii (V. N. § 14), l. 1 (in note to *Purg.* xxxi. 74)
 V. N. § 2, ll. 53-8 (in note to *Purg.* xxxiii. 25)
 Conv. ii. 3, ll. 16-27, 36-48; 4,
 ll. 1-27, 30-2, 35-9 (in note to *Par.* i. 76)
 Conv. iii. 3, ll. 6-40 (in note to *Par.* i. 105)
 Conv. i. 1, ll. 46-54 (in note to *Par.* ii. 11)
 Conv. ii. 14, ll. 72-6 (in note to *Par.* ii. 60)
 Conv. ii. 4, ll. 48-75 (in note to *Par.* v. 87)
 Mon. ii. 11, ll. 22-36 (in note to *Par.* vi. 39)
 Mon. ii. 4, ll. 42-9 (in note to *Par.* vi. 44)
 Conv. iv. 5, ll. 147-50, 118-21,
 130-3 (in note to *Par.* vi. 46)
 Mon. ii. 5, ll. 140-58 (in note to *Par.* vi. 46)
 Conv. iv. 5, ll. 164-71 (in note to *Par.* vi. 52)
 Mon. ii. 13, ll. 1-3, 6-8, 11-16,
 29-63 (in note to *Par.* vi. 86)
 Epist. x, § 1 (in note to *Par.* xvii. 85)
 Conv. ii. 14, ll. 198-204 (in note to *Par.* xviii. 68)
 Mon. ii. 13, ll. 66-9 (in note to *Par.* xx. 55)

Anonymous

1855. Son. xv (V. N. § 26) ("Tanto gentile") (*rhymed sonnet*) (in Cayley's
Notes on Dante's Divine Comedy, p. 12)²

Anonymous: "G. J. C."

1855. Inf. xxxii. 124-39; xxxiii. 1-83 ("The Tower of Famine") (*terza
 rima*) (in *Fraser's Magazine*, September, 1855, Vol. lii, pp.
 350-1)

¹ Wrongly quoted by Cayley as from the *Convito*.

² Described by Cayley as "by a friend."

John Ruskin *

(1819-1900)

1856. (In Vol. iii of *Modern Painters*, in *prose*)¹
- Purg. xxix. 122-3 (Chap. viii, § 7)
- Inf. xviii. 4; xiv. 82-3; xv. 11; viii. 69 . . . (Chap. xiv, § 29)
- Purg. x. 24 (Chap. xiv, § 31)
- Inf. i. 77-8 (Chap. xiv, § 32)
- Inf. i. 5-7 (Chap. xiv, § 33)
- Purg. xxvii. 131-2² (Chap. xiv, § 34)
- Purg. xxviii. 68-9, 41 (Chap. xiv, § 35)
- Purg. xxxii. 58 (Chap. xiv, § 46)
- Inf. iv. 118 (Chap. xiv, § 48)
- Purg. vii. 73-8; viii. 28 (Chap. xiv, § 49)
- Purg. i. 103-5 (Chap. xiv, § 53)
- Inf. vii. 108; xviii. 2; Purg. ix. 115 (Chap. xv, § 7)
- Inf. xi. 2; xii. 4-9, 28-9 (Chap. xv, § 13)
- Inf. xxxiii. 30 (Chap. xv, § 17)
- Purg. i. 117; Par. i. 61-2, 80-1 (Chap. xv, § 20)

* See also under 1860, 1870, 1871, 1872, 1874.

Whitley Stokes

(1830-)

1857. Son. xxxii ("Guido, vorrei") (*rhymed sonnet*) (in *Fraser's Magazine*, January, 1857, Vol. lv, pp. 26-7; in art. *Tuscan Proverbs*)³

J. C. Peabody

1857. Inf. i-x (*blank verse*, "a line for line literal translation")
- Inf. i (*terza rima*)⁴

Charles Timothy Brooks

1858. Canz. vii (Conv. iii) (*verse*) (in the *Crayon*, February, 1858, Vol. v, p. 39)⁵

¹ Sometimes in the form of paraphrase.² Ruskin makes a curious mistranslation here, rendering *arte* as "art," instead of "narrow" (ways) — "Fuor sei dell' erce vie, fuor sei dell' arte."³ This version was recast by Theodore Martin, and utilized by him in his translation of the *Vita Nuova* (1862).⁴ See T. W. Koch, *Dante in America*, pp. 89-90.⁵ See T. W. Koch, *Dante in America*, p. 90.

Charles Boner

(1815-1870)

1859. Son. xv (V. N. § 26) ("Tanto gentile") (*verse*) (in *Dante Alighieri's Lyrische Gedichte, übersetzt von C. Kraft*, p. 519)¹

James Russell Lowell *

(1819-1891)

1859. (In the article "Dante" in *New American Encyclopædia*)
 Par. xvii. 55-60 (*blank verse*)
 Epist. ix, §§ 3, 4
 V. E. ii. 6, ll. 35-9
 Epist. v, § 6
 Epist. x, §§ 7, 8, 10

* See also under 1876.

Richard Furman

1859. Inf. xxxiii. 1-90 ("Count Ugoline") (*rhymed verse*) (in *The Pleasures of Piety, and Other Poems*, pp. 178-84)²

Charles Eliot Norton *

(1827-)

1859. Vita Nuova ("The New Life")³ (selections) (in *Atlantic Monthly*, January, February, March, 1859, Vol. iii, pp. 62-9, 202-12, 330-9)

* See also under 1867, 1891, 1892, 1897, 1902.

John Wesley Thomas *

1859. Inferno ("The Trilogy; or Dante's Three Visions — Inferno, or the Vision of Hell") (*terza rima*)
 Conv. i. 3, ll. 15-43 (in *Life of Dante*, p. xxxi)
 Epist. ix, § 4 (in *Life of Dante*, p. xxxiii)
 Par. xxiv. 35-147 (*prose*) (in *Religious Opinions of Dante*, p. xlvi)
 Inf. ii. 28-31 (*prose*) (*ibid.*)
 Purg. vii. 7-8 (*prose*) (*ibid.*)

* See also under 1862, 1866.

¹ See T. W. Koch, *Catalogue of the Cornell Dante Collection*, Vol. i, p. 79.² See T. W. Koch, *A List of Danteiana in American Libraries*, p. 9.³ Reprinted, with additions, in book form in the same year.

John Wesley Thomas (*Continued*)

1859. Purg. xxii. 60 (*prose*) (*ibid.* p. xlvi)
 Purg. v. 107 (*prose*) (*ibid.*)
 Purg. iii. 118-35 (*ibid.*)
 Mon. iii. 10, ll. 50-3 (*ibid.*)
 Conv. ii. 9, ll. 115-20 (*ibid.*)
 Son. x (V. N. § 20), l. 1 ("Amore
 e' I cor gentil") (in notes to *Inj.* v. 100)
 Conv. iv. 20, ll. 13-14 (in note to *Inj.* vii. 103)
 Conv. iv. 16, ll. 65-71 (in note to *Inj.* xx. 118)
 Conv. iv. 28, ll. 14-24 (in note to *Inj.* xxvii. 81)
 Mon. iii. 10, ll. 1-6 (in note to *Inj.* xxvii. 95)

Bruce Whyte *

1859. Inferno ("A Free Translation, in Verse, of the Inferno of Dante")
 (*terza rima*)

* See *Appendix* under 1841.

Thomas Love Peacock *

1860. Par. xxxi. 70-2 (*terza rima*) (in *Gryll Grange*)

* See also under 1816.

John Ruskin *

1860. (In *Unto this Last*, in *Cornhill Magazine*, August-November,
 1860, in *prose*)
 Par. xviii. 91-3 (in *Essay* iii)
 Inf. vii. 13-14 (in *Essay* iv)

* See also under 1856, 1870, 1871, 1872, 1874.

Charles James Rowe

- c. 1860? Son. xv (V. N. § 26) (*verse*)¹

Matthew Arnold *

(1822-1888)

1861. Inf. xvi. 61-3 (*prose*) (in *On Translating Homer*, Lecture ii,
 p. 58)

* See also under 1862.

¹ See T. W. Koch, *Catalogue of the Cornell Dante Collection*, Vol. i, pp. 79, 81; Vol. ii, p. 411.

Dante Gabriel Rossetti *

(1828-1882)

1861. Vita Nuova ("The New Life") (*poems in rhymed verse*) (in *Early Italian Poets*, pp. 223-309)
- Son. ("Messer Brunetto") (p. 310)
- Son. xxix (p. 311)
- Son. xli (p. 312)
- Son. li (p. 313)
- Ball. ix (p. 314)
- Canz. xvii (pp. 315-17)
- Son. ("Un dì si venne") (p. 318)
- Son. xxxiv (p. 319)
- Son. xlvi (p. 321)
- Son. xxx (p. 323)
- Sest. i (pp. 324-6)
- Son. xxxiii (p. 327)
- Son. xxxii (p. 340)
- Son. xxxvii (p. 436)
- Son. lii ("Bicci novel") (p. 439)
- Son. liv ("Chi udisse tossir") (p. 440)

* See also under 1870, 1874, 1879, 1881.

William Michael Rossetti *

(1829-)

1861. Inf. x. 55-63, 67-72, 109-14 (*blank verse*)¹ (in D. G. Rossetti's *Early Italian Poets*, pp. 199-200)

* See also under 1865, 1878.

John Wesley Thomas *

1862. Purgatorio ("The Trilogy; or Dante's Three Visions—Purgatorio, or the Vision of Purgatory") (*terza rima*)
- Epist. x, §§ 11, 15 (in *Introduction*, p. xxiv)
- Conv. i. 1, ll. 66-79 (in *Introduction*, pp. xxiv-v)
- Epist. x, § 7 (in note to *Purg.* ii. 46)
- Conv. i. 11, ll. 58-65 (in note to *Purg.* iii. 84)
- Mon. i. 12, ll. 1-2 (in note to *Purg.* xvi. 78)
- V. E. ii. 4, ll. 29-33 (in note to *Purg.* xvi. 129)

* See also under 1859, 1866.

¹ This rendering was somewhat modified when the complete translation of the *Inferno* was published in 1865.

John Wesley Thomas (*Continued*)

1862. Conv. iii. 6, ll. 71-80 (in note to *Purg.* xviii. 33)
 Mon. ii. 5, ll. 97-9 (in note to *Purg.* xx. 25)
 Conv. iv. 21, ll. 105-10 (in note to *Purg.* xxix. 50)
 Conv. iv. 21, ll. 122-33 (in note to *Purg.* xxx. 120)
 Conv. iv. 12, ll. 39-48 (in note to *Purg.* xxx. 132)
 V. N. § 41, ll. 41-51 (in note to *Purg.* xxxiii. 78)

Theodore Martin *

1862. Vita Nuova (*poems in rhymed verse*)
 Inf. ii. 103-5 (*terza rima*) (in *Introduction*, p. ix)
 Purg. xxiv. 52-4 (*terza rima*) (in *Introduction*, p. ix)
 Canz. iii (V. N. § 32), ll. 55-6 (in *Introduction*, p. xxv)
 Son. xxxiii. 5-14¹ (in *Introduction*, pp. xxxv-vi)
 Purg. xxx. 115-38 (*terza rima*) (in *Introduction*, pp. xxxviii-ix)
 Purg. xxxi. 49-63 (*terza rima*) (in *Introduction*, p. xl)
 Canz. ("Io miro i crespi") (in *Introduction*, pp. xlvi-1)
 Conv. i. 7, ll. 91-5 (in *Introduction*, p. lvi)
 Son. xxxii (in *Notes*, pp. 88-9)
 Son. xlvi (in *Notes*, p. 90)
 Canz. xvi (in *Notes*, pp. 91-3)
 Son. xxvii (in *Notes*, p. 96)
 Son. xxxiii¹ (in *Notes*, pp. 96-7)
 Son. xxxv (in *Notes*, p. 97)
 Son. xlvi (in *Notes*, pp. 97-8)
 Canz. xiii (in *Notes*, pp. 98-102)
 Son. xxix (in *Notes*, pp. 102-3)
 Son. li (in *Notes*, pp. 104-5)
 Ball. ii (in *Notes*, pp. 105-6)
 Canz. xvii (in *Notes*, pp. 107-10)
 Conv. ii. 2, ll. 1-3 (in *Notes*, pp. 111-12)
 Conv. ii. 13, ll. 4-52 (in *Notes*, pp. 113-14)
 Son. xxxiv (in *Notes*, pp. 115-16)

* See also under 1845, 1864, 1893.

Mrs. C. H. Ramsay *

1862. Inferno ("Dante's Divina Commedia: Inferno") (*terza rima*)
 Purgatorio ("Dante's Divina Commedia: Purgatorio") (*terza rima*)
 V. N. §§ 18, 19, ll. 1-12 (in note to *Purg.* xxiv. 51)

* See also under 1863.

¹ These two renderings differ slightly.

William P. Wilkie

1862. Inferno ("Dante's Divina Commedia: the Inferno")¹ (*irregular blank verse*)

Matthew Arnold *

1862. (In *On Translating Homer: Last Words*, in *prose*)
 Purg. xxiii. 124-6, 127-9 (p. 34)
 Inf. xxxiii. 49-50 (p. 64)

* See also under 1861.

Robert Browning *

1862. Conv. ii. 9, ll. 132-6 (written in his wife's Testament)²

* See also under 1845.

Hugh Bent

1862. Inferno (*terza rima*)³

Mrs. C. H. Ramsay *

1863. Paradiso ("Dante's Divina Commedia: Paradiso") (*terza rima*)
 V. E. ii. 6, ll. 81-4 (in note to *Par.* x. 121-3)
 Epist. x, § 10 (in note to *Par.* xvii. 70-2)

* See also under 1862.

Henry Clark Barlow

(1806-1876)

1864. (In *Critical, Historical, and Philosophical Contributions to the Study of the Divina Commedia*)
 Conv. i. 1, ll. 111-18 (pp. 379-80)
 Par. xxiv. 70-8, 79-81, 106-8 (*prose*) (pp. 509-10)
 Epist. v, ll. 1-13 (p. 559)
 Epist. vii, ll. 31-2 (p. 564)

¹ No more was published.

² Quoted by Browning in a letter written in 1876 to a lady "who believed herself dying"; printed in *Contemporary Review*, Vol. lx, p. 881, in article on "The Religious Opinions of Robert Browning," by Mrs. Sutherland-Orr.

³ Printed, but not published. See note by J. Bouchier, in *Notes and Queries*, 5th Series, viii, 366. Nov. 10, 1877. Hugh Bent had previously (in 1859) published a verse translation "in octaves" of Tasso's "Jerusalem Delivered."

Theodore Martin *

1864. Vita Nuova and Lyrical Poems (second edition)
- ¹

* See also under 1845, 1862, 1893.

Henry Wadsworth Longfellow *

1864. Par. xxiii-xxv (
- blank verse*
-) (in
- Atlantic Monthly*
- , January, 1864,
-
- Vol. xiii, pp. 47-55)

1865. Inferno (
- blank verse*
-)
- ²

* See also under 1839, 1845, 1866, 1867.

Anonymous

1865. (In
- Cornhill Magazine*
- , August, 1865, pp. 243-56)
-
- Inf. xix. 115-17 (
- prose*
-) (p. 243)
-
- Par. xxvii. 22-5, 40-2, 45-57 (
- prose*
-) (p. 243)
-
- Son. xxxii ("Guido, vorrei") (
- prose lines*
-) (p. 245)
-
- V. N. § 11, ll. 1-9; § 12, ll. 3-8; § 43, ll. 1-11 (p. 246)
-
- Purg. xxx. 22-33, 121-3 (
- prose*
-) (p. 246)
-
- Purg. vi. 126 (
- blank verse*
-) (p. 246)
-
- Inf. x. 46-8 (
- prose*
-) (p. 247)
-
- Inf. xxxii. 97-9 (
- prose*
-) (p. 248)
-
- Par. xvii. 58-60 (
- blank verse*
-) (p. 249)
-
- Conv. i. 3, ll. 28-43 (p. 249)
-
- Conv. iv. 9, ll. 100-8 (p. 250)
-
- Epist. v, §§ 2, 5 (p. 250)
-
- Purg. i. 1-3, 5-6 (
- prose*
-) (p. 250)
-
- Epist. ix, §§ 1-4 (p. 251)
-
- Ecl. i. 42-4 (
- prose*
-) (p. 256)

Thomas William Parsons *

1865. Seventeen Cantos of the Inferno (
- rhymed quatrains*
-)
- ³

* See also under 1843, and note.

¹ First published in 1862.² Privately printed (ten copies, of which five were sent to Italy — in commemoration of the sixth centenary of Dante's birth). See T. W. Koch, *Dante in America*, p. 94. From an entry in Longfellow's *Journal* it appears that his translation of the *Divina Commedia* was completed on April 16, 1863; the *Purgatorio* and *Paradiso* were translated first, the *Inferno* last.³ Privately printed, in commemoration of "the six-hundredth birthday of Dante." See T. W. Koch, *Dante in America*, p. 94.

John Dayman *

1865. Divina Commedia ("The Divine Comedy of Dante Alighieri")
(*terza rima*)¹

* See also under 1843.

William Michael Rossetti *

1865. Inferno ("The Comedy of Dante Alighieri, Part i—the Hell")²
(*blank verse*)

* See also under 1861, 1878.

James Ford *

1865. Inferno ("The Inferno of Dante, Translated in the Metre of the
Original") (*terza rima*)

* See also under 1870.

Giacomo Pincherle *

1865. (In *Omaggio a Dante: Dante's Memorial*, Trieste, 1865, pp. 4-9)³
Son. i (V. N. § 3)
Son. xlvi
Son. xxx

* See also under 1881.

Vincenzo Botta

1865. (In *Dante as Philosopher, Patriot, and Poet*)⁴
Sundry passages from the *Vita Nuova*, *Convivio*, *De Monarchia*,
De Vulgari Eloquentia, *Epistles*, and *Eclogues* (in *prose*)

Henry Wadsworth Longfellow *

1866. Purgatorio (*blank verse*)⁵

* See also under 1839, 1864, 1865, 1867.

Thomas William Parsons *

1866. Inf. xxvi. 79-142 ("The Story of Ulysses") (*rhymed quatrains*)
(in the *Galaxy*, August, 1866, Vol. i, pp. 605-7)⁶

* See also under 1843, and note.

¹ The version of the *Inferno*, which was first published in 1843, is here issued in a revised form.

² No more was published.

³ See T. W. Koch, *Catalogue of the Cornell Dante Collection*, Vol. i, p. 80; Vol. ii, p. 379.

⁴ Reissued in 1887, with the title *Introduction to the Study of Dante*.

⁵ Privately printed (ten copies). See T. W. Koch, *Dante in America*, p. 96.

⁶ See T. W. Koch, *Dante in America*, p. 96.

John Wesley Thomas *

1866. Paradiso ("The Trilogy; or Dante's Three Visions—Paradiso, or the Vision of Paradise") (*terza rima*)
- Epist. x, §§ 21-3 (in note to *Par. i. 2*)
- Conv. iii. 3, ll. 5-13 (in note to *Par. i. 114*)
- Conv. ii. 4, ll. 21-7 (in note to *Par. i. 123*)
- Conv. i. 1, ll. 51-4 (in note to *Par. ii. 11*)
- Conv. ii. 14, ll. 72-6 (in note to *Par. ii. 60*)
- Conv. iii. 14, ll. 31-7 (in note to *Par. v. 12*)
- Mon. ii. 6, ll. 56-8 (in note to *Par. v. 33*)
- Conv. ii. 4, ll. 68-75 (in note to *Par. v. 87*)
- Conv. ii. 7, ll. 90-2 (in note to *Par. vii. 140*)
- Conv. ii. 4, ll. 78-83, 97-8 (in note to *Par. viii. 4*)
- Conv. iii. 3, ll. 21-30 (in note to *Par. viii. 141*)
- Conv. iii. 7, ll. 11-16 (in note to *Par. xiii. 72*)
- Conv. ii. 15, ll. 47-51, 55-6, 69-76 (in note to *Par. xiv. 98*)
- Conv. ii. 14, ll. 188-204 (in note to *Par. xviii. 68*)
- Conv. iii. 12, ll. 52-6 (in note to *Par. xx. 61*)
- Mon. ii. 13, ll. 66-9 (in note to *Par. xx. 56*)
- Conv. iv. 21, ll. 101-5 (in note to *Par. xxix. 65*)

* See also under 1859, 1862.

Mary Bayard Clark

1866. (*In Mosses from a Rolling Stone*)¹
- Son. x (V. N. § 20) ("What is Love?") (p. 158)
- Son. xxx ("Beauty and Virtue") (p. 158)
- Inf. v. 115-38 ("Francesca da Rimini") (p. 161)

Henry Wadsworth Longfellow *

1867. Paradiso (*blank verse*)²
- Divina Commedia ("The Divine Comedy of Dante Alighieri, Translated") (*blank verse*) (in three volumes cr. 8vo)³
- V. N. § 43, ll. 1-17 (in *Notes to Inferno*, Vol. i, p. 115)
- Epist. x, §§ 7, 8 (*ibid.* p. 116)
- Conv. iv. 24, ll. 123-7 (in note to *Inf. i. 2*)

* See also under 1839, 1845, 1864, 1865, 1866.

¹ See T. W. Koch, *A List of Danteiana in American Libraries*, pp. 9, 15, 28.

² Privately printed (ten copies). See T. W. Koch, *Dante in America*, p. 97.

³ Now first published. A limited edition, in three volumes, royal 8vo, was issued in the same year.

Henry Wadsworth Longfellow (*Continued*)

1867. Canz. ("La bella stella, che il
tempo misura") (in note to *Inf.* ii. 55)
- Conv. iv. 20, ll. 14-15 (in note to *Inf.* v. 89)
- Conv. ii. 16, ll. 6-8 (in note to *Inf.* v. 121)
- Conv. iv. 16, ll. 69-71 (in note to *Inf.* xx. 118)
- Conv. iv. 23, ll. 105-7 (in note to *Inf.* xxi. 112)
- Conv. iv. 28, ll. 15-19 (in note to *Inf.* xxvii. 81)
- Conv. iv. 28, ll. 121-3, 159-63 (in note to *Purg.* i. 31)
- Conv. iv. 28, ll. 98-103 (in note to *Purg.* i. 78)
- V. E. i. 15, ll. 9-14 (in note to *Purg.* vi. 74)
- Conv. iv. 23, ll. 47-64 (in note to *Purg.* xiii. 114)
- Conv. iv. 20, ll. 51-79 (in note to *Purg.* xv. 67)
- Conv. iv. 12, ll. 138-69 (in note to *Purg.* xvi. 92)
- Conv. iv. 17, ll. 85-9 (in note to *Purg.* xxvii. 93)
- Conv. ii. 4, ll. 1-30 (in note to *Par.* i. 1)
- Conv. ii. 14, ll. 51-64 (in note to *Par.* i. 1)
- Conv. iii. 2, ll. 47-50, 56-9 (in note to *Par.* i. 7)
- Conv. iii. 6, ll. 71-80 (in note to *Par.* i. 7)
- Conv. iii. 2, ll. 114-22 (in note to *Par.* i. 141)
- Conv. ii. 14, ll. 67-87 (in note to *Par.* ii. 1)
- Conv. i. 1, ll. 5-11, 51-3 (in note to *Par.* ii. 11)
- Conv. ii. 14, ll. 72-6 (in note to *Par.* ii. 59)
- Conv. iii. 15, ll. 9-12, 12-23 (in note to *Par.* iv. 139)
- Conv. ii. 14, ll. 90-109 (in note to *Par.* v. 1)
- Conv. i. 11, ll. 58-70 (in note to *Par.* v. 80)
- Conv. ii. 14, ll. 98-100 (in note to *Par.* v. 129)
- Conv. iii. 8, ll. 71-112 (in note to *Par.* vii. 17)
- Conv. iii. 7, ll. 46-64 (in note to *Par.* vii. 67)
- Conv. iii. 7, ll. 74-8, 83-6 (in note to *Par.* vii. 76)
- Conv. ii. 14, ll. 110-22 (in note to *Par.* viii. 1)
- Conv. ii. 4, ll. 78-82 (in note to *Par.* viii. 3)
- Conv. ii. 6, ll. 145-51 (in note to *Par.* viii. 3)
- Conv. ii. 5, ll. 4-8; 6, ll. 105-9 (in note to *Par.* viii. 37)
- Conv. iii. 14, ll. 31-48 (in note to *Par.* viii. 97)
- Conv. iii. 5, ll. 54-6 (in note to *Par.* viii. 120)
- Conv. iii. 3, ll. 21-30 (in note to *Par.* viii. 141)
- Conv. ii. 14, ll. 123-53 (in note to *Par.* x. 1)
- Conv. iv. 13, ll. 107-21 (in note to *Par.* xi. 67)
- Conv. ii. 14, ll. 154-93 (in note to *Par.* xiv. 86)
- Conv. ii. 15, ll. 45-77 (in note to *Par.* xiv. 99)

Henry Wadsworth Longfellow (*Continued*)

1867. Conv. iv. 23, ll. 149-52, 156-9 . . . (in note to *Par.* xv. 98)
 Conv. i. 10, ll. 89-92 . . . (in note to *Par.* xv. 100)
 V. N. § 26, ll. 14-19 . . . (in note to *Par.* xviii. 63)
 Conv. ii. 14, ll. 194-223 . . . (in note to *Par.* xviii. 67)
 Conv. ii. 14, ll. 224-53 . . . (in note to *Par.* xix. 1)
 Conv. ii. 15, ll. 4-108 . . . (in note to *Par.* xxii. 119)
 Conv. ii. 14, ll. 119-201 . . . (in note to *Par.* xxii. 145)
 Conv. ii. 4, ll. 21-7 . . . (in note to *Par.* xxiv. 132)
 V. E. i. 4, ll. 26-31 . . . (in note to *Par.* xxvi. 134)
 Conv. ii. 15, ll. 122-64 . . . (in note to *Par.* xxvii. 1)
 Conv. ii. 6, ll. 39-55 . . . (in note to *Par.* xxviii. 34)
 Conv. i. 1, ll. 8-10 . . . (in note to *Par.* xxviii. 110)
 Conv. ii. 4, ll. 35-43 . . . (in note to *Par.* xxx. 1)
 Conv. ii. 15, ll. 165-84 . . . (in note to *Par.* xxx. 38)
 Conv. ii. 7, ll. 54-8 . . . (in note to *Par.* xxxii. 107)

George Washington Greene

1867. Epist. vii (in Longfellow's translation of the *Divina Commedia*,
 ed. 1867, Vol. ii, p. 455)

Thomas William Parsons *

1867. Inferno (in *rhymed quatrains*)

* See also under 1843, and note.

John Aitken Carlyle *

1867. Inferno (*prose*) ("second edition, carefully revised")¹

* See also under 1849.

Charles Eliot Norton *

1867. Vita Nuova (*poems in rhymed verse*)²

* See also under 1859, 1891, 1892, 1897, 1902.

David Johnston *

1867. Inferno ("A Translation of Dante's Inferno") (*blank verse*)
 1868. Purgatorio ("A Translation of Dante's Purgatorio") (*blank verse*)

* See also under 1869.

¹ The first edition was published in 1849.

² Second edition.

George Henry Calvert

1868. (In *Putnam's Magazine*, February, 1868, N. S. Vol. i, pp. 155 ff.)¹
 (in octosyllabic blank verse)
 Inf. iii. 1-9
 Inf. v. 115-42
 Inf. xxxiii. 46-75
 Par. xxxiii. 1-8

Sir John Frederick William Herschel

(1792-1871)

1868. Inf. i (*terza rima*) (in *Cornhill Magazine*, July, 1868, Vol. xviii, pp. 38-42)

Thomas William Parsons*

1869. Son. xv (V. N. § 26) (*rhymed sonnet*) (in *Catholic World*, January, 1869, Vol. viii, p. 545)²

* See also under 1843, and note.

Edward Hayes Plumptre*

(1821-1891)

1869. (In *Quarterly Review*, April, 1869, Vol. cxxvi) (in *terza rima*)
 Inf. xv. 82-5 (p. 418)
 Inf. iv. 42 (p. 419)
 Purg. ii. 106-17 (p. 421)
 Inf. xxii. 1-7 (p. 422)
 V. N. § 23, ll. 17-19, 43-4, 67-8 (p. 422)
 Purg. xxx. 121-38 (p. 424)
 Par. xxv. 1-9 (p. 441)
 Inf. xxxiii. 149-50 (p. 446)

* See also under 1881, 1883, 1884, 1886, 1887.

David Johnston*

1869. Paradiso ("A Translation of Dante's Paradiso") (*blank verse*)

* See also under 1867, 1868.

¹ See T. W. Koch, *Catalogue of the Cornell Dante Collection*, Vol. i, p. 161.² See T. W. Koch, *Dante in America*, p. 101.

Thomas William Parsons *

1870. Son. xv (V. N. § 26) (*rhymed sonnet*)¹ (in *The Old House at Sudbury*, p. 86)
 Par. v. 73-80 (*verse*) (in *The Old House at Sudbury*, p. 100)
 1870. Purg. i (*rhymed quatrains*) (in *Catholic World*, November, 1870, Vol. xii, pp. 145-9)²

* See also under 1843, and note.

Dante Gabriel Rossetti *

1870. (Prefixed to *Dante at Verona*, in *Poems*, 1870)
 Par. xvii. 58-60 (*terza rima*)
 Purg. xxx. 73 (*verse*)

* See also under 1861, 1874, 1879, 1881.

James Ford *

1870. Divina Commedia ("The Divina Commedia of Dante, Translated into English Verse") (*terza rima*)³

* See also under 1865.

John Ruskin *

1870. Inf. v. 19-20 (in *Verona*, ch. iii, § 9, in *prose*)

* See also under 1856, 1860, 1871, 1872, 1874.

Maria Francesca Rossetti

(1827-1876)

1871. (In *A Shadow of Dante*)
 V. N. § 2, ll. 1-18, 38-59 (pp. 18-19)
 V. N. § 3, ll. 1-22 (p. 20)
 V. N. § 22, ll. 2-18; § 29, ll. 6-11 (p. 21)
 Conv. ii. 16, ll. 100-3; ii. 13, ll. 4-52 (pp. 22-3)
 V. N. § 43, ll. 2-17 (p. 25)
 Epist. ix, ll. 27-52 (p. 29)
 Mon. iii. 16, ll. 15-17, 37-91 (pp. 38-9)
 Conv. ii. 9, ll. 55-62 (p. 48)
 Conv. iv. 17, ll. 71-2, 50-2 (p. 52)
 Canz. vii. 63-7 (*blank verse*); Conv. iii. 15, ll. 115-131 (p. 55)
 Epist. x, ll. 167-75 (p. 112)

¹ Revised version. See T. W. Koch, *Dante in America*, p. 101.

² See T. W. Koch, *Dante in America*, p. 101.

³ The *Inferno* alone was published in 1865.

Maria Francesca Rossetti (*Continued*)

1871. Purg. vii. 122-3 (*prose*) (p. 137)
 Conv. ii. 14, ll. 99-100 (p. 203)
 Conv. iii. 15, ll. 9-20 (p. 207)

John Ruskin*

1871. Inf. vii. 54 (*prose*) (in *Fors Clavigera*, No. viii, August, 1871)
 1872. Inf. xxi. 7-9, 16-40, 42-58 (*prose*) (in *Fors Clavigera*, No. xviii,
 June, 1872)
 Inf. ix. 52 (*prose*) (in *Fors Clavigera*, No. xxiv, December, 1872)
 Purg. xxxii. 2 (*prose*) (in *Eagle's Nest*, Lecture ix, § 177)

* See also under 1856, 1860, 1870, 1874.

Thomas William Parsons*

1872. Purg. ii, iii, v (*rhymed quatrains*) (in *Catholic World*, January,
 1872, Vol. xiv, pp. 503-6; September, 1872, Vol. xv, pp. 730-3;
 December, 1872, Vol. xvi, pp. 319-22)¹

* See also under 1843, and note.

Anonymous

1872. Purg. xii-xiii (*terza rima*) (in *Monthly Packet*, January, April,
 1872, N. S. Vol. xiii, pp. 2-6, 313-17)

John Addington Symonds*

(1840-1893)

1872. (In *Introduction to the Study of Dante*, in *prose*²)
 Par. xvi. 44-5 (ed. 1890, p. 34)
 Par. xxv. 7-9 (p. 35)
 Purg. ii. 106-8 (p. 37)
 Purg. xxx. 34-48 (pp. 39-40)
 Conv. ii. 13, ll. 9-22, 30-52 (pp. 49-50)
 Par. xxx. 28-30 (p. 52)
 Par. xxvi. 13-15 (p. 52)
 Par. xvi. 145-7 (p. 54)
 Par. xvii. 61-9 (p. 68)
 Purg. vi. 97-9 (p. 74)
 Mon. i. 2, ll. 3-7 (p. 75)
 Purg. xxxiii. 58-60 (p. 77)

* See also under 1874.

¹ See T. W. Koch, *Dante in America*, p. 102.

² Except where otherwise indicated.

John Addington Symonds (*Continued*)

1872.	Mon. iii. 1, ll. 42-4	(p. 78)
	Mon. iii. 16, ll. 129-40	(p. 79)
	Epist. vi, <i>tit.</i> , §§ 2, 3	(p. 80)
	Epist. vii, <i>tit.</i> , § 7	(pp. 81-2)
	Epist. ix, §§ 3, 4	(pp. 84-5)
	Ecl. i. 42-4	(p. 87)
	Par. xxv. 1-9	(p. 88)
	Epist. x, § 8	(pp. 103-4)
	Epist. x, § 10	(pp. 106-7)
	Epist. x, § 15	(p. 110)
	Purg. vii. 53-4	(p. 117)
	Purg. ix. 94-105 (<i>blank verse</i>)	(p. 119)
	Purg. i. 71-5	(p. 121)
	Inf. xiv. 43-4	(p. 129)
	Inf. i. 79; ii. 58	(p. 130)
	Purg. vii. 16, 18	(p. 131)
	Inf. ii. 140; iv. 73; x. 4; xi. 91	(p. 131)
	Inf. vii. 3; viii. 7; xvi. 62; Purg. iii. 22; xii. 3; xiii. 75; xviii. 2; xxiii. 4; xxx. 50; Par. xv. 26	(p. 131)
	Par. i. 85; ii. 26-7; iii. 1, 23-4, 126; iv. 118; xviii. 8; xxv. 49; xxviii. 3; xxx. 75	(p. 132)
	Inf. iv. 31-42 (<i>blank verse</i>)	(pp. 134-5)
	Purg. vii. 28-36 (<i>blank verse</i>)	(p. 135)
	Purg. xiv. 37-8	(p. 143)
	Purg. vi. 127	(p. 143)
	Par. xxxi. 37-9	(p. 143)
	Par. xxvii. 22-7 (<i>blank verse</i>)	(p. 146)
	Par. xxvii. 28-36 (<i>blank verse</i>)	(p. 148)
	Inf. viii. 37-42, 52-4, 60	(p. 149)
	Purg. iii. 133-5 (<i>blank verse</i>)	(p. 155)
	Inf. xvi. 46-8, 50, 58-60	(p. 157)
	Par. xvii. 124-8, 130-5	(pp. 157-8)
	Inf. xv. 35-6	(p. 158)
	Purg. xiii. 133-8	(p. 160)
	Par. vi. 112-14	(p. 160)
	Purg. xi. 115-17	(p. 161)
	Inf. x. 36	(p. 164)
	Inf. v. 65-6	(p. 166)
	Inf. xxix. 46-51, 58-62, 67-9	(p. 167)

John Addington Symonds (*Continued*)

1872.	Par. ix. 72-3	(p. 172)
	Purg. xii. 112-14 (<i>blank verse</i>)	(p. 172)
	Purg. viii. 13-15 (<i>blank verse</i>)	(p. 173)
	Purg. xi. 31-6	(pp. 173-4)
	Purg. viii. 70-4	(p. 174)
	Purg. vi. 61-6 (<i>blank verse</i>)	(p. 176)
	Purg. xxi. 97-9	(p. 176)
	Purg. xxi. 103-8, 124-6	(p. 177)
	Purg. xxii. 64-73	(p. 178)
	Purg. xxiii. 85-93	(pp. 178-9)
	Par. v. 106-8; ix. 70-1	(p. 180)
	Par. xxx. 39-42 (<i>blank verse</i>)	(pp. 180-1)
	Par. xxi. 55-6; xx. 16; xxii. 29; xix. 4, 20, 22, 100; ix. 37, 77; xii. 2	(p. 181)
	Par. v. 105; vi. 118-23	(p. 182)
	Par. vi. 124-6; iii. 85-90	(p. 183)
	Par. xxiii. 112-14	(pp. 184-5)
	Par. xi. 37-9, 50-4	(p. 188)
	Par. xii. 55-7	(p. 188)
	Par. xvii. 55-60	(p. 189)
	Par. xxx. 61-9, 91-6 (<i>blank verse</i>)	(pp. 192-3)
	Par. xxxi. 13-15	(p. 193)
	Par. xxxii. 107-8	(p. 193)
	Par. xxxiii. 143-5 (<i>blank verse</i>)	(p. 194)
	Purg. xxxiii. 139-41	(p. 200)
	Purg. xii. 88-90	(p. 208)
	Purg. i. 115-17, 121-3	(p. 211)
	Purg. xv. 139-41	(p. 212)
	Purg. ix. 13-19	(pp. 212-13)
	Par. xxiii. 1-9	(p. 216)
	Purg. xxvii. 80-1	(p. 216)
	Purg. iii. 79-84	(p. 217)
	Par. xx. 73-5	(p. 217)
	Purg. xvii. 1-6	(p. 218)
	Par. iii. 10-15	(p. 218)
	Purg. vi. 66, 149-51	(p. 219)
	Purg. ix. 142-5	(p. 219)
	Purg. xxxiii. 53-4	(p. 220)
	Par. xvii. 104-5	(p. 221)
	Purg. xxiv. 52-4	(p. 221)

John Addington Symonds (*Continued*)

1872.	Par. xxiii. 49-51	(p. 221)
	Purg. xx. 1	(p. 221)
	Purg. v. 14-18	(p. 222)
	Par. xvii. 37-42	(p. 223)
	Par. xii. 3	(p. 224)
	Par. xviii. 40-2	(p. 225)
	Par. xxvi. 97-9	(p. 225)
	Par. xxiii. 130-2	(p. 226)
	Par. xxxii. 70-2	(p. 226)
	Par. xxxii. 139-41	(p. 227)
	Par. xvii. 129	(p. 227)
	Par. xii. 114	(p. 227)
	Par. xxi. 16-18	(p. 228)
	Par. xxiv. 26-7	(p. 229)
	Par. xxix. 1-6	(p. 230)
	Purg. xii. 49-54, 58-60, 40-3, 67-9	(p. 242)
	Purg. x. 28-45	(pp. 243-4)
	V. N. § 25, ll. 40-51	(p. 278)
	V. E. i. 10, ll. 28-9	(p. 279)
	Purg. xxvi. 97-9	(p. 280)

Mandell Creighton*

(1843-1901)

1873.	(In <i>Dante, his Life, his Writings</i> . Part i, in <i>Macmillan's Magazine</i> , Vol. xxix, pp. 554-63; reprinted in <i>Historical Essays and Reviews</i> , ¹ pp. 1-25)	
	Purg. xxx. 130-2 (<i>blank verse</i>)	(p. 13)
	Par. xvii. 58-60 (<i>prose</i>)	(p. 18)
	Epist. v, ll. 23-39	(pp. 19-20)
	Epist. ix, ll. 27-52	(p. 21)
	Par. xxv. 2-3 (<i>prose</i>)	(p. 22)
	Par. xxxi. 37-9 (<i>prose</i>)	(p. 23)

* See also under 1874.

Thomas William Parsons*

1873.	Purg. vi-ix, xi, xiv (<i>rhymed quatrains</i>) (in <i>Catholic World</i> , February, 1873, Vol. xvi, pp. 581-4; April, May, June, 1873, Vol. xvii, pp. 24-7, 158-61, 304-7; November, December, 1873, Vol. xviii, pp. 166-70, 299-302) ²	
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* See also under 1843, and note.

¹ Published in 1902.

² See T. W. Koch, *Dante in America*, pp. 102-3.

Thomas William Parsons (*Continued*)

1874. Purg. xii, xiv (*rhymed quatrains*) (in *Catholic World*, February, 1874, Vol. xviii, pp. 589-90; July, 1874; Vol. xix, pp. 450-3)¹

Dante Gabriel Rossetti*

1874. Vita Nuova (*poems in rhymed verse*) (in *Dante and his Circle*,² pp. 29-109)
- Purg. xi. 94-9 (*terza rima*)³ (in *Introduction*, p. 10)
- Son. ("Messer Brunetto")⁴ (p. 110)
- Son. xxix⁵ (p. 111)
- Son. xli (p. 112)
- Ball. ix (p. 114)
- Son. li (p. 113)
- Canz. ("Poichè ti piace")⁶ (*rhymed verse*) (pp. 115-17)
- Canz. xvii⁷ (pp. 118-20)
- Son. ("Un dì si venne") (p. 121)
- Son. xxxiv (p. 122)
- Son. xlvi (p. 124)
- Son. xxx (p. 126)
- Sest. i (pp. 127-9)
- Son. xxxiii (p. 130)
- Son. xxxii (p. 143)
- Son. xxxvii (p. 240)
- Son. liv ("Bicci novel") (p. 243)
- Son. lii ("Chi udisse tossir") (p. 244)

* See also under 1861, 1870, 1879, 1881.

John Addington Symonds*

1874. (In *Sketches in Italy and Greece*, in *prose*)
- Purg. xii. 34-6 (p. 49)
- Purg. xxviii. 40-1, 49-51 (p. 258)
- Inf. ix. 76-8 (p. 258)

* See also under 1872.

¹ See T. W. Koch, *Dante in America*, pp. 102-3.

² A new edition, "revised and rearranged," of the *Early Italian Poets*, published in 1861.

³ Cayley's version of these lines is given in the earlier edition.

⁴ Last line altered.

⁵ Eighth line altered.

⁶ Not included in the *Early Italian Poets*.

⁷ In l. 7 "decern" substituted for "discern."

Titus Munson Coan

1874. Son. xi (V. N. § 21) ("Dante praises Beatrice") (*verse*) (in *Lippincott's Magazine*, August, 1874, Vol. xiv, p. 191)¹

John Ruskin *

1874. Purg. xvi. 115-16, 118-20 (*prose*) (in *Val d' Arno*, Lecture i, § 2)

* See also under 1856, 1860, 1870, 1871, 1872.

Ernest Ridsdale Ellaby

(d. 1896)

1874. Inferno i-x ("The Inferno of Dante Alighieri, Translated into English Verse") (Cantos i-iii, in *irregularly rhymed terza rima*; Cantos iv-x, in *blank verse with occasional rhymes*)²

Charles Tomlinson *

(1808-1897)

1874. (In *The Sonnet: Its Origin, Structure, and Place in Poetry*) (*rhymed sonnets*)

Son. xi (V. N. § 21) (pp. 6-7)

Son. xxx (p. 46)

Son. xxxix (pp. 46-7)

Son. xxix (pp. 50-1)

Son. xvi (V. N. § 27)³ (p. 53)

Son. xv (V. N. § 26)⁴ (p. 64)

* See also under 1877, 1882, 1894.

Margaret Oliphant Oliphant *

(1828-1897)

1874. (In *Makers of Florence*)
 V. N. § 2, ll. 38-52 (ed. 1885, pp. 18-19)
 V. N. § 3, ll. 1-2, 5-15, 18-27, 66-74, 96-104 (pp. 19-20)
 V. N. § 18, ll. 1-64 (pp. 23-4)
 V. N. § 43, ll. 2-17 (p. 29)
 Par. xvii. 61-9 (*terza rima*) (p. 64)
 Conv. i. 3, ll. 20-43 (p. 66)
 Epist. x, §§ 1, 2 (p. 84)

* See also under 1877.

¹ See T. W. Koch, *Dante in America*, p. 103. ² No more was published.

³ Together with ll. 27-44 of prose (pp. 53-4).

⁴ Together with §§ 1, 2 (ll. 19-52), 11 (ll. 1-9, 17-29), 26 (ll. 1-36), 27 (ll. 1-11), of prose (pp. 61-65).

Mandell Creighton*

1874. (In *Dante, his Life, his Writings*. Part ii, in *Macmillan's Magazine*, Vol. xxx, pp. 56-67; reprinted in *Historical Essays and Reviews*,¹ pp. 26-54)
- V. E. i. 1, ll. 1-12 (pp. 34-5)
- Epist. x, ll. 267-70 (p. 41)
- Par. xxxiii 143-5 (*blank verse*) (p. 43)
- Inf. xx. 28-30 (*blank verse*) (p. 45)
- Inf. iv. 114 (*blank verse*) (p. 49)
- Inf. xxiv. 4-15 (*blank verse*) (pp. 50-1)
- Purg. vi. 1-9; Inf. xxv. 64-6; xxx. 136-8; Purg.
i, 115-17 (*blank verse*) (p. 51)
- Purg. xvii. 1-3 (*blank verse*) (p. 52)
- Purg. xxvii. 139-42 (*blank verse*) (p. 54)

* See also under 1873.

Thomas William Parsons*

1875. Canz. iii (V. N. § 32), ll. 15-28 ("Beatris") (*verse*) (in *The Willey House, and Sonnets*, p. 27)²
- Purg. i-x ("The Antepurgatorio") (*rhymed quatrains*)³

* See also under 1843, and note.

Edmund Doidge Anderson Morshead*

1875. (In *Dante. An Essay*)⁴
- Eclogue i. 42-4 (*rhymed couplets*) (p. 5)
- Par. xxv. 1-9 (*Spenserian stanzas*) (p. 5)
- Par. xii. 3 (*blank verse*) (p. 10)
- Purg. v. 134-6 (*blank verse*) (p. 13)
- Purg. viii. 6 (*blank verse*) (p. 14)
- Inf. v. 70-142 (*Spenserian stanzas*) (pp. 18-20)
- Inf. xxx. 58-69 (*rhymed couplets*) (p. 20)
- Inf. xxxiii. 1-75 (*Spenserian stanzas*) (pp. 21-3)
- Inf. xxvi. 85-142 (*Spenserian stanzas*) (pp. 23-5)

* See also under 1884, 1885, 1903, 1904.

¹ Published in 1902.

² See T. W. Koch, *Dante in America*, p. 104.

³ An edition was also published in London in the next year. See T. W. Koch, *Catalogue of the Cornell Dante Collection*, Vol. i, p. 48.

⁴ Privately printed.

James Russell Lowell*

1876.	(In <i>Among my Books</i> . Second Series)	
	Inf. xv. 85 (<i>prose</i>)	(p. 6)
	Conv. iii. 11, ll. 102-9, 120-7	(p. 7)
	Conv. i. 3, ll. 28-32, 33-43	(p. 14)
	Epist. ix, §§ 3-4	(pp. 15-16)
	Dante's Epitaph (<i>rhymed couplets</i>)	(p. 17)
	Par. xvii. 55-60 (<i>blank verse</i>)	(p. 19)
	V. E. ii. 6, ll. 36-9	(p. 28)
	Epist. v, § 6	(p. 29)
	Epist. x, §§ 7, 8, 10	(p. 34)
	Epist. v, § 1	(p. 42)
	Epist. x, § 24	(p. 43)
	Epist. x, § 9	(p. 44)
	Conv. i. 11, ll. 127-30	(p. 45)
	Conv. i. 8, ll. 47-8	(p. 46)
	Par. x. 138 (<i>prose</i>)	(pp. 46-7)
	Conv. ii. 16, ll. 65-8	(p. 50)
	Inf. viii. 36 (<i>prose</i>)	(p. 51)
	Conv. iv. 1, ll. 35-9	(p. 51)
	Conv. iv. 29, ll. 75-80	(p. 51)
	Par. xvii. 23-4 (<i>prose</i>)	(p. 52)
	V. E. i. 6, ll. 17-23	(p. 53)
	Conv. iv. 28, ll. 82-9	(p. 54)
	Conv. i. 2, ll. 98-9, 105-8	(p. 54)
	Conv. iii. 13, ll. 112-15	(p. 54)
	Conv. i. 5, ll. 92-5	(p. 55)
	Conv. iii. 14, ll. 86-8, 14-17	(p. 55)
	Conv. iii. 11, ll. 92-4	(p. 56)
	Conv. iii. 12, ll. 94-102	(p. 56)
	Conv. iii. 12, ll. 51-2	(p. 56)
	Conv. iii. 12, ll. 106-8	(p. 57)
	Conv. iii. 15, ll. 13-20	(p. 57)
	Conv. iii. 14, ll. 123-41	(p. 57)
	Conv. i. 1, ll. 106-8	(p. 57)
	Conv. ii. 12, ll. 23-4	(p. 57)
	Conv. iv. 22, ll. 103-14, 134-210	(pp. 58-9)
	Conv. iii. 6, ll. 71-80	(pp. 59-60)
	Conv. iii. 2, ll. 50-70, 114-21	(p. 60)
	Conv. iv. 21, ll. 71-6, 92-7	(pp. 60-1)

* See also under 1859.

James Russell Lowell (*Continued*)

1876.	Conv. iii. 3, ll. 76-9, 84-7, 92-100	(pp. 61-2)
	Conv. iv. 17, ll. 85-92	(p. 63)
	Conv. ii. 8, ll. 34-6, 38-48	(p. 63)
	Purg. xxx. 133 (<i>blank verse</i>)	(p. 64)
	V. N. § 25, ll. 106-11	(p. 65)
	Conv. ii. 11, ll. 74-5	(p. 65)
	Conv. iii. 15, ll. 123-8	(p. 66)
	Conv. i. 13, ll. 38-9	(p. 67)
	Conv. ii. 2, ll. 6-8	(p. 67)
	Conv. iii. 9, ll. 151-3	(p. 68)
	V. N. § 39, ll. 33-7, 41-51	(p. 69)
	Conv. iii. 15, ll. 93-100	(p. 70)
	Conv. ii. 4, ll. 21-5	(p. 71)
	Conv. ii. 15, ll. 165-70	(p. 71)
	Conv. ii. 9, ll. 56-8, 132-4	(p. 74)
	Conv. iv. 28, ll. 68-74	(p. 75)
	Conv. iv. 11, ll. 76-82	(p. 77)
	Par. xvii. 58-9 (<i>prose</i>)	(p. 77)
	Canz. vi (Conv. ii), ll. 53-61 (<i>rhymed verse</i>)	(p. 78)
	Conv. iii. 14, ll. 65-7	(p. 79)
	Conv. iii. 15, ll. 54-5	(p. 80)
	Conv. iv. 12, ll. 138-201	(pp. 80-2)
	V. E. i. 17, ll. 35-8	(p. 82)
	Conv. iv. 30, ll. 66-8	(p. 83)
	Conv. iv. 28, ll. 7-10, 33-44	(p. 83)
	Mon. ii. 1, ll. 21-4	(p. 84)
	V. N. § 41, ll. 2-3	(p. 84)
	Son. xxiv (V. N. § 41), l. 3 (<i>prose</i>)	(p. 84)
	Conv. iv. 5, 180-4	(p. 84)
	Conv. i. 7, ll. 91-5	(p. 85)
	Son. xxv (V. N. § 42) (<i>rhymed sonnet</i>)	(pp. 85-6)
	V. N. § 42, ll. 14-16	(p. 85)
	V. N. § 43, ll. 1-7	(p. 86)
	Mon. iii. 16, ll. 34-52, 75-6	(p. 87)
	Conv. iv. 7, ll. 119-24, 106-7, 133-8	(p. 91)
	Epist. vi, § 2	(p. 92)
	Mon. i. 12, ll. 6-7	(p. 102)
	Conv. iv. 7, ll. 39-42	(pp. 102-3)
	Mon. iii. 16, ll. 130-40	(pp. 103-4)
	Mon. ii. 12, ll. 15-18	(p. 104)

James Russell Lowell (*Continued*)

1876.	Mon. i. 4, ll. 7-22	(p. 106)
	Mon. i. 12, ll. 59-61	(p. 107)
	Mon. i. 16, ll. 31-4	(p. 107)
	Par. xvi. 67-8 (<i>prose</i>)	(p. 107)
	Mon. iii. 8, ll. 47-9	(p. 109)
	Mon. ii. 4, ll. 1-2, 30-3	(p. 110)
	Mon. ii. 8, ll. 23-35	(pp. 111-12)
	Epist. x, § 2	(p. 115)
	Par. i. 70-1 (<i>prose</i>)	(p. 118)
	Inf. xxx. 66 (<i>prose</i>)	(p. 121)
	Conv. iv. 14, ll. 105-7	(p. 123)
	Conv. iv. 2, ll. 147-9	(p. 123)
	Inf. iv. 80 (<i>prose</i>)	(p. 124)

George William Rusden

c. 1876.	Son. xv (V. N. § 26) (<i>verse</i>) (in <i>Translations and Fragments</i> , p. 5) ¹
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Charles Tomlinson *

1877.	Inferno ("A Vision of Hell") (<i>terza rima</i>) (In <i>Dante and his Translators</i> , ² pp. 1-37, in <i>blank verse</i> and <i>prose</i>)	
	Inf. v. 88	(p. 8)
	Inf. i. 22-4	(p. 8)
	Inf. xxvi. 141-2	(p. 9)
	Inf. xxv. 142-4	(p. 9)
	Inf. vi. 84	(p. 10)
	Inf. iii. 29	(p. 11)
	Inf. ii. 1-9 (<i>terza rima</i>) ³	(p. 12)
	Inf. xxiv. 1-3	(p. 13)
	Inf. ix. 1-2	(p. 13)
	Inf. i. 3, 5	(p. 14)
	Inf. iii. 112-14	(p. 20)
	Inf. v. 137	(p. 21)
	Inf. iii. 10-12	(p. 21)
	Inf. xiv. 9	(p. 21)
	Inf. xv. 85	(p. 22)

* See also under 1874, 1882, 1894.

¹ See T. W. Koch, *Catalogue of the Cornell Dante Collection*, Vol. i, p. 81.

² Prefixed to the translation of the *Inferno*.

³ Slightly modified from the version printed in the translation.

Charles Tomlinson (*Continued*)

1877.	Inf. xxiv. 3	(p. 22)
	Inf. vi. 24	(p. 24)
	Inf. xiv. 37-9	(p. 24)
	Inf. xxv. 84	(p. 24)
	Inf. v. 40-5	(p. 26)
	Inf. i. 33, 42	(p. 28)
	Inf. i. 20	(p. 29)
	Inf. v. 74-5	(p. 29)
	Inf. xv. 1	(p. 30)
	Inf. v. 133-6	(p. 30)
	Inf. xxxiii. 1-3, 38-40	(p. 32)
	Inf. v. 25-30	(p. 32)

Margaret Oliphant Oliphant*

1877.	(In <i>Dante for English Readers</i> — the passages from the <i>Commedia</i> in <i>terza rima</i>)	
	Canz. i (V. N. § 19) (<i>rhymed verse</i>)	(pp. 33-5)
	Canz. (V. N. § 28) (<i>rhymed verse</i>)	(pp. 40-1)
	Canz. iii (V. N. § 32), ll. 1-30, 71-6 (<i>rhymed</i> <i>verse</i>)	(pp. 44-5)
	Inf. i. 61-84	(p. 55)
	Inf. ii. 52-117	(pp. 57-9)
	Inf. iii. 22-51	(pp. 60-1)
	Inf. iv. 7-45	(pp. 62-3)
	Inf. v. 73-142	(pp. 65-7)
	Inf. viii. 28-64	(pp. 69-70)
	Inf. ix. 64-96, 100-2	(pp. 72-3)
	Inf. x. 22-93	(pp. 75-7)
	Inf. xiii. 1-6, 22-54	(p. 80)
	Inf. xiv. 1-30, 37-42	(pp. 82-3)
	Inf. xv. 13-60	(pp. 83-5)
	Inf. xxiv. 1-15	(pp. 97-8)
	Purg. i. 13-21, 115-17	(pp. 111-13)
	Purg. ii. 67-93, 106-18	(p. 115)
	Purg. vi. 61-75	(p. 120)
	Purg. vii. 1-21	(p. 121)
	Purg. viii. 1-6	(p. 122)
	Purg. xii. 76-99	(pp. 128-9)

* See also under 1874.

Margaret Oliphant Oliphant (*Continued*)

1877. Purg. xiv. 109-11, 124-6 (p. 132)
 Purg. xvi. 85-93, 106-12, 127-9 (pp. 135-6)
 Purg. xix. 106-35 (pp. 139-40)
 Purg. xxi. 103-35 (pp. 142-3)
 Purg. xxiv. 145-54 (p. 146)
 Purg. xxx. 22-54 (pp. 152-3)
 Purg. xxxiii. 134-45 (p. 156)
 Par. iii. 34-75, 88-90 (pp. 161-2)
 Par. viii. 13-57 (pp. 165-6)
 Par. ix. 67-72 (p. 167)
 Par. xiv. 85-108 (pp. 171-2)
 Par. xviii. 7-21 (p. 174)
 Par. xxii. 1-12 (p. 177)
 Par. xxiii. 1-15 (pp. 179-80)
 Par. xxv. 1-12 (pp. 183-4)
 Par. xxvii. 1-9 (p. 185)
 Par. xxx. 19-32 (pp. 187-8)
 Par. xxxi. 52-93 (pp. 190-1)
 Par. xxxiii. 58-75 (p. 193)
 Canz. vi (Conv. ii), ll. 1-9 (*rhymed verse*) (p. 198)
 Conv. ii. 9, ll. 49-136 (pp. 199-201)
 V. E. i. 6, ll. 11-59 (pp. 204-5)
 Mon. i. 16, ll. 1-29 (pp. 206-7)

Thomas Adolphus Trollope

(1810-1892)

1877. (In *Belgravia*,¹ March, 1877, Vol. xxxii, in *prose*)
 Par. xvii. 58-60 (p. 69)
 Par. xxv. 5 (p. 69)
 Par. xv. 97, 99 (p. 70)
 Son. xxxii. 1-4, 12-14 (p. 75)
 Inf. xv. 55-60, 82-7 (p. 76)
 Inf. xxx. 64-6 (p. 82)
 Par. xxi. 106-11 (p. 86)
 Epist. ix, § 4 (p. 88)
 Par. xxv. 1-9 (p. 89)

¹ Reprinted in 1881 in *Homes and Haunts of the Italian Poets*, Vol. i, pp. 4-47.

Thomas William Parsons *

1877. Purg. xv (*rhymed quatrains*) (in *Catholic World*, May, 1877,
Vol. xxv, pp. 171-4)¹
1878. Purg. xvi-xvii (*rhymed quatrains*) (in *Catholic World*, May, July,
1878, Vol. xxvii, pp. 272-5, 498-501)¹

* See also under 1843, and note.

William Michael Rossetti *

1878. Inf. xxxiii. 91 *-108 * (six interpolated terzine) (*blank verse*) (in
Athenæum, Sept. 7, 1878)

* See also under 1861, 1865.

Alfred Forman

1878. Inferno i, iii; Purg. i; Par. i (*dissyllabic-rhymed terza rima*)
(in *The Metre of Dante's Comedy discussed and exemplified*,²
pp. 11-15, 18-22, 25-9, 36-41)

Dante Gabriel Rossetti *

1879. Inf. v. 112-42 ("Francesca da Rimini") (*terza rima*) (in *Athenæum*,
Jan. 11, 1879)

* See also under 1861, 1870, 1874, 1881.

Thomas William Parsons *

1879. Purg. x (*rhymed quatrains*) (in *Catholic World*, June, 1879,
Vol. xxix, pp. 289-92)³
- Purg. xiii (*rhymed quatrains*) (in *Catholic World*, December, 1879,
Vol. xxx, pp. 350-3)³

* See also under 1843, and note.

Frederick John Church

(1854-1888)

1879. De Monarchia (in *Dante. An Essay*, by R. W. Church, pp. 177-
308)

¹ See T. W. Koch, *Dante in America*, p. 105.

² Privately printed.

³ See T. W. Koch, *Dante in America*, p. 106.

Warburton Pike*

1879. (In *Translations from Dante, Petrarch, Michael Angelo, and Vittoria Colonna*)¹
- Inf. i. 1-136; iii. 1-51; iv. 1-120; v. 1-142;
 ix. 106-33; x. 1-136; xviii. 1-18; xix.
 1-133; xxii. 13-151; xxvi. 13-142; xxxii.
 124-39; xxxiii. 1-150 (*terza rima*) (pp. 5-57)
- Purg. ii. 67-133; vi. 58-151; viii. 1-6; xi.
 1-99; xxx. 22-145; xxxi. 1-66 (*terza rima*) (pp. 59-77)
- Par. xv. 85-148; xvii. 1-142 (*terza rima*) (pp. 79-87)
- Canz. xx ("Tre donne intorno al cor")²
 (*rhymed verse*) (pp. 95-9)
- Canz. xviii ("O patria degna")³ (*rhymed verse*) (pp. 100-3)
- Son. xxxii ("Guido, vorrei")⁴ (*rhymed sonnet*) (p. 104)
- Son. x (V. N. § 20) (*rhymed sonnet*)⁵ (p. 105)
- Son. xiv (V. N. § 24) (*rhymed sonnet*)⁶ (p. 106)
- Son. xv (V. N. § 26) (*rhymed sonnet*)⁷ (p. 107)
- Son. xxii (V. N. § 39) (*rhymed sonnet*)⁸ (p. 108)
- Son. xlix ("Se vedi gli occhi miei")⁹ (*rhymed
 sonnet*) (p. 109)
- Son. xxxiv ("Lo mi credea del tutto")¹⁰
 (*rhymed sonnet*) (p. 110)

* See also under 1881.

Anonymous

1879. Par. xxxiii (*terza rima*) (in *Translations from Dante, Petrarch,*
 etc., by Warburton Pike,¹¹ pp. 88-93)

¹ Published anonymously. The authorship was avowed in the preface to the translation of the *Inferno*, published by Warburton Pike in 1881.

² Numbered Canz. xix by the translator.

³ Numbered Canz. xx.

⁴ Numbered Son. ii.

⁵ Numbered Son. x, in octosyllabic lines.

⁶ Numbered Son. xvi, in octosyllabic lines.

⁷ Numbered Son. xvii, in octosyllabic lines.

⁸ Numbered Son. xxviii, in octosyllabic lines.

⁹ Numbered Son. xxxvii.

¹⁰ Numbered Son. xl, in octosyllabic lines.

¹¹ See Preface, p. v: 'the translation of the last canto of the *Paradiso* is by a lady.'

William Thomas Thornton

(1813-1880)

1879. Inf. v. 70-138 ("Paolo and Francesca") (*terza rima*) (in *Spectator*, June 7, 1879, Vol. lii, p. 725)

Philip Henry Wicksteed *

(1844-)

1879. (In *Six Sermons on Dante, in prose*)¹
- Inf. iii. 40-2 (*terza rima*), 51 (p. 18)
- Par. xvii. 55-60 (p. 20)
- Purg. vi. 76-110, 112-26 (pp. 27-9)
- Par. xxx. 136-8 (p. 29)
- Par. xxv. 52-3 (p. 30)
- Inf. i. 115-20 (p. 32)
- Epist. ix, ll. 27-52 (pp. 36-7)
- A. T. § 1, ll. 5-10 (p. 38)
- Canz. viii, ll. 121-40 (*unrhymed verse*) (pp. 39-40)
- Par. xxv. 5 (p. 42)
- Epist. x, § 8 (p. 47)
- Inf. ii. 1-6 (p. 47)
- Inf. xx. 27-8 (p. 50)
- Inf. iii. 1-9 (p. 53)
- Inf. iv. 25-7 (p. 54)
- Inf. v. 88, 91-2 (p. 55)
- Inf. xxx. 64-6 (p. 57)
- Inf. vii. 121-6 (p. 58)
- Inf. xix. 19-21 (p. 60)
- Inf. xxvii. 23-4, 98-124 (pp. 60-1)
- Purg. v. 104-8 (p. 62)
- Inf. xxxiv. 136-9 (p. 63)
- Purg. i. 1-6 (p. 67)
- Purg. xix. 76-7; v. 55-7 (p. 69)
- Purg. xii. 112-13 (p. 70)
- Purg. ii. 120-3 (p. 71)
- Purg. iv. 44-5 (p. 72)
- Purg. ix. 95-102 (p. 73)
- Purg. x. 130-9; xiii. 133-8 (p. 74)
- Purg. xix. 103-14; viii. 71-2; xxiii. 85-93 (p. 77)

* See also under 1896, 1898, 1899, 1902, 1903, 1904, 1906.

¹ Except where otherwise stated.

Philip Henry Wicksteed (*Continued*)

1879. Purg. xix. 7-24; xxii. 64-73 (pp. 79-80)
 Purg. xxx. i. 46-8, 55-7 (p. 83)
 Par. ii. 1-15 (pp. 89-90)
 Par. i. 1-12; xxxiii. 58-63 (p. 91)
 Conv. iii. 15, ll. 13-16 (p. 92)
 Par. xxiii. 1-15 (p. 93)
 Par. x. 139-48; xi. 1-12 (p. 95)
 Par. iii. 64-90 (p. 96)
 Par. vi. 124-6; xxvii. 22-7 (p. 97)
 Par. xviii. 124-6 (p. 100)
 Par. xix. 70-8 (p. 101)
 Par. xxx. 40-2 (p. 103)

Arthur John Butler *

(1844-)

1880. Purgatorio ("The Purgatory of Dante Alighieri") (*prose*)

* See also under 1885, 1891, 1892, 1893.

Matthew Russell

1880. Par. xxxiii. 1-36 ("Dante's Prayer to the Blessed Virgin")¹ (in *stanzas of three rhymed lines*) (in *Madonna: Verses on Our Lady and the Saints*, pp. 45-6)²

Thomas William Parsons *

1880. Purg. xviii-xx (*rhymed quatrains*) (in *Catholic World*, April, July, 1880, Vol. xxxi, pp. 17-20, 450-3; December, 1880, Vol. xxxii, pp. 420-4)³
 1881. Purg. xxi (*rhymed quatrains*) (in *Catholic World*, December, 1881, Vol. xxxiv, pp. 416-19)³

* See also under 1843, and note.

Dante Gabriel Rossetti *

1881. Purg. v. 130-6 ("La Pia") (*terza rima*) (in *Poems*, 1881)

* See also under 1861, 1870, 1874, 1879.

¹ Not Dante's, but St. Bernard's prayer.² See T. W. Koch, *A List of Danteiana in American Libraries*, p. 9.³ See T. W. Koch, *Dante in America*, pp. 106-7.

Warburton Pike *

1881. Inferno ("The Divine Comedy of Dante Alighieri, Inferno")¹
(terza rima)
 Inf. ii. 122 . . . (alternative rendering, in *Notes*, p. 205)
 Inf. iv. 32-6 . . . (alternative rendering, in *Notes*, p. 206)
 Inf. x. 82 . . . (three alternative renderings, in *Notes*, p. 209)
 Inf. xiii. 21 (two alternative renderings, in *Notes*, pp. 209-10)
 Inf. xviii. 51 . . . (alternative rendering, in *Notes*, p. 210)
 Inf. xviii. 134-5 . . . (alternative rendering, in *Notes*, p. 211)
 Inf. xxviii. 135 . . . (alternative rendering, in *Notes*, p. 213)
 Inf. xxxi. 136-8 . . . (alternative rendering, in *Notes*, p. 213)
 Inf. xxxii. 47 . . . (alternative rendering, in *Notes*, p. 214)
 Inf. xxxii. 70-1 . . . (alternative rendering, in *Notes*, p. 214)

* See also under 1879.

Edward Hayes Plumptre *

1881. (In *Two Studies in Dante*, in *Contemporary Review*, December,
 1881, Vol. xl, pp. 843-64, in *terza rima*)
 Par. x. 136-8 (p. 844)
 Inf. xv. 4-6 (p. 845)
 Inf. xii. 118-20; Purg. vii. 130-2; Par. xix.
 121-3; Inf. xxviii. 133-5 (p. 846)
 Par. xvii. 58-60 (p. 847)
 Inf. xxiii. 61-3 (p. 849)
 Par. ii. 145-8 (p. 851)
 Par. ii. 97-9; xxvii. 142-4; xiii. 124-6 (p. 852)
 Par. xix. 70-5 (p. 853)
 Par. xi. 124-32; xxvii. 49-54; x. 133-5 (p. 854)
 Purg. ii. 108 (p. 855)
 Par. xxii. 112-14 (p. 856)
 Inf. xvi. 106-8; Par. xxiv. 46-8 (p. 857)
 Inf. xiii. 64-6; Purg. vii. 121-3 (p. 861)
 Canz. viii. 112-18 (*rhyme*) (p. 862)

* See also under 1869, 1883, 1884, 1886, 1887.

James Pincherle *

1881. Son. xv (V. N. § 26)²

* See also under 1865.

¹ No more was published.

² Published on a sheet at Trieste, together with the Italian, in 1881 (copy in the British Museum).

Charles Tomlinson *

1882. (In *The Leading Idea of the Divine Comedy*, in *The Modern Review*, January, 1882, Vol. iii. 93-118)
- Purg. v. 133-6 (*blank verse*) (p. 94)
- Purg. viii. 1-6 (*terza rima*) (p. 100)
- Inf. i. 4-7 (*terza rima*) (p. 101)
- Inf. i. 63, 82-7, 122-3 (*terza rima*) (p. 102)
- Inf. ii. 52-70, 85-120, 76-8 (*terza rima*) (pp. 103-4)
- V. N. § 1; § 2, ll. 1-8, 15-59; § 3, ll. 1-22 (pp. 106-7)
- V. N. § 10, ll. 11-19; § 11, ll. 1-6, 25-9 (p. 108)
- Son. xi (V. N. § 21) (*rhymed sonnet*) (pp. 108-9)
- V. N. § 43 (p. 109)
- V. N. § 26 (p. 111)
- Son. xv (V. N. § 26) (*rhymed sonnet*) (pp. 111-12)
- V. N. § 27, ll. 1-10; Son. xvi (§ 27) (*rhymed sonnet*) (p. 112)
- Son. xxix (*rhymed sonnet*) (p. 113)
- Purg. xxx. 136-141 (*blank verse*) (p. 115)
- Inf. ii. 92-3 (*blank verse*) (p. 116)
- Purg. xxxi. 106-8 (*blank verse*) (p. 116)
- Par. xviii. 16-21 (*blank verse*) (p. 117)
- Inf. i. 6 (*blank verse*) (p. 117)

* See also under 1874, 1877, 1894.

Charles Lancelot Shadwell *

(1840-)

1882. Inf. xxvi. 90-142 ("Ulysses") (*Marvellian stanzas*)¹

* See also under 1892, 1899, 1904.

Minot Judson Savage

1882. Son. xv (V. N. § 26) ("Dante's Praise of Beatrice") (free version, not in sonnet form) (in *Poems*, 1882)²

Thomas William Parsons *

1883. Purg. xxx (*rhymed quatrains*) (in *Catholic World*, April, 1883, Vol. xxxvii, pp. 19-22)³

* See also under 1843, and note.

¹ Not published.

² See T. W. Koch, *Dante in America*, p. 107.

³ See T. W. Koch, *Dante in America*, p. 108.

William Stratford Dugdale

(d. 1882)

1883. Purgatorio ("Dante's Divine Comedy—the Purgatorio. A Prose Translation")¹
 Canz. vii (Conv. ii), l. 1 (in note to *Purg.* ii. 112)
 Canz. i (V. N. § 19), l. 1 (in note to *Purg.* xxiv. 51)

Edward Hayes Plumptre*

1883. (In *Samples of a New Translation of the Divina Commedia, in terza rima*)
 Inf. i-iv; v. 73-142; xxxiii. 1-75 (pp. 5-23)
 * See also under 1869, 1881, 1884, 1886, 1887.

Edmund Doidge Anderson Morshead*

1884. *Purg.* ii. 55-133 ("Dante and Casella") (*Spenserian stanzas*) (in *Oxford Magazine*, Feb. 20, 1884, Vol. ii, p. 103)
 * See also under 1875, 1885, 1903, 1904.

Anonymous

1884. *Inf.* v (*bastard terza rima*) (in *Oxford Magazine*, May 7, 1884, Vol. ii, pp. 215-16)

Edward Hayes Plumptre*

1884. (In *Contemporary Review*, September, 1884, Vol. xlvi, pp. 322-42, in *terza rima*)
Inf. vii. 115-21; *Purg.* i. 1-6, 13-20, 115-17 . . . (p. 323)
Purg. i. 58-72; v. 7-21; x. 130-40; xi. 61-4 . . . (p. 324)
Purg. xi. 85-104, 115-19; xiii. 133-8; xxx. 37-9 . . . (p. 325)
Purg. xxx. 43-8, 55-7, 64-81, 91-9, 103-8, 115-45 (pp. 326-7)
Purg. xxxi. 1-67 (pp. 327-9)
Purg. ii. 7-9, 13-15; vii. 43-5, 73-81; viii. 1-6 . . . (p. 330)
Purg. ix. 1-13; xiii. 16-21; xiv. 148-50; xxiv. 145-50; xxvii. 88-93 (pp. 330-1)
Purg. xxvii. 124-42; xxviii. 1-21; i. 94-9, 126-8, 103-5 (pp. 331-3)
Purg. ix. 31-3, 46-8, 82-4, 94-102, 109-14, 127-32 (pp. 333-5)

* See also under 1869, 1881, 1883, 1886, 1887.

¹ Published posthumously.

Edward Hayes Plumptre (*Continued*)

1884. Purg. ii. 46-7, 106-114; ix. 109-115 (pp. 335-6)
 Purg. xi. 1-24; xii. 110-114; xv. 37-9; xvi. 19-24;
 xxvii. 67-9 (p. 337)
 Purg. xxvii. 20-1, 25-7, 49-54, 55-60 (p. 338)
 Purg. xxix. 1-3; xxx. 10-33 (p. 339)
 Purg. xxxi. 91-105, 124-45 (p. 340)
 Purg. xxxiii. 85-7, 91-3, 110-45 (pp. 341-2)

Sarah Freeman Clarke

1884. Epist. ix (in *Notes on the Exile of Dante*, in *Century*, April, 1884,
 Vol. xxvii, p. 839)

James Romanes Sibbald

1884. Inferno ("The Divine Comedy of Dante Alighieri—the Inferno")¹
 (*terza rima*)
 Purg. iii. 122 (*prose*) (in *Introduction*, p. xlii)
 Canz. i (V. N. § 19), l. 1 (*prose*) (p. lvii)
 Conv. ii. 13, ll. 5-52 (pp. lx-lxi)
 Conv. iv. 20, ll. 38-43 (p. lxiv)
 Canz. viii (Conv. iv), ll. 121-39 (*prose*) (p. lxiv)
 Purg. xi. 94-6 (*terza rima*) (p. lxxviii)
 Purg. xx. 76 (*prose*) (p. lxxviii)
 Epist. ix, §§ 3, 4 (pp. lxxxvii-viii)
 Conv. i. 3, ll. 25-30, 37-40 (pp. xc-xci)
 Epist. ii, § 3 (p. xci)
 Par. ii. 1-2, 5-6 (*prose*) (p. xciv)
 Par. xxiv. 86, 145 (*prose*) (p. cvi)
 Par. xxv. 1-9 (*terza rima*) (p. cix)
 Conv. iv. 6, ll. 43-5 (in note to *Inf.* i. 85)
 Conv. iv. 16, ll. 78-81 (in note to *Inf.* iii. 106)
 Conv. iv. 11, ll. 70-1 (in note to *Inf.* iv. 69)
 Conv. iv. 20, ll. 14-16 (in note to *Inf.* v. 103)
 Conv. iii. 2, ll. 47-50 (in note to *Inf.* xxv. 102)
 Conv. iii. 5, ll. 61-9, 71-5 (in note to *Inf.* xxxiv. 114)

John Watts de Peyster

1885. Inf. v. 73-123 ("Francesca da Rimini") (*blank verse*)²

¹ No more was published.

² Privately printed; see T. W. Koch, *Dante in America*, p. 110.

Edmund Doidge Anderson Morshead *

1885. Purg. iii. 91-145 ("Manfred of Sicily") (*Spenserian stanzas*)
(in *Oxford Magazine*, Feb. 25, 1885, Vol. iii, p. 106)

* See also under 1875, 1884, 1903, 1904.

Arthur John Butler *

1885. Paradiso ("The Paradise of Dante Alighieri") (*prose*)

* See also under 1880, 1891, 1892, 1893.

James Innes Minchin

1885. Divina Commedia ("The Divine Comedy of Dante Alighieri")
(*terza rima*)¹

Charles Kegan Paul

(d. 1902)

1886. Son. xv (V. N. § 26) (*rhymed sonnet*) (in *the Sonnets of Europe*,
edited by Samuel Waddington, p. 247)

Arabella Shore

(d. 1900)

1886. (In *Dante for Beginners, in blank verse*)²
- | | |
|--|-------------|
| Inf. i. 22-7, 67-78, 98-105, 114-26 | (pp. 21-3) |
| Inf. ii. 52-7, 70-2, 106-13, 116-17, 127-9, 139-40,
142 | (pp. 24-5) |
| Inf. iii. 1-3, 10-20, 22-30, 36-9, 46-51, 63, 84-7,
103-5, 112-17, 121-36 | (pp. 25-8) |
| Inf. iv. 19-22, 25-39, 46-56, 61, 64-6, 94-6, 112-20,
133, 150-1 | (pp. 28-30) |
| Inf. v. 15, 25-36, 40-51, 82-96, 97-142 (<i>rhymed
stanzas of five lines each</i>) | (pp. 30-3) |
| Inf. vi. 8-11, 85-99 | (pp. 33-5) |
| Inf. vii. 17-18, 64-6, 91-6, 121-6 | (pp. 35-6) |
| Inf. viii. 4-6, 8-9, 13-15, 70-2, 73-4, 128, 130 | (pp. 37-9) |
| Inf. ix. 7-9 (<i>prose</i>), 79-123 | (pp. 39-41) |
| Inf. x. 22-36, 49-51, 60-81, 88-93, 106-14, 127-35 | (pp. 41-5) |
| Inf. xii. 4-9, 34-45, 63 | (pp. 46-7) |
| Inf. xiii. 4-6, 55-9, 91-2, 118-21 (<i>prose</i>), 151 | (pp. 48-51) |

¹ First completed in 1857.

² Except where otherwise specified.

Arabella Shore (Continued)

1886. Inf. xiv. 10, 40-2, 46-51, 59-60, 94-105 (pp. 51-2)
 Inf. xv. 9, 18-19, 55-68, 70-8 (pp. 53-4)
 Inf. xvi. 121-3 (*prose*) (p. 57)
 Inf. xvii. 22-4 (p. 58)
 Inf. xix. 46-51, 52-117, 131-3 (pp. 60-2)
 Inf. xx. 4-9, 28, 47-51, 115-17 (*prose*) (pp. 62-4)
 Inf. xxi. 16-33, 95-6 (pp. 64-5)
 Inf. xxii. 1-13, 19-21 (pp. 65-6)
 Inf. xxiii. 1-3, 24-7, 67, 82-90, 109-11, 141-4 (*prose*) (pp. 67-9)
 Inf. xxiv. 4-15, 112-18, 133-9 (pp. 69-71)
 Inf. xxv. 17-23, 46-8, 58-84, 100-141 (pp. 72-3)
 Inf. xxvi. 1-3, 7-12, 25-48, 58-60, 85-111 (pp. 74-6)
 Inf. xxvii. 1-2, 25-30, 36-45, 52-133 (pp. 77-80)
 Inf. xxviii. 1-2, 7-21, 43-60, 111-17 (pp. 80-2)
 Inf. xxix. 1-3, 18-36, 43-4 (p. 83)
 Inf. xxx. 62-85, 88-90, 136-42, 148 (pp. 85-6)
 Inf. xxxi. 10-13, 16-45, 49-57, 73-5 (*prose*),
 106-11, 142-5 (pp. 86-9)
 Inf. xxxii. 7-9, 19-21 (pp. 89-90)
 Inf. xxxiii. 13-21, 22-84 (*bastard terza rima*),
 94-9, 108-14, 139-47 (pp. 91-4)
 Inf. xxxiv. 1-2, 66, 129-31, 138-9 (pp. 95-7)
 Purg. i. 15-20, 22-7, 40-8, 70-5, 117, 130-2 (pp. 98-101)
 Purg. ii. 17-18, 22-33, 37-56, 61-2, 106-11 (pp. 101-3)
 Purg. iii. 37-45, 49-51, 60, 79-85, 118-45 (pp. 104-6)
 Purg. iv. 19-21, 92-3 (pp. 107-8)
 Purg. v. 13-18, 34-41, 61-3, 88-108, 125-9 (pp. 108-11)
 Purg. vi. 1-12, 58-66, 74-5, 91-126, 148-51 (pp. 111-14)
 Purg. vii. 4-21, 25-36, 73-83, 91-6 (pp. 114-16)
 Purg. viii. 1-6 (*terza rima*), 10-18, 22-36,
 43-5, 70-3, 103-8, 117-32, 136-9 (pp. 117-20)
 Purg. ix. 16-33, 40-3, 46-63, 79-84, 140-4 (pp. 120-2)
 Purg. x. 1-4, 7-9, 34-45, 59-93, 112-14,
 121-39 (pp. 122-5)
 Purg. xi. 49-60 (*prose*), 115-17 (*prose*) (pp. 125-7)
 Purg. xii. 16-24, 30, 40-5, 70-2, 88-91, 100-5 (pp. 128-9)
 Purg. xiii. 25-7, 94-102, 118-23, 130-8 (*prose*),
 151-4 (*prose*) (pp. 130-3)
 Purg. xiv. 1-6, 25-8 (*prose*), 29-55, 57-66,
 81-2, 88-95, 103-4, 109-10, 138, 148-51 (pp. 133-6)

Arabella Shore (Continued)

1886. Purg. xv. 67-75, 111 (pp. 137-8)
- Purg. xvi. 1-5, 22-6 (*prose*), 31-6 (*prose*),
46-8 (*prose*), 64-114, 136-41 (*prose*), 142-5 . . . (pp. 138-41)
- Purg. xvii. 1-9, 13-18, 22-7, 31-6, 40-70,
76-80, 91-102, 127-37 (pp. 141-4)
- Purg. xviii. 92-3, 141-5 (pp. 145-6)
- Purg. xix. 23-4, 46-9, 91-6, 103-11, 134-5,
139-41 (pp. 146-8)
- Purg. xx. 3, 13-15, 38-9, 48, 94-6, 133-6,
139-42, 145-51 (pp. 148-51)
- Purg. xxi. 16-18, 40-72, 88-90, 94-8, 103-36 . . . (pp. 152-4)
- Purg. xxii. 19-24 (*prose*), 64-73, 76-93 (pp. 154-5)
- Purg. xxiii. 2-3 (*prose*), 22-4, 31, 70-2, 85-93,
130-3 (pp. 156-7)
- Purg. xxiv. 4-6, 13-15 (*prose*), 37-63, 75-81,
94-7, 106-11 (pp. 157-9)
- Purg. xxv. 10-12, 17-18, 91-107 (pp. 160-1)
- Purg. xxvi. 121-6 (p. 162)
- Purg. xxvii. 16-18, 20-1, 35-45, 54, 76-81,
87-113, 121-42 (pp. 162-5)
- Purg. xxviii. 1-63, 142-3 (pp. 165-7)
- Purg. xxix. 1-9, 16, 31-6, 58-60, 143-4 (pp. 167-9)
- Purg. xxx. 13-145 (pp. 169-72)
- Purg. xxxi. 1-30, 139-45 (pp. 172-3)
- Purg. xxxii. 1-9, 52-6, 73-85, 100-2, 129 (pp. 174-5)
- Purg. xxxiii. 39, 76-84, 91-102 (*prose*), 112-
38, 142-5 (pp. 176-8)
- Par. i. 10-15, 22-33, 48, 64-71, 73-5, 108-13,
121-3, 127-35, 142 (pp. 179-81)
- Par. ii. 1-7, 10-15, 19-36, 43-5, 127-32 (pp. 181-3)
- Par. iii. 10-24, 46-51, 55-6, 67-9, 97-9, 103-
30 (pp. 183-6)
- Par. iv. 7-13, 115-20, 124-42 (pp. 186-8)
- Par. v. 91-3, 103-8, 124-9, 133-8 (pp. 189-90)
- Par. vi. 4-9, 31-53, 55-120, 124-42 (pp. 191-3)
- Par. vii. 7-9, 25-7, 58-60, 112-14 (p. 194)
- Par. viii. 16-21, 25-7, 36-9, 46-8, 52-7, 80-1
(*prose*) (pp. 194-6)
- Par. ix. 25-36, 55-60, 73-9, 103-5, 127-42 . . . (pp. 197-200)

Arabella Shore (Continued)

1886. Par. x. 34-9, 45, 49-81, 91-9, 103-8, 127-9,
134-5, 139-48 (pp. 201-3)
- Par. xi. 64-6, 76-82, 91-3, 109-21, 124-9 (pp. 203-4)
- Par. xii. 10-15, 19-21, 28 (*prose*), 37-57,
82-113, 115-26 (pp. 205-7)
- Par. xiii. 112-23, 126 (*prose*), 130-42 (pp. 208-9)
- Par. xiv. 37-81, 95-129 (pp. 209-11)
- Par. xv. 7-24, 49-51, 70-2, 85-9, 97-148 (pp. 211-14)
- Par. xvi. 1-9, 16-27, 82-4, 90-1, 94-6, 110-
11, 115-17, 138-54 (pp. 214-17)
- Par. xvii. 13, 16-18, 23-4, 27, 48-60, 70-5,
82-3, 91-3, 106-24, 133-4 (pp. 217-20)
- Par. xviii. 19-21, 58-69, 73-7, 118-36 (pp. 221-3)
- Par. xix. 1-6, 22-4, 34-40, 58-63, 91-9, 109-
14 (pp. 223-4)
- Par. xx. 1-12, 16-21, 38, 73-84, 94-9, 104-5,
142-8 (pp. 225-7)
- Par. xxi. 12, 91-9, 124-35 (pp. 228-9)
- Par. xxii. 7-18, 37-45, 49-51, 56-7, 61-3,
70-7, 88-93, 117-23, 151, 153-4 (pp. 230-3)
- Par. xxiii. 1-12, 19-21, 25-35, 37-9, 49-52,
70-5, 97-120, 121-39 (pp. 233-6)
- Par. xxiv. 1-9, 53-64 (*prose*), 97-9 (*prose*),
103-5 (*prose*) (pp. 236-7)
- Par. xxv. 1-11, 19-21, 79-87, 91-6, 103-7,
110-11, 118-39 (pp. 237-40)
- Par. xxvi. 1-3, 43-5, 55-69, 82-90, 137-8 (pp. 240-1)
- Par. xxvii. 1-6, 15-18, 22-30, 46-60, 64-75,
91-6 (pp. 242-4)
- Par. xxviii. 1-3, 16-18, 134-5 (pp. 244-5)
- Par. xxix. 13-21 (*prose*), 103-20, 124-6,
136-45 (pp. 245-7)
- Par. xxx. 4-11, 25-33, 40-2, 58-63, 63-9,
76-8 (*prose*), 91-6, 109-14, 118-26, 128-
30, 133-48 (pp. 248-50)
- Par. xxxi. 1-12, 37-40, 43-8, 67-72, 91-3,
130-5, 140-2 (pp. 251-2)
- Par. xxxii. 46-8, 55-7, 61-6, 100-5, 134-5 (pp. 253-4)
- Par. xxxiii. 1-30, 34-42, 46-51, 58-66, 91-6,
106-20, 127-31, 136-45 (pp. 254-6)

Samuel Waddington

1886. Son. xxx ("Due donne in cima della mente mia") (*rhymed sonnet*)
(in *The Sonnets of Europe*, p. 247)

Edward Hayes Plumptre *

1886. Inferno and Purgatorio (in "The Commedia and Canzoniere of Dante Alighieri," Vol. i) (*terza rima*)
1887. Paradiso (in "The Commedia and Canzoniere of Dante Alighieri," Vol. ii, pp. 1-196) (*terza rima*)
Canzoniere¹ (in the same, pp. 199-317) (*rhymed verse*)
Credo, Sacramenta, Decalogus, Septem Peccata, Paternoster, Ave Maria (in the same, pp. 318-25) (*terza rima*)
Latin Eclogues (in the same, pp. 326-41) (*blank verse*)²

* See also under 1869, 1881, 1883, 1884.

Henry Sebastien Bowden

1887. (In *Dante's Divina Commedia: Its Scope and Value*. From the German of Franz Hettinger)
Numerous passages from the *Vita Nuova*, *Convivio*, *De Monarchia*, and *Epistles*, and one passage from the *Quaestio de Aqua et Terra* (A. T. § 22, ll. 1-22, on p. 45)³

Thomas Davidson

1887. (In *A Handbook to Dante*. From the Italian of G. A. Scartazzini)
Numerous passages from the *Divina Commedia* (in *prose*), the *Vita Nuova*, *Convivio*, *De Vulgari Eloquentia*, *De Monarchia*, *Epistles*, and *Quaestio de Aqua et Terra* (A. T. § 1, ll. 2-23, on p. 131; § 22, ll. 1-5; § 24, ll. 6-7, on pp. 256-7), and one passage (in *prose*) from the *Eclogues* (Ecl. i. 51-64, on p. 210)

Frederick Kneller Haselfoot Haselfoot *

(d. 1905)

1887. *Divina Commedia* ("The *Divina Commedia* of Dante Alighieri. Translated line for line in the *terza rima* of the original")

* See also under 1899.

¹ The collection printed by Fraticelli, consisting of 49 sonnets, 21 canzoni, 12 ballate, 3 sestine, and 1 "stanza."

² The first English translation of the Eclogues.

³ Of the second edition (1894).

Elizabeth Price Sayer

1887. Convivio ("Il Convito. The Banquet of Dante Alighieri")¹
(the canzoni in rhymed stanzas)

Elizabeth Rachel Chapman

1887. Purg. xxx-xxxi ("The Meeting of Dante and Beatrice in the Earthly Paradise" — a blank verse paraphrase in *The New Purgatory and Other Poems*, pp. 64-80)

Richard Watson Gilder

1887. Son. xv (V. N. § 26) (rhymed sonnet) (in *Lyrics*, p. 122)²

Louise Imogen Guiney*

1887. (In *The White Sail, and Other Poems*, — rhymed sonnets)³
Son. xiv (V. N. § 24) (p. 145)
Son. xv (V. N. § 26) (p. 146)
Son. xviii (V. N. § 35) (p. 147)
Son. xxiv (V. N. § 41) (p. 148)

* See also under 1895.

Frederick York Powell

(1850-1904)

- c. 1887. Son. xxx (irregularly rhymed sonnet)⁴

Henry Morley

(1822-1894)

1888. (In *English Writers*, Vol. iii, in *terza rima*)
Purg. xi. 94-9 (p. 400)

Anonymous

1888. (In *London Quarterly Review*, Vol. lxx, April, 1888, in *terza rima*)
Inf. iii. 36-51 (p. 77)

¹ This is the first English translation of the *Convivio*.

² See T. W. Koch, *Catalogue of the Cornell Dante Collection*, Vol. i, p. 79.

³ See T. W. Koch, *Catalogue of the Cornell Dante Collection*, Vol. i, p. 79.

⁴ Not published; written in the author's copy of E. P. Sayer's translation of the *Convivio* (published in 1887).

Anonymous (*Continued*)

1888. Inf. v. 13-24 (p. 78)
 Purg. vi. 76-151 (pp. 86-8)
 Par. xxvii. 136-8 (p. 90)

John Augustine Wilstach

1888. Divina Commedia ("The Divine Comedy of Dante, Translated into English Verse") (in *nine-lined stanzas, rhyming irregularly*)

Samuel Byrne

1889. Purg. xxxi. 127-45 ("The Vision of Beatrice," in *Catholic World*, Vol. xlviii, p. 670, February, 1889) (*terza rima*)¹

Katharine Hillard

1889. Convivio ("The Banquet — *il Convito* — of Dante Alighieri") (the *canzoni* in *blank verse*)
 V. N. § 35, ll. 1-6 ; § 36, ll. 7-24 ; § 37, ll. 1-11 ; § 38, ll. 1-13, 20-3 ; § 39, ll. 1-18 . . . (pp. 61-2)
 Ball. x (*blank verse*) (pp. 130-1)
 Canz. i (V. N. § 19) (*blank verse*) (pp. 131-3)
 Epist. x (pp. 390-406)

William Warren Vernon*

(1834-)

1889. Purgatorio (in *Readings on the Purgatorio of Dante, in prose*)

* See also under 1894, 1897, 1900, 1906.

Matilde Porrini, Cinzia Biffi, Lia Fontana, Rosa Ronco, Maria Toscano, Ida Farini, Z. Gazola, Paolina Edlmann

1890. (In *Saggi Letterari delle Alunne del R. Istituto della SS. Annunziata*, pp. 89-99, in *prose*)²
 Son. i (V. N. § 3)
 Son. xi (V. N. § 21)
 Son. xv (V. N. § 26)
 Son. xvi (V. N. § 27)
 Son. xxiv (V. N. § 41)

¹ See T. W. Koch, *Catalogue of the Cornell Dante Collection*, Vol. i, p. 49.

² See T. W. Koch, *Catalogue of the Cornell Dante Collection*, Vol. i, pp. 50, 80.

Porrini, Biffi, etc. (*Continued*)

1890. V. N. § 43, ll. 12-17
 Purg. xxx. 28 ff. ("Apotheosis of Beatrice")
 Par. xxxi. 79-93 ("Thanksgiving and Prayer of Dante to Beatrice")

Rachel Harriette Busk

1890. Son. xv (V. N. § 26) (in *Notes and Queries*, Feb. 1, 1890, Vol. ix, p. 82; *rhyimed sonnet*)

Philip Schaff

1890. (In *Dante Alighieri*, in *Literature and Poetry*, pp. 279 ff.)
 Epist. ix, ll. 30-40, 46-52 (p. 308)
 V. E. ii. 6, ll. 36-9 (p. 323)

John Jay Chapman*

1890. Inf. iv (*terza rima*) (in *Atlantic Monthly*, November, 1890, Vol. lxvi, pp. 647-51)¹

* See also under 1898.

Alan George Ferrers Howell*

1890. De Vulgari Eloquentia ("On the Vulgar Tongue")²

* See also under 1904.

Arthur John Butler*

1891. Paradiso ("The Paradise of Dante Alighieri") (*prose*)³

* See also under 1880, 1885, 1892, 1893.

Charles Sterrett Latham

(d. 1890)

1891. Epistolae ("Dante's Eleven Letters")⁴

Charles Eliot Norton*

1891. Inferno ("The Divine Comedy — Hell") (*prose*)
 Purgatorio ("The Divine Comedy — Purgatory") (*prose*)

* See also under 1859, 1867, 1892, 1897, 1902.

¹ See T. W. Koch, *Catalogue of the Cornell Dante Collection*, Vol. i, p. 45.

² First English translation.

³ Second edition.

⁴ First English translation; besides the ten letters printed in the Oxford Dante, the letter in Italian, to Guido da Polenta, is included here.

Charles Eliot Norton (*Continued*)

1892. Paradiso ("The Divine Comedy — Paradise") (*prose*)
 Vita Nuova ("The New Life") (*poems in rhymed verse*)
 Canz. vi (Conv. ii) (in the above, pp. 108-10) (*unrhymed verse*)
 Conv. i. 1, ll. 111-18, 125-7; ii. 5, ll. 5-8;
 iii. 14, ll. 35-7 (pp. 108-9)
 Conv. ii. 2, ll. 1-48 (pp. 111-13)
 Conv. ii. 9, ll. 22-39 (p. 114)
 Conv. ii. 9, ll. 49-55, 132-36 (pp. 114-15)
 Conv. ii. 13, ll. 4-74 (pp. 115-17)
 Conv. ii. 14, ll. 55-64 (pp. 117-18)
 Conv. ii. 15, ll. 125-7, 182-4 (p. 118)
 Conv. ii. 16, ll. 4-93, 98-105 (pp. 118-21)
 Conv. iii. 1, ll. 1-20, 82-97 (pp. 121-2)
 Conv. iii. 11, ll. 1-4, 58-60, 144-48, 172-6 (pp. 122-3)
 Conv. iii. 12, ll. 10-13, 19-21, 94-105 (p. 123)
 Conv. iii. 14, ll. 65-9, 123-41 (pp. 123-4)
 Conv. iii. 15, ll. 21-3, 13-18, 34-8, 178-88, 196-7 (pp. 124-5)
 Conv. ii. 11, ll. 54-68 (p. 141)
 Son. xxxii (*rhymed sonnet*) (p. 145)
 Son. xxix (*rhymed sonnet*) (pp. 146-7)
 Vulg. Eloq. i. 8, ll. 21-44, 50-64 (pp. 154-5)
 Son. ("Un di si venne a me Malinconia")
 (*rhymed sonnet*) (p. 162)
 Conv. ii. 15, ll. 165-70 (p. 164)
 Conv. iv. 22, ll. 93-102 (pp. 164-5)
 Epist. x, ll. 622-8 (p. 168)

Arthur John Butler *

1892. Inferno ("The Hell of Dante Alighieri") (*prose*)
 Purgatorio ("The Purgatory of Dante Alighieri") (*prose*)¹

* See also under 1880, 1885, 1891, 1893.

Charles Lancelot Shadwell *

1892. Purg. i-xxvii ("The Purgatory of Dante Alighieri — an Experiment in Literal Verse Translation") (in *Marvellian stanzas*)

* See also under 1882, 1899, 1904.

¹ Second edition.

J. Reay Greene

(fl. 1890)

1892. (In the notes to his edition of Carlyle's *Lectures on the History of Literature*, in *prose*)
 Inf. iii. 85, 62-4, 34-51 (pp. 237-8)
 Inf. xx. 3 (p. 238)
 Par. xxvii. 3 (p. 239)

Sir Theodore Martin *

1893. *Vita Nuova* and *Lyrical Poems* (third edition)

* See also under 1845, 1862, 1864.

Thomas William Parsons *

1893. *Divina Commedia* ("The Divine Comedy of Dante Alighieri")
 Inf. i-xxxiv (in *rhymed quatrains*)
 Purg. i-xxii, xxiv, xxv. 118-39, xxvi. 1-40, xxvii, xxviii. 34-110,
 xxx, xxxi. 1-90, xxxiii. 1-33, 65-135 (in *rhymed quatrains*)
 Par. i. 1-36 (*irregular rhyme*), iii. 109-23, v. 73-8, xi. 43-84
 (*rhymed quatrains*)

* See also under 1843, and note.

Sir Edward Sullivan

(1852-)

1893. *Inferno* ("The Comedy of Dante Alighieri — Hell")¹ (*prose*)

George Musgrave *

1893. *Inferno* ("Dante's Divine Comedy — Hell")² (*Spenserian stanzas*)

* See also under 1896.

Arthur John Butler *

1893. (In *A Companion to Dante*. From the German of G. A. Scartazzini)
 Various passages from the *Vita Nuova*, *Convivio*, *De Monarchia*,
De Vulgari Eloquentia, and *Epistles*

* See also under 1880, 1885, 1891, 1892, 1893.

¹ No more was published. Another, cheaper edition was issued in 1895.² No more was published. A large paper edition was issued later in this same year.

Basil Tempest

1893. (In the *Week*, Dec. 15, 1893, Vol. xi, p. 58)¹
 Par. xvii. 46-72, 100-38 ("Cacciaguida's Prophecy of Dante's
 Banishment") (*terza rima*)

Mrs. Lucia Duncan Pychowska

- 1893-4. (In *New York Seminary*, in *Dante and Catholic Philosophy in
 the Thirteenth Century*)
 Conv. ii. 13; iv. 1, 6

William Warren Vernon *

1894. *Inferno* (in *Readings on the Inferno of Dante*, in *prose*)

* See also under 1889, 1897, 1900, 1906.

Charles Tomlinson *

1894. (In *Dante, Beatrice, and the Divine Comedy*)²
 Inf. v. 102 (*blank verse*) (p. 28)
 Purg. ii. 106-19 (*terza rima*) (p. 41)
 Canz. i. (Conv. ii), ll. 18-27 (*rhymed verse*) (p. 57)
 Purg. ii. 79-81, 114-17 (*terza rima*) and sun-
 dry prose passages from the *Vita Nuova*
 and *Convivio* (pp. 78-9)

* See also under 1874, 1877, 1882.

Louise Imogen Guiney *

1895. (In the *Critic*, Aug. 10, 1895, Vol. xxvii, p. 92)
 Son. xx (V. N. § 37) (*rhymed sonnet*)

* See also under 1887.

Charles Stuart Boswell

1895. *Vita Nuova* (*poems in prose*)
 V. E. i. 10, ll. 13-20 (in *Introduction*, p. 26)
 Par. xv. 35-6 (*prose*) (in *Notes*, p. 206)
 Purg. ii. 11-12, 132; xxx. 34-9, 46-8
 (*prose*) (p. 212)

¹ See T. W. Koch, *Catalogue of the Cornell Dante Collection*, Vol. i, p. 50.

² Translations from the *Inferno* and from the *Canzoniere*, which had already appeared in the author's *Vision of Hell*, and *The Sonnet*, are not registered here.

Charles Stuart Boswell (*Continued*)

1895. Purg. xxiv. 52-4 (*prose*) (p. 213)
 Conv. iii. 8, ll. 64-82, 97-100 (pp. 214-15)
 Purg. xxv. 64-5; xviii. 19-26; xxxi. 116-17
 (*prose*) (pp. 216-17)
 Son. xxxii (*rhymed sonnet*) (pp. 218-19)
 Par. xxxi. 103-8 (*blank verse*) (p. 226)

George Musgrave *

1896. Inferno ("Dante's Divine Comedy—Hell")¹ (*Spenserian stanzas*)
 * See also under 1893.

Maurice Henry Hewlett

(1861-1906)

1896. Inf. v. 121-3 (*rhymed quatrain*) (in *Songs and Meditations*, p. 62)

John Anster

1896. Par. xxxi. 1-111 (*terza rima*) (in the Dublin *Hermathena*, No. xxii, pp. 408-11)²

Richard Garnett

(1835-1906)

1896. (In *Dante, Petrarch, Camoens: cxxiv Sonnets, — rhymed sonnets*)
 Son. i (V. N. § 3)³ (p. 5)
 Son. xxxii (p. 6)
 Son. v (V. N. § 9) (p. 7)
 Son. ix (V. N. § 16) (p. 8)
 Son. x (V. N. § 20) (p. 9)
 Son. li (p. 10)
 Son. xiv (V. N. § 24) (p. 11)
 Son. xv (V. N. § 26) (p. 12)
 Son. xvi (V. N. § 27) (p. 13)
 Son. xl (p. 14)
 Son. xxvii. (p. 15)
 Son. xviii (V. N. § 35) (p. 16)
 Son. xix (V. N. § 36) (p. 17)

¹ A new edition, "considerably revised" (and with the addition of two diagrams), of the translation which appeared in 1893.

² See T. W. Koch, *Catalogue of the Cornell Dante Collection*, Vol. ii, p. 505.

³ The numbering is that of the Oxford Dante.

Richard Garnett (*Continued*)

1896. Son. xxi (V. N. § 38) (p. 18)
 Son. xxii (V. N. § 39) (p. 19)
 Son. xxiv (V. N. § 41) (p. 20)
 Son. xxv (V. N. § 42) (p. 21)
 Son. xlix (p. 22)
 Son. xlv (p. 23)
 Son. xxx (p. 24)

John Swinnerton Phillimore

(1873-)

1896. Son. xv (V. N. § 26) (*rhymed sonnet*) (in *Oxford Magazine*,
 Vol. xv, p. 32, Oct. 28, 1896)

Caroline C. Potter *

1896. (In *Cantos from the Divina Commedia of Dante*, in *rhymed
 quatrains*)
 Par. xxv. 1-12 (p. 5)
 Inf. i, iv, v (pp. 9-30)
 Purg. i-iii, xxvii-xxxiii (pp. 33-110)
 Par. ii, vii, xxxiii. 94-145 (pp. 113-128)

* See also under 1897, 1904.

Philip Henry Wicksteed *

1896. De Monarchia¹

* See also under 1879, 1898, 1899, 1902, 1903, 1904, 1906.

Charles Eliot Norton *

1897. Conv. ii. 13 ("The Consolation of Philosophy"), iv. 12 ("The
 Desire of the Soul"), iv. 28 ("The Noble Soul at the End of
 Life") (in C. D. Warner's *Library of the World's Best Literature*,
 pp. 4356-58)

* See also under 1859, 1867, 1891, 1892, 1902.

William Warren Vernon *

1897. Purgatorio (in *Readings on the Purgatorio of Dante*, in *prose*)²

* See also under 1889, 1894, 1900, 1906.

¹ Privately printed.² Second edition revised.

Caroline C. Potter*

1897. (In *Twenty-five Cantos from the Divina Commedia of Dante, in rhymed quatrains*)¹
 Inf. i, iv, v (pp. 3-21)
 Purg. i-iii, xxvii-xxxiii (pp. 25-90)
 Par. i, ii, vii, xxii-xxvi, xxviii-xxxi, xxxiii. 94-145 . (pp. 109-82)

* See also under 1896, 1904.

Charles Hamilton Bromby

(d. 1905)

1897. *Quaestio de Aqua et Terra* ("A Question of the Water and of the Land")²

Wickham Flower

(d. 1904)

1897. (In *Dante, A Defence of the Ancient Text of the Divina Commedia*)
 Inf. xxviii. 135 (*prose*) (p. 2)
 Inf. xxviii. 112-42 (*blank verse*) (pp. 7-8)

Edward Henry Pember*

(1833-)

1897. (In *Adrastus of Phrygia and Other Poems*)³
 Par. xv (*blank verse*) (pp. 113-20)

* See also under 1899, 1901, 1903.

Philip Henry Wicksteed*

1898. (In *A Provisional Translation of the Early Lives of Dante and of his Poetical Correspondence with Giovanni del Virgilio*)⁴
Elogae (prose) (pp. 101-4, 108-12)
 1898. (In *A Provisional Translation of Dante's Political Letters*)⁵
 Epist. vi (pp. 10-15)
 Epist. v (pp. 5-9)
 Epist. vii (pp. 16-21)

* See also under 1879, 1896, 1899, 1902, 1903, 1904, 1906.

1 "New and enlarged edition" of *Cantos from the Divina Commedia of Dante* (1896).

2 First English translation.

3 Privately printed.

4 Privately printed.

5 Privately printed.

Philip Henry Wicksteed (*Continued*)

1898. Epist. viii (pp. 22-8)
 Epist. ix (pp. 29-30)
 Conv. iv. 4-5 (pp. 33-41)
 1898. (In *Essays on Dante*, by Dr. Karl Witte)
 Numerous passages from the *Divina Commedia* (in *prose*), the
Canzoniere (in *prose*), the *Vita Nuova*, *Convivio*, *De Vulgari*
Eloquentia, and *Epistles*

John Jay Chapman *

1898. Inf. iv (in *Emerson and Other Essays*, pp. 171-81) (*terza rima*)¹

* See also under 1890.

Constance Blount

1898. (In *Some Similes from the Paradiso of Dante Alighieri*, in *prose*)²
 Par. i. 48-54, 60, 112-14, 133-41 (pp. 3-5)
 Par. ii. 1-15, 23-4, 30-6, 88-90, 106-8, 127-35 . . . (pp. 7-9)
 Par. iii. 10-15, 85-6, 95-6, 121-3 (pp. 9-11)
 Par. iv. 1-6, 115-16, 119-20, 127-32 (pp. 12-13)
 Par. v. 100-4 (p. 13)
 Par. viii. 16-26 (pp. 13-15)
 Par. x. 67-9, 139-48 (p. 15)
 Par. xi. 15-16, 19-21 (pp. 15-17)
 Par. xii. 10-29, 82-7, 94-6, 97-105, 112-14, 118-20 (pp. 17-19)
 Par. xiii. 22-4, 52-78, 112-23, 127-42 (pp. 19-23)
 Par. xiv. 1-5, 52-60, 67-74, 97-108, 118-23 . . . (pp. 25-7)
 Par. xv. 13-24 (pp. 27-9)
 Par. xvi. 7-9, 28-30, 67-72, 82-4 (p. 29)
 Par. xvii. 40-8, 121-3, 133-4 (pp. 29-31)
 Par. xviii. 28-30, 42-4, 58-60, 64-6, 73-5, 100-11 (pp. 31-3)
 Par. xix. 4-6, 19-21, 34-9, 58-66, 91-9 (pp. 33-5)
 Par. xx. 73-7, 79-81, 142-8 (pp. 35-7)
 Par. xxi. 12, 34-42 (p. 37)
 Par. xxii. 47-8, 52-7, 85-7, 99 (p. 39)
 Par. xxiii. 1-12, 25-33, 40-5, 67-9, 70-5, 79-84,
 97-102, 121-3 (pp. 39-43)

¹ Revised reprint of the version published in *Atlantic Monthly*, November, 1890. See T. W. Koch, *Catalogue of the Cornell Dante Collection*, Vol. ii, p. 505.

² Somewhat free renderings.

Constance Blount (*Continued*)

1898. Par. xxiv. 10-18, 46-9 (p. 45)
 Par. xxv. 19-24, 103-14, 118-21, 130-5 (pp. 45-7)
 Par. xxvi. 22-4, 62-6, 70-7, 85-95, 97-102 (pp. 47-9)
 Par. xxvii. 31-6, 67-72, 117-26, 145-8 (p. 51)
 Par. xxviii. 3-9, 79-84, 87, 88-93 (p. 53)
 Par. xxix. 22-30, 142-5 (pp. 53-5)
 Par. xxx. 46-51, 82-7, 91-6, 109-17, 124-6, 133-41 (pp. 55-7)
 Par. xxxi. 7-24, 43-8, 118-32 (pp. 57-9)
 Par. xxxii. 55-7, 139-41 (p. 61)
 Par. xxxiii. 58-72, 106-45 (pp. 61-3)

Edmund Garratt Gardner

1898. (In *Dante's Ten Heavens: A Study of the Paradiso*)
 Sundry passages from the *Paradiso* (in *prose*), the *De Vulgari Eloquentia*, *Epistles*, and *Eclogues* (in *prose*)

Catherine Mary Phillimore

1898. (In *Dante at Ravenna*)
 Inf. xxvii. 40 (*blank verse*) (p. 16)
 Ecl. i. 1-10, 42-4, 48-68 (*heroic couplets*) (pp. 101-4)
 Ecl. ii. 9-17, 46-57, 70-97 (*heroic couplets*) (pp. 107-10)
 Par. xxi. 121-3 (*blank verse*) (p. 128)
 And sundry passages from the *De Vulgari Eloquentia* and *Epistles*

Eugene Lee-Hamilton

1898. Inferno ("The Inferno of Dante") (*eleven-syllabled blank verse*)

William Clark*

1898. (In *Dante and his Age*)¹
 Son. i (V. N. § 3)
 Ball. i (V. N. § 12), ll. 5-14
 Canz. i (V. N. § 19), ll. 16-43
 Canz. ii (V. N. § 23), ll. 56-83
 Canz. iii (V. N. § 32), ll. 15-28, 57-70

* See also under 1899.

¹ See T. W. Koch, *Catalogue of the Cornell Dante Collection*, Vol. i, p. 187.

Daniel Robert Fearon

(1835-)

1898. (In *Dante and Paganism*, in *Nineteenth Century*, No. 252, February, 1898, pp 301-11, in *prose*)
 Inf. iv. 52-5, 61; i. 118-20 (p. 304)
 Purg. i. 85-90, 73-5 (p. 305)
 Inf. vii. 61-3, 68-9, 73-96 (p. 310)
1899. (In *Dante's Ghosts*, in *Nineteenth Century*, No. 269, July, 1899, pp. 65-76, in *prose*)
 Purg. xxv. 68-75, 79-86; V. E. ii. 2, ll. 47-55 (p. 67)
 Purg. xxv. 88-108 (p. 68)
 Purg. xxi. 28-30 (p. 73)

Charles Lancelot Shadwell *

1899. Purg. xxviii-xxxiii ("The Purgatory of Dante Alighieri, Part ii, the Earthly Paradise — an Experiment in Literal Verse Translation") (*Marvellian stanzas*)¹

* See also under 1882, 1892, 1904.

Samuel Home *

(1842-)

1899. Purg. i-xvi ("The Purgatory of Dante. A New Translation in the Original Rhythm," Part i) (*eleven-syllabled unrhymed triplets*)

* See also under 1901.

William Clark *

1899. (In *Dante's Divine Comedy*, in *Canadian Magazine*, xiii, 111-16, 204-9, 337-42)²
 Selected passages from the *Divina Commedia* (in *verse*)

* See also under 1898.

Arthur Compton Auchmuty

1899. Purgatorio ("Purgatory. A Translation from Dante") (*octosyllabic terza rima*)

¹ The first part was issued in 1892.² See *Twenty-third Annual Report of the Dante Society*, Cambridge, Mass., p. 36.

Frederick Kneller Haselfoot Haselfoot *

1899. Divina Commedia ("The Divina Commedia of Dante Alighieri. Translated line for line in the terza rima of the original")¹

* See also under 1887.

Philip Henry Wicksteed *

1899. Paradiso (*prose*)

* See also under 1879, 1896, 1898, 1902, 1903, 1904, 1906.

Edward Henry Pember *

1899. (In *The Death-Song of Thamyris and Other Poems*)²
Purg. viii (*blank verse*) (pp. 91-7)

* See also under 1897, 1901, 1903.

Frederick John Snell

1899. (In *The Fourteenth Century*)
V. N. § 23, ll. 1-5, 8-75 (pp. 141-3)
Son. xxxii (*rhymed sonnet*) (p. 131)
Conv. ii. 16, ll. 99-103 (p. 143)
Par. xvi. 7 (*prose*) (p. 177)
Purg. xxiii. 55-6 (*blank verse*) (p. 180)
Par. xv. 148 (*prose*) (p. 190)
Canz. vi. 53-61 (*rhymed verse*) (p. 196)
Mon. iii. 16, ll. 75-82, 129-40 (pp. 204-5)

Epiphanius Wilson *

1899. (In *Dante Interpreted, in Spenserian stanzas*)
Inf. xix. 115-17 (p. 2)
Par. xv. 97-135 (pp. 7-9)
Purg. xiv. 16-53 (pp. 12-13)
Inf. xxix. 121-2; xxiv. 122-6; xxv. 10-12 (p. 14)
Inf. xxi. 37-40 (p. 15)
Son. xv (V. N. § 26), ll. 1-3 (*rhyme*) (p. 23)
Inf. xxii. 1-8 (p. 26)
Purg. v. 88-129 (pp. 27-9)
Par. xvii. 55-75 (pp. 34-5)

* See also under 1901.

¹ Second edition "revised and corrected."

² Privately printed.

Epiphanius Wilson (*Continued*)

1899.	Inf. xxx. 64-9	(pp. 37-8)
	Par. iii. 67-87	(pp. 50-1)
	Inf. i. 79-87	(p. 55)
	Inf. vi. 13-21	(p. 56)
	Inf. xii. 5-9	(p. 58)
	Inf. xiii. 4-6; Purg. v. 133-7; Inf. xviii. 2	(p. 59)
	Inf. xxi. 7-18; xxix. 40-51; xxxi. 28-45	(pp. 60-2)
	Inf. xxxi. 136-9; Purg. i. 115-17	(p. 63)
	Purg. viii. 1-6	(p. 64)
	Purg. xxviii. 1-36	(pp. 65-6)
	Par. ii. 31-3	(p. 75)
	Inf. i. 112-23	(p. 79)
	Inf. ii. 127-42	(p. 80)
	Inf. iii. 1-9	(p. 81)
	Inf. iii. 112-18, 133-6	(p. 83)
	Inf. iv. 31-42, 106-20; v. 28-36	(pp. 84-5)
	Inf. v. 100-42; vi. 49-57	(pp. 86-8)
	Inf. vii. 121-6	(p. 89)
	Inf. ix. 109-23; x. 34-5	(p. 90)
	Inf. x. 91-3; xiv. 13-30; xviii. 1-18	(pp. 91-2)
	Inf. xxxii. 16-37, 125-39; xxxiii. 1-87; xxxiv. 127-39	(pp. 93-100)
	Purg. i. 5-6, 13-25	(pp. 110-11)
	Purg. i. 31-9, 94-108	(pp. 114-15)
	Purg. ii. 106-14, 124-33	(pp. 116-17)
	Purg. iii. 107-8, 118-37	(pp. 117-18)
	Purg. viii. 22-30, 97-108	(pp. 120-1)
	Purg. ix. 77, 95-9, 101-2, 143-5	(pp. 122-3)
	Purg. x. 121-39; xi. 88, 91-2	(p. 124)
	Purg. xii. 110-14 (<i>prose</i>); xiii. 1-6, 58-72, 106-29	(pp. 125-7)
	Purg. xvi. 1-24; xix. 73-5, 106, 112-14 (<i>prose</i>), 115-26; xxi. 58-60	(pp. 128-30)
	Purg. xxii. 64-72, 73-93; xxiii. 22-36	(pp. 131-3)
	Purg. xxiii. 67-75, 85-93	(p. 134)
	Purg. xxiv. 103-11; xxvii. 10-46; xxviii. 118-44	(pp. 135-8)
	Purg. xxx. 22-48, 49-51, 115-45	(pp. 139-41)
	Inf. iv. 131, 134-5	(p. 149)
	Par. ii. 112-38	(pp. 153-4)

Epiphanius Wilson (*Continued*)

1899. Par. i. 135-42; ii. 28-45, 56 (pp. 156-7)
 Par. iii. 103-8; iii. 64-87 (*prose*) (pp. 159-60)
 Par. iv. 43-8, 109-11 (p. 161)
 Par. v. 85-96, 103-5, 127-39 (pp. 162-3)
 Par. vi. 112-14; vii. 7-9 (*prose*), 142-8 (pp. 164-5)
 Par. viii. 13-15 (p. 166)
 Par. ix. 23-4, 31-3 (*prose*), 127-32; x. 40-8,
 139-48 (pp. 167-70)
 Par. xi. 64-117 (pp. 170-2)
 Par. xii. 46-66, 97-105 (pp. 173-4)
 Par. xiv. 103-29 (p. 175)
 Par. xvii. 124-35; xviii. 5-21, 100-8 (pp. 176-8)
 Par. xxi. 25-42, 91-9; xxii. 124-54 (pp. 179-81)
 Par. xxi. 106-19 (p. 182)
 Par. xxx. 61-9; xxxi. 1-30, 79-93; xxxiii.
 115-32 (pp. 183-6)
 Par. xxxii. 140-1 (*prose*) (p. 191)
 Par. xxxi. 85-7 (p. 194)

CENTURY XX

Paget Toynbee

(1855-)

1900. (In *Life of Dante*)
 Inf. x. 42-51 (*prose*) (p. 60)
 Purg. v. 91-129; xxiv. 94-6 (*prose*) (pp. 84-5)
 Inf. xxii. 1-8 (*prose*) (p. 86)
 Par. xvii. 55-60 (*prose*) (pp. 115-16)
 Purg. viii. 128-9 (*prose*) (p. 119)
 And sundry passages from the *Convivio* and *Epistles*

William Warren Vernon*

1900. *Paradiso* (in *Readings on the Paradiso of Dante*, in *prose*)

* See also under 1889, 1894, 1897, 1906.

Alfred Austin

(1835-)

1900. (In *Dante's Realistic Treatment of the Ideal*, reprinted from *National Review*, in *London Dante Society Lectures*, in *blank verse*)
 Purg. ii. 76-81, 106-11, 112-17, 124-32 (pp. 18-21)¹

¹ Page references are to the reprint.

Alfred Austin (*Continued*)

1900. Inf. i. 136 (p. 26)
 Inf. v. 31, 43-4, 97-9, 139-42, 103-5 (pp. 27-31)
 Purg. xxx. 32-3, 48, 56-7, 78, 73, 126 (pp. 32-3)
 Par. xxxiii. 145 (p. 36)

George Edward Bateman Saintsbury

(1845-)

1900. De Vulgari Eloquencia (various passages, partly translated,
 partly paraphrased, in *History of Criticism*, Vol. i, pp. 419-43)

Sir Edward Fry

(1827-)

1900. (In *The Banquet of Dante*, in *Studies by the Way*)
 Conv. i. 1, ll. 2-4, 8-10, 12-15, 51-4, 54-6, 58-61, 67-
 80 (p. 10)
 Conv. iv. 17, ll. 65-7 (p. 12)
 Conv. iv. 17, ll. 23-5 (p. 15)
 Conv. ii. 4, ll. 28-43 (pp. 20-1)
 Conv. ii. 13, ll. 30-40 (pp. 21-2)
 Conv. ii. 9, ll. 55-100, 114-30, 132-6 (pp. 22-4)
 Conv. iii. 6, ll. 72-80 (pp. 27-8)
 Conv. iv. 12, ll. 138-42, 144-80 (pp. 28-9)
 Conv. iii. 8, ll. 53-62, 64-71, 74-90, 96-106 (pp. 29-30)
 Conv. iv. 5, ll. 16-32, 81-184 (pp. 31-4)
 Conv. iv. 20, ll. 38-46 (pp. 36-7)
 Conv. iv. 19, ll. 52-6 (p. 37)
 Conv. iv. 25, ll. 39-54, 88-94 (pp. 37-8)
 Conv. iv. 28, ll. 16-31, 34-9, 49-59 (pp. 38-9)

A. N. Peaselee

1900. Canz. vi, vii, viii (Conv. ii, iii, iv) (*verse*)¹

H. L. Seaver

1901. Canz. vi, vii, viii (Conv. ii, iii, iv) (*verse*)¹

¹ Not published. See *Twenty-third Annual Report of the Dante Society*, Cambridge, Mass., p. 9.

Richard James Cross

1901. (In *Selections from Dante's Divina Commedia* — in *prose*)
- Inf. i. 1-27, 49-58, 79-87, 112-23 (pp. 3-9)
- Inf. ii. 37-42, 127-142 (pp. 9-11)
- Inf. iii. 1-18, 43-57 (pp. 11-15)
- Inf. iv. 40-5, 79-105, 145-51 (pp. 15-17)
- Inf. v. 7-15, 73-142 (pp. 17-25)
- Inf. vii. 13-15, 61-6, 77-84, 115-24 (pp. 27-9)
- Inf. viii. 94-111 (pp. 29-31)
- Inf. ix. 67-72, 76-81, 100-3 (pp. 31-3)
- Inf. x. 94-105 (pp. 33-5)
- Inf. xiii. 70-8 (p. 35)
- Inf. xv. 13-21, 55-64, 79-96 (pp. 35-9)
- Inf. xvi. 73-85, 124-36 (pp. 39-41)
- Inf. xvii. 85-90, 127-36 (p. 43)
- Inf. xviii. 28-33 (pp. 43-5)
- Inf. xix. 13-21, 58-60, 97-105, 112-14 (pp. 45-7)
- Inf. xx. 112-14 (p. 49)
- Inf. xxi. 25-8 (p. 49)
- Inf. xxiii. 19-24, 37-42 (pp. 49-51)
- Inf. xxiv. 4-15, 43-51 (pp. 51-3)
- Inf. xxvi. 1-3, 25-33, 79-142 (pp. 53-9)
- Inf. xxvii. 73-82 (p. 61)
- Inf. xxviii. 1-6, 97-102, 112-17 (pp. 61-3)
- Inf. xxx. 133-48 (pp. 63-5)
- Inf. xxxi. 55-7 (p. 65)
- Inf. xxxii. 1-9 (pp. 65-7)
- Inf. xxxiii. 22-75 (pp. 67-71)
- Inf. xxxiv. 22-7, 133-9 (p. 73)
- Purg. i. 1-6, 121-32 (pp. 77-9)
- Purg. ii. 10-21, 67-87, 124-33 (pp. 79-83)
- Purg. iii. 1-15, 46-54, 67-93 (pp. 83-7)
- Purg. iv. 43-54, 85-96 (pp. 89-91)
- Purg. v. 1-21, 37-50 (pp. 91-3)
- Purg. vi. 1-12, 67-87, 127-51 (pp. 95-9)
- Purg. vii. 1-33, 73-8, 121-3 (pp. 101-5)
- Purg. viii. 1-6, 25-39 (pp. 105-7)
- Purg. ix. 13-21, 46-69, 139-45 (pp. 107-11)
- Purg. xi. 91-102 (pp. 111-13)
- Purg. xii. 73-93, 100-8, 121-36 (pp. 113-17)

Richard James Cross (*Continued*)

1901.	Purg. xiv. 16-21, 145-51	(p. 119)
	Purg. xv. 139-41	(p. 119)
	Purg. xvi. 67-72	(p. 121)
	Purg. xvii. 1-9, 40-54, 115-23	(pp. 121-5)
	Purg. xviii. 1-9, 139-45	(p. 125)
	Purg. xix. 40-2, 100-11	(p. 127)
	Purg. xx. 124-51	(pp. 127-31)
	Purg. xxi. 91-129	(pp. 131-3)
	Purg. xxii. 64-72	(p. 135)
	Purg. xxiii. 1-6, 16-24, 40-8	(pp. 135-7)
	Purg. xxiv. 64-81, 91-7, 136-50	(pp. 137-41)
	Purg. xxv. 10-18, 112-20	(pp. 141-3)
	Purg. xxvi. 34-6, 67-75, 109-114	(pp. 143-5)
	Purg. xxvii. 10-18, 34-51, 88-93, 115-42	(pp. 145-51)
	Purg. xxviii. 1-9, 25-30, 52-60	(pp. 151-5)
	Purg. xxix. 16-21, 97-9, 121-6	(pp. 155-7)
	Purg. xxx. 28-48, 76-81, 115-41	(pp. 157-61)
	Purg. xxxi. 1-6, 31-6, 58-63, 74-5, 139-43	(pp. 161-3)
	Purg. xxxiii. 25-30, 136-41	(p. 165)
	Par. i. 22-7, 100-2, 127-31	(pp. 169-71)
	Par. ii. 1-9, 31-6	(p. 171)
	Par. iii. 10-18, 58-63	(p. 173)
	Par. iv. 37-42, 133-42	(pp. 173-5)
	Par. v. 19-24, 37-42, 88-90, 109-11, 133-7	(pp. 175-7)
	Par. vi. 118-23, 140-2	(p. 179)
	Par. vii. 16-18	(p. 179)
	Par. viii. 145-8	(p. 179)
	Par. ix. 37-42, 67-72	(p. 181)
	Par. x. 43-8, 70-81, 139-48	(pp. 181-5)
	Par. xi. 4-12	(p. 185)
	Par. xiii. 70-2, 77-8, 112-14, 118-20, 130-8	(pp. 185-7)
	Par. xiv. 118-23	(pp. 187-9)
	Par. xv. 10-12, 32-6, 70-2	(p. 189)
	Par. xvi. 43-5, 79-87, 148-54	(pp. 191-3)
	Par. xvii. 7-12, 22-7, 55-63, 70-8, 106-42	(pp. 193-9)
	Par. xviii. 7-15, 52-63	(pp. 199-201)
	Par. xix. 70-8	(pp. 201-3)
	Par. xx. 19-21, 73-5, 142-8	(pp. 203-5)
	Par. xxi. 28-42	(p. 205)
	Par. xxii. 124-35	(pp. 205-7)

Richard James Cross (*Continued*)

1901. Par. xxiii. 1-15, 49-51, 61-9, 79-84, 97-102 . . . (pp. 207-11)
 Par. xxiv. 13-18, 22-7, 148-54 (pp. 211-13)
 Par. xxv. 1-9 (pp. 213-15)
 Par. xxvi. 85-90 (p. 215)
 Par. xxvii. 4-6, 91-6, 121-35 (pp. 215-17)
 Par. xxx. 16-33, 82-7, 109-14 (pp. 217-21)
 Par. xxxi. 37-40, 130-8 (p. 221)
 Par. xxxii. 139-41 (p. 223)
 Par. xxxiii. 58-75 (pp. 223-5)

Epiphanius Wilson *

1901. (In *Dante Calendar*)¹
 V. N. § 2, ll. 9-25
 Son. xv (V. N. § 26)
 Par. xxxi. 79-93
 Inf. xxii. 1-8
 Inf. i. 82-7
 V. N. § 35, ll. 1-15
 Purg. vi. 145-51
 Inf. i. 1-18
 Par. xvii. 124-35
 Inf. iv. 131-5
 Par. xvii. 55-89

* See also under 1899.

John Carpenter Garnier

1901. Inferno ("Dante's Divina Commedia. The Inferno. A Literal Prose Translation")²

Samuel Home *

1901. Purg. i-xxxii ("The Purgatory of Dante. A New Translation in the Rhythm of the Original")³ (*eleven-syllabled unrhymed triplets*)

* See also under 1899.

¹ See *Twenty-third Annual Report of the Dante Society*, Cambridge, Mass., p. 40. The list of passages was kindly supplied by Mr. William Coolidge Lane, Librarian of the Society.

² Privately printed — no more has appeared.

³ The translation of Purg. i-xvii was issued in 1899.

Edward Henry Pember*

1901. (In *The Finding of Pheidippides and Other Poems*)¹.
 Inf. i-iv (*blank verse*) (pp. 100-29)

* See also under 1897, 1899, 1903.

Henry Fanshawe Tozer*

1901. *Divina Commedia* (numerous passages, in *prose*, in *An English Commentary on Dante's Divina Commedia*)

* See also under 1904.

John Churton Collins

(1848-)

1901. Inf. xxvi. 94-102, 106-20, 127-9 (in *The Early Poems of Lord Tennyson*, in *prose*) (p. 195)

Thomas Okey*

1901. *Purgatorio* (*prose*)

* See also under 1906.

Thomas Hodgkin

(1831-)

1901. (In *Charles Martel*, in *London Dante Society Lectures*, in *blank verse*)
 Par. vi. 133 (p. 121)
 Par. xix. 127-9 (p. 137)

Karl Federn

1902. (In *Dante and his Time*)²
 Purg. iii. 107-8 (*prose*), 133-4 (*blank verse*) (p. 165)
 Purg. xiv. 20-1 (*blank verse*) (p. 180)
 Inf. v. 100-6, 111-38 (*prose*) (pp. 278-9)
 Inf. xxxiii. 10-13 (*prose*) (p. 281)
 And sundry passages from the *Convivio*

¹ Privately printed.

² Translated by the author from the German.

Frances de Mey

1902. Vita Nuova (
- poems in rhymed verse*
-)

Charles Eliot Norton *

1902. Divina Commedia ("The Divine Comedy of Dante Alighieri")
-
- (
- prose*
-)
- ¹

* See also under 1859, 1867, 1891, 1892, 1897.

Philip Henry Wicksteed *

1902. (In
- Dante and Giovanni del Virgilio*
-)
-
- Ecl. i (
- prose*
-) (pp. 153-7)
-
- Ecl. ii (
- prose*
-) (pp. 167-73)
-
- And sundry passages from the
- De Vulgari Eloquentia*
- ,
- Epistles*
- ,
-
- and
- Quaestio de Aqua et Terra*

* See also under 1879, 1896, 1898, 1899, 1903, 1904, 1906.

L. V. Hodgkin

1902. (In
- The Happy World. Notes on the Mystic Imagery of the
Paradiso of Dante, in blank verse and prose*
-)
-
- Par. xxv. 139 (p. 1)
-
- Par. xxv. 1-2; Conv. i. 7, ll. 91-3 (p. 3)
-
- Par. ii. 23-4 (p. 7)
-
- Par. xiv. 86-7, 104-8 (pp. 11-12)
-
- Par. xxi. 46-51, 55-63 (p. 17)
-
- Par. xxi. 70-2 (p. 19)
-
- Purg. xxiv. 13-14; Par. iii. 108 (p. 24)
-
- Par. iii. 80, 85, 88-90 (pp. 25-6)
-
- Par. xxii. 100-5, 127-32 (p. 28)
-
- Inf. i. 22-6 (p. 29)
-
- Par. xxii. 151 (p. 30)
-
- Par. xxiii. 43-8 (p. 33)
-
- Par. xxvii. 100-2 (
- terza rima*
-) (p. 37)
-
- Par. xxviii. 3, 95-6, 115-18, 41-5 (pp. 38-40)
-
- V. N. § 12, ll. 31-3; Par. xxix. 10-12, 13-18 (p. 41)
-
- Par. xxix. 56-7; xxx. 15, 19-21, 63, 82-5, 96 (pp. 44-50)
-
- Purg. xxvii. 142; Par. xxxi. 85, 93 (pp. 53-4)
-
- Inf. v. 23-4 (p. 58)
-
- Par. xxxiii. 46-51 (
- terza rima*
-), 82-4, 85-7,
-
- 106-8, 115-20, 124-31 (pp. 59, 61-3)

¹ "Revised edition" of the translation issued in 1891-1892.

Edward Clarke Lowe

(1823-)

1902. Divina Commedia ("La Divina Commedia di Dante Alighieri Done into English") (*blank verse*)¹

Edmund Doidge Anderson Morshead *

1903. Ecl. i, ll. 27-44 ("Dante's Refusal") (*rhymed couplets*) (in *Oxford Magazine*, Vol. xxi, p. 113)

* See also under 1875, 1884, 1885, 1904.

Luigi Ricci

1903. Vita Nuova (*poems in rhymed verse*)

Alain Campbell White

1903. Quaestio de Aqua et Terra (in *Twenty-first Annual Report of the Cambridge, U.S.A., Dante Society*)

Edward Wilberforce

1903. Inferno (*terza rima*) (in *Dante's Inferno and Other Translations*)

Sir Samuel Walker Griffith

(1845-)

1903. Inferno (*endecasyllabic blank verse*) ("Draft of a Literal Translation of Dante's Inferno in the Original Metre")²

Philip Henry Wicksteed *

1903. Convivio (*canzoni in prose*; together with the following poems in *prose*)

Ball. x	(pp. 190-1)
Canz. ix	(pp. 388-90)
Canz. xiv	(pp. 390-3)
Canz. xii	(pp. 394-6)
Sest. i	(pp. 396-7)
Sest. ii	(pp. 398-9)
Canz. xv	(pp. 400-2)
Canz. xiii	(pp. 402-4)
Canz. xix	(pp. 404-8)
Canz. xvi	(pp. 408-10)

* See also under 1879, 1896, 1898, 1899, 1902, 1904, 1906.

¹ Dedication dated 1902; not published until 1904.² Privately printed.

Philip Henry Wicksteed (*Continued*)

1903. Canz. xx (pp. 410-12)
 Canz. x (pp. 412-16)
 Canz. xi (pp. 417-19)
 Son. xliii (p. 433)

Edward Henry Pember *

1903. Purg. xxviii-xxxiii ("The Earthly Paradise") (*blank verse*)¹

* See also under 1897, 1899, 1901.

Francis Charles Montague

(1858-)

1903. (In his edition of *Macaulay's Essays*,* in *prose*)
 Purg. xiv. 109-111 (Vol. i, p. 76)
 Inf. iii. 37-9, 51 (Vol. i, p. 128)
 Inf. xx. 16-18 (Vol. i, p. 264)
 Inf. iv. 33-5 (Vol. ii, p. 199)
 Inf. iii. 60 (Vol. ii, p. 247)

Henry F. Henderson

1903. (In *The Dream of Dante: An Interpretation of the Inferno*)
 Sundry passages from the *Inferno* (in *prose*), the *Vita Nuova*, and
Epistles

Edmund Doidge Anderson Morshead *

1904. Purg. xxii. 55-112 ("Virgil and Statius") (*Spenserian stanzas*)
 (in *Oxford Magazine*, March 2, 1904, Vol. xxii, p. 240)

* See also under 1875, 1884, 1885, 1903.

Caroline Potter *

1904. (In *The Purgatorio and the Paradiso of the Divina Commedia*
of Dante, in *rhymed quatrains*)
 Inf. i, iv, v (pp. 3-21)
 Purg. i-xxxiii (pp. 25-264)
 Par. i-xxxiii (pp. 267-519)
 Son. vi (V. N. § 13) (*rhymed sonnet*). (pp. 400-1)

* See also under 1896, 1897.

¹ Not published.

Henry Fanshawe Tozer *

1904. Divina Commedia ("Dante's Divina Commedia, translated into English Prose")

* See also under 1901.

Charles Lancelot Shadwell *

1904. Quaestio de Aqua et Terra ¹

* See also under 1882, 1892, 1899.

Alan George Ferrers Howell *

1904. De Vulgari Eloquentia (in *Translation of the Latin Works of Dante Alighieri*, in *Temple Classics*, pp. 3-115)²

* See also under 1890.

Philip Henry Wicksteed *

1904. (In *Translation of the Latin Works of Dante Alighieri*, in *Temple Classics*)

De Monarchia ³	(pp. 127-279)
Epistolæ	(pp. 295-362)
Eclogæ (<i>blank verse</i>)	(pp. 373-84)
Quaestio de Aqua et Terra	(pp. 389-423)

* See also under 1879, 1896, 1898, 1899, 1902, 1903, 1906.

S. P. Thompson

1905. Quaestio de Aqua et Terra ⁴

C. Gordon Wright

1905. Purgatorio (*prose*) ⁵

William Walrond Jackson

(1838-)

1905. Convivio (*canzoni in prose*)⁶

¹ Not yet published.

² Revised edition of the version published in 1890.

³ Revised edition of the version printed privately in 1896.

⁴ Published at Florence in volume containing facsimile reprint of the editio princeps together with translations in Italian, French, Spanish, and German.

⁵ In "Spenserian" English.

⁶ Not yet published.

William Warren Vernon *

- 1906.
- Inferno*
- (in
- Readings on the Inferno of Dante*
- , in
- prose*
-)
- ¹

* See also under 1889, 1894, 1897, 1900.

Thomas Okey *

- 1906.
- Vita Nuova*
- (
- poems in prose*
-)

* See also under 1901.

Philip Henry Wicksteed *

1906. (The following poems, in
- prose*
- , in
- Translation of the Vita Nuova*
-
- by T. Okey)

Son. xxvi.	(p. 157)
Son. xxvii.	(pp. 157-9)
Son. "Degno fa vui"	(p. 159)
Son. xxix	(pp. 159-61)
Son. xxxi	(p. 161)
Son. xxxii	(p. 163)
Son. xxxiv	(p. 163)
Son. xxxvi	(p. 165)
Son. xl	(p. 165)
Son. xliii	(p. 167)
Son. xliv	(p. 167)
Son. xlvi	(p. 169)
Son. "Suonar braccetti"	(p. 169)
Ball. ii	(p. 171)
Ball. vi.	(pp. 171-3)
Ball. viii	(pp. 173-5)
Ball. x	(pp. 175-7)
Son. xxx	(p. 179)
Son. xxxvii	(pp. 179-81)
Son. xxxix	(p. 181)
Ball. v	(p. 183)
Son. xxxiii	(p. 185)
Son. xxxv	(pp. 185-7)
Son. xli	(p. 187)
Son. xlix	(pp. 187-9)
Son. li	(p. 189)
Ball. iii	(p. 191)

* See also under 1879, 1896, 1898, 1899, 1902, 1903, 1904.

¹ Second edition revised.

APPENDIX

*** The following entries came under my notice while the list was passing through the press — too late to be inserted in their proper places.

ALPHABETICAL INDEX OF TRANSLATORS IN APPENDIX WITH DATE OF FIRST TRANSLATION

Anonymous (1827)	Robinson, Samuel (1860)
Anonymous (1893)	Sanford, John (1605)
Bevis, J. L. (1900)	Véricour, Raymond de (1858)
Dunbar William (c. 1510)	Vialls, Mary Alice (1890)
Henry, Aurelia (1904)	Whyte, Bruce (1841)
K., T. (1588)	Williams, James (1904)
Mills, Charles (1822)	

CENTURY XVI

William Dunbar

(c. 1465-c. 1530)

- c. 1510. Purg. xxxiii. 54 ("Quhat is this lyfe bot ane straucht way to deid?").¹

T. K.

1588. (In *The Housholders Philosophie*, translated from Torquato Tasso's *Il Padre di Famiglia* — in rhyme)
- Inf. xvii. 90 (fol. 15)
- Inf. xi. 101-11 (foll. 25-6)

CENTURY XVII

John Sanford

(c. 1565-1629)

1605. (In his *Grammar, or Introduction to the Italian Tongue* — in prose)
- Inf. ii. 37 (p. 15)
- Purg. i. 66 (p. 19)

CENTURY XIX

Charles Mills

(1788-1826)

1822. (In his *Travels of Theodore Ducas* — in prose)
- Epist. ix. ll. 30-52 (Vol. i, pp. 203-4)

¹ This close parallel with Dante's "il viver ch'è un correre alla morte," of which it may or may not be a translation, was pointed out by O. L. Triggs, in his introduction to Lydgate's *Assembly of Gods*, E. E. T. S., p. xliii.

Charles Mills (*Continued*)

Inf. vii. 49-51	(Vol. i, p. 212)
Inf. v. 73-142	(Vol. i, pp. 217-20)
Inf. xxxii. 126-xxxiii. 78	(Vol. i, pp. 221-4)
Par. xv. 118-19	(Vol. i, p. 229)
Purg. ii. 112	(Vol. ii, p. 63)
V. E. ii. 4, ll. 19-20	(Vol. ii, p. 64)

Anonymous

1827.	(In <i>Quarterly Review</i> , Vol. xxxvi, June, 1827 — in <i>Spenserian stanzas</i>)
	Purg. ii. 10-26 (pp. 52-3)
	Inf. ix. 64-103 (pp. 53-4)

Bruce Whyte*

1841.	(In his <i>Histoire des Langues Romanes et de leur Littérature</i> , ¹ Vol. iii)
	Inf. xxiv. 1-15 (<i>terzarima</i>) (pp. 239-40)
	Purg. xxv. 37-57 (<i>terza rima</i>) (pp. 270-1)
	Ball. vi. (<i>rhyme</i>) (pp. 286-7)
	Canz. i. (V. N. § 19), ll. 15-42 (<i>rhyme</i>) (pp. 290-1)
	Canz. ('Io miro i crespi') (<i>rhyme</i>) (pp. 293-4)
	Son. xii (V. N. § 22) (<i>rhymed sonnet</i>) (p. 298)
	Son. xxiv (V. N. § 41) (<i>rhymed sonnet</i>) (p. 299)
	Canz. vi. (Conv. ii.) (<i>rhyme</i>) (pp. 301-3)
	Canz. xvii. (<i>rhyme</i>) (pp. 306-8)
	Canz. ii. (V. N. § 23) (<i>rhyme</i>) (pp. 312-14)
	Canz. xx. (<i>rhyme</i>) (pp. 318-21)
	Canz. xviii. ll. 1-60 (<i>rhyme</i>) (pp. 326-8)

* See also under 1859 (p. 47).

Raymond de Véricour

1858.	(In his <i>Life and Times of Dante</i> — in <i>prose</i>)
	V. N. § 2, ll. 24-5, 50-2; § 26, ll. 15-19 (pp. 48-50)
	Canz. xi. 76-84; Canz. ix. 76-83 (pp. 117-18)
	Conv. i. 3, ll. 15-32, 34-6; 4, ll. 101-5 (pp. 120-1)
	Purg. xxiv. 58-62 (p. 128)

¹ This work was written in English, but was never published, except in this French translation, in which Bruce Whyte's English poetical renderings were preserved.

Raymond de Véricour (*Continued*)

Conv. iv. 14, ll. 101-7	(p. 129)
Epist. v. 3-16, 16-19, 23-8, 100-10	(pp. 158-9)
Epist. ix.	(pp. 182-4)
Par. xxv. 1-9	(p. 196)
Inf. x. 60	(p. 244)
Inf. xxv. 140-1	(p. 249)
Purg. ii. 73-5	(p. 269)
Purg. x. 121-9; xi. 79-81, 115-17	(p. 280)
Purg. xiv. 124-6, 133	(p. 282)
Purg. xx. 94-6	(p. 285)
Par. v. 73-80	(p. 298)
Par. xvii. 58-60	(p. 304)
Par. xxi. 135; xxiii. 19-21	(pp. 308-9)
Inf. i. 85-7	(p. 330)

Samuel Robinson

(1794-1884)

1860. (In *Translations from Dante, Ariosto, Horace, etc.*¹ — in *terza rima*)
 Inf. iii. ("The third Canto of Dante's Inferno: An Attempt to combine a Literal Rendering with the Triple Rhyme of the Original.") (pp. 5-11)

Mary Alice Vials*

1890. (In *Journal of Education*, Oct., 1890 — in *terza rima*)
 Inf. xxvi. 94-142 ("The Last Voyage of Ulysses")

* See also under 1899.

Anonymous: "C. T."²

1898. (In *The Angels of the Divine Comedy*, in *Gentleman's Magazine*, Sept., 1898, pp. 242-55 — in *blank verse*³)
 Inf. viii. 46-8; ix. 64-71, 101-3, 88 (*prose*) (p. 243)
 Purg. i. 13, 25, 100-2, 97-8 (*prose*) (p. 245)
 Purg. ii. 12, 28-30, 37-40; Inf. iii. 99, 109 (p. 246)
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 Purg. ix. 115-16, 121, 123-5, 127-9 (p. 249)

¹ Anonymous — privately printed.² Perhaps Charles Tomlinson, who died in the previous year (1897) — see under 1874.³ Except where otherwise indicated.

Anonymous: "C. T." (*Continued*)

- Purg. xi. 26-30; xii. 77-80, 82-4 (p. 250)
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Mary Alice Vials *

1899. (In *Music Fancies and Other Verses* — in *terza rima*)
 Inf. xxxiii. 22-75 ('The Death of Count Ugolino
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 Purg. xxx. 22-75 ('The Meeting of Dante &
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 Par. xi. 43-117 ('St. Francis of Assisi') (pp. 101-6)
 Par. xxxiii. 1-39 ('St. Bernard's Invocation to
 Madonna') (pp. 107-9)

* See also under 1890.

J. L. Bevis

1900. (In *Colours in Dante*, in *Scottish Review*, Vol. xxxv. pp. 325-36.
 April, 1900 — in *prose*)
 Inf. xvii. 16 (p. 326)
 Purg. xi. 81; vii. 73-7; xxv. 84 (p. 327)
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 Par. xxx. 38-40 (p. 334)
 Purg. ii. 7-9 (p. 336)

Aurelia Henry

1904. De Monarchia

James Williams

(1851-)

1904. (In *Thoughts on Dante* — in *terza rima*)
 Inf. v. 70-142 (pp. 6-8)
 Par. xxx. 61-9 (p. 17)
 Purg. xxviii. 22-39 (p. 18)
 1906. (In *Dante as a Jurist* — in *terza rima*)
 Par. vi. 1-27 (pp. 13-14)



TWENTY-FIFTH

ANNUAL REPORT

OF THE

DANTE SOCIETY

(CAMBRIDGE, MASS.)

1906

ACCOMPANYING PAPERS

NOTE ON THE VOCABULARY OF THE VITA NUOVA

By Charles Eliot Norton

MEANS AND END IN MAKING A CONCORDANCE, WITH SPECIAL
REFERENCE TO DANTE AND PETRARCH

By Kenneth McKenzie

BOSTON

GINN & COMPANY

(FOR THE DANTE SOCIETY)

1907

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STATEMENT OF ACCOUNTS

(From May 16, 1905, to May 15, 1906)

Balance in the Treasurer's hands, May 16, 1905	\$718 21	
Membership fees till May 15, 1906	494 93	
Subscriptions to the Concordance to Dante's Minor Italian Works.	44 40	
Copyrights, etc.	99 48	
Subscriptions to the Ravenna Museum	<u>50 00</u>	
		\$1407 02
Paid the Treasurer of Harvard College for the increase of the Dante collection	\$150 00	
Paid Count Pasolini for the Ravenna Museum	50 00	
Paid the Clarendon Press	49 00	
Paid Messrs. Ginn & Company	377 02	
Money refunded from sales of Dr. Fay's Concordance	78 00	
Paid Miss M. P. Cook for bibliographical work	40 00	
Printing, postage, etc.	16 59	
Balance in the Treasurer's hands, May 15, 1906	<u>646 41</u>	
		\$1407 02



BY-LAWS



1. This Society shall be called the DANTE SOCIETY. Its object shall be the encouragement of the study of the Life and Works of Dante.

2. Any person desirous to become a member of this Society may do so by signifying his or her wish in writing to the Secretary, and by the payment of an annual fee of five dollars.

3. An Annual Meeting for the election of officers shall be held at Cambridge on the third Tuesday of May, of which due notice shall be given to the members by the Secretary.

4. Special meetings may be held at any time appointed by vote of the members at the Annual Meeting, or by call from the President and Secretary.

5. The officers shall be a President, a Vice President, a Secretary and Treasurer, and a Librarian, who, together with three members thereto chosen, shall form the Council of the Society. All these officers shall be chosen at the Annual Meeting, and their term of service shall be for one year, or until their successors are elected. Vacancies in the Council shall be filled for the remainder of the year by the Council.

6. The President, or, in his absence, the Vice President, or, in the absence of both, any member of the Council, shall preside at all meetings of the Society and of the Council.

7. The Secretary and Treasurer shall keep a record of the meetings of the Society and of the Council, shall collect and receive all dues, and keep accounts of the income and expenditure of the Society, shall give notice of meetings, and shall perform all other duties appropriate to his office.

8. The Council shall hold meetings at such times as it may appoint, shall determine on the use to be made of the income of

the Society, shall endeavor to promote the special objects of the Society in such ways as may seem most appropriate, and shall make an annual report of their proceedings, including a full statement of accounts, at each Annual Meeting. This report shall be made in print for distribution to the members.

9. No officer of the Society shall be competent to contract debts in the name of the Society, and no expenditure shall be made without a vote of the Council.

10. A majority of the Council shall form a quorum for the transaction of business.

11. Any person distinguished for his interest in the purposes of the Society, or who has rendered it valuable service, may be chosen an Honorary Member at any regular meeting of the Society, and shall be entitled to all its privileges without annual assessment.

12. The preceding rules may be changed at any time by unanimous vote of the Council.

THE DANTE PRIZE

The Society offers an annual prize of one hundred dollars for the best essay by a student in any department of Harvard University, or by a graduate of not more than three years' standing, on a subject drawn from the life or works of Dante. The competition is open to students and graduates of similar standing of any college or university in the United States.

For the year 1906-1907 the following subjects were proposed :

1. *A study of the vocabulary of Dante's Lyrics.*
2. *The classification of Dante's Miscellaneous Lyrics.*
3. *The influence of Boethius on the Vita Nuova and the Convito.*
4. *A discussion of the authorship of Il Fiore.*
5. *A study of Dante's influence upon English literature (or upon any single author or period).*
6. *The relation of Dante's theological doctrines to the present teachings of the Church of Rome.*
7. *The relation of modern scientific discovery to Dante's conception of the divine order of the universe.*
8. *The main reasons for the increase of interest in the Divina Commedia during the past fifty years.*

For the year 1907-1908 the following additional subjects are proposed :

1. *Dante and Cecco d'Ascoli.*
2. *A study of the decline of Dante's influence in Italy in the fifteenth and sixteenth centuries.*
3. *Modern traits in Dante.*

Essays must be deposited with the Dean of Harvard College, Cambridge, Mass., on or before the *first day of May*.

Essayists are at liberty to write on any one of the subjects which have been proposed in the years during which the Dante Prize has been offered, or to propose new subjects for the approval of the Council of the Society.

On the title-page must be written an assumed name and a statement of the writer's standing, i.e. whether he is a graduate or an undergraduate (and of what college or university); if he is an undergraduate, to what class he belongs, and to what department of the college or university. Under cover with the essay must be sent a sealed letter containing the true name and address of the writer, and superscribed with his assumed name.

The essays must be written upon letter paper, of good quality, of the quarto size, with a margin of not less than one inch at the top, at the bottom, and on each side, so that they may be bound up without injury to the writing. The sheets on which the essay is written must be securely stitched together.

The judges of the essays are a committee of the Dante Society.

In case the judges decide that no essay submitted to them deserves the full prize, they are at liberty to award one or two prizes of fifty dollars, or to award no prize.

The Dante Society has the privilege of retaining and depositing in the Dante Collection of the Harvard College Library any or all essays offered in competition for the Dante Prize, whether successful or not.

Since its establishment the Dante Prize (in full or in part) has been awarded to the following persons :

HEINRICH CONRAD BIERWIRTH 1887.

For an essay entitled *Dante's Obligations to the Schoolmen, especially to Thomas Aquinas*.

GEORGE RICE CARPENTER 1888.

For an essay entitled *The Interpretation and Reconciliation of the Different Accounts of his Experiences after the Death of Beatrice, given by Dante in the Vita Nuova and the Convito*.

CHARLES STERRETT LATHAM 1890.

For an essay entitled *A Translation into English of Dante's Letters, with Explanatory and Historical Comments*.

KENNETH MCKENZIE 1894.

For an essay entitled *The Rise of the Dolce Stil Nuovo*.

JEREMIAH DENIS MATTHIAS FORD 1895.

For an essay entitled *Dante's Influence upon Spanish Literature during the Fifteenth and Sixteenth Centuries*.

ANNETTE FISKE 1897.

For an essay entitled *Dante's Obligations to Old French and Provençal Lyric Poetry*.

ARTHUR NEWTON PEASLEE 1900.

For an essay entitled *A Metrical Rhyming Translation of the Three Canzoni of the Convito*.

HENRY LATIMER SEAVER 1901.

For an essay entitled *A Translation of the Canzoni in the Convito*.

ALAIN CAMPBELL WHITE 1902.

The Latham Prize for an essay entitled *A Translation of the Quæstio de Aqua et Terra, and a Discussion of its Authenticity*.

ALPHONSO DE SALVIO 1902.

For an essay entitled *The Verse Endings in the Divina Commedia in which Dante has made "li vocaboli dire nelle sue rime altro che quello ch' erano appo gli altri dicitori usati di sprimere."*

FRITZ HAGENS 1903.

For an essay entitled *A Critical Comment of the De Vulgari Eloquio*.

CHANDLER RATHFON POST 1906.

For an essay entitled *The Beginnings of the Influence of Dante in Castilian and Catalan Literature*.



ANNUAL REPORT

The Dante Society, having been formally organized on February 11, 1881, completed twenty-five years of existence in 1906. At the annual meeting, on May fifteenth, there was no special observance of the anniversary; but the chief subject of discussion, as it happened, was not inappropriate to the occasion. Professor Geddes read a careful report dealing with the present diffusion of knowledge of Dante in America, both in the academic world and among the general reading public; and Professor Norton spoke of the reasons why the interest in Dante should be permanent. It appears from the Secretary's records that only four of the members present in 1906 — Professor Norton, Professor Hart, Dr. Knapp, and Mr. Woodbury — also attended the first meeting in Craigie House in 1881, although several other charter members still retain a connection with the Society. No one who consults the archives of the Society will fail to be chiefly impressed by the losses it has sustained in its first quarter of a century. Yet the studies which it fosters are probably more than ever of living interest, its resources of scholarship are great, and its opportunities for usefulness are not diminished.

The principal publications issued by the Society have been the Concordances edited by Dr. Fay and Professor Sheldon, beside which it is hoped that the Latin Concordance, now being prepared for the press by Professor Rand, may soon take its place. The papers which accompany the present Report are concerned with the uses of all these works. Professor McKenzie's essay is a study of the various methods employed in such compilations, and Professor Norton's examination of the vocabulary of the *Vita Nuova* shows some of the services that concordances may render to literary criticism.

Members of the Society are reminded that copies of Professor Sheldon's Concordance can be supplied by the Secretary for the original subscription price of seven dollars, with a small additional charge for express.

The Dante Prize was awarded in 1906 to Mr. Chandler Rathfon Post, of the Harvard Graduate School, for an essay on *The Beginnings of the Influence of Dante in Castilian and Catalan Literature*.

FRED NORRIS ROBINSON

Secretary

MAY 13, 1907

NOTE ON THE VOCABULARY OF THE *VITA NUOVA*

The *Vita Nuova* has special interest for the student of the Italian language, as being the first work of sufficient extent to exhibit the results of a century of tentative practice in the formation of a language capable of answering the requirements of literary expression. The vocabulary had become large, the forms of the parts of speech and the rules of syntax had been sufficiently established to mark the lines and supply the means of future demands on the language for the expression of thought and for the needs of literary art. Yet while this was the case the little book also gives evidence that the process of growth of the language was by no means complete, that the tongue still possessed the elasticity and energetic vitality of youth. Its title is appropriate to it as a product of the new life of the language, and its style, quite apart from its subject, has the charm of the freshness of Spring.

The study of the language of the *Vita Nuova* is further of interest and importance because of its relation to the *Divina Commedia*. During the years which separated the composition of the one from that of the other, Dante had become in a true sense master of his mother-tongue, and was shaping it by his genius into a perfected instrument of thought.

Until the recent publication of the *Concordance to the Minor Italian Works of Dante*, the comparison in detail of the language of the *Vita Nuova* and that of the *Divina Commedia* was difficult. The new concordance and that of Dr. Fay to the *Divine Comedy* now render the comparison easy. To facilitate it still further I have had drawn up a list of the words of the *Vita Nuova*, concerning which a few facts of more or less interest are to be noted.

The number of words in the *Vita Nuova* is between 17,900 and 18,000. According to the count made for me, it is 17,917, but this number is to be taken as only approximately accurate. No two editions present precisely the same text. The compound words

give occasion for many differences. Taking an instance at random, shall we read the following phrase from the first *ballata* as it stands in the Oxford and in Witte's edition ("dacch' e' non mutò 'l core"), or as in Beck's critical text ("da ch' e' non mutò 'l core"), and count the six words in the one case or the seven in the other? Instances similar to this are numerous.

Of the total number of words, assuming the count to be correct, 13,464 are used in the prose portions of the little book, and 4453 in its verse, the proportion being not far from three to one. Of the prose words 128 are Latin. If we deduct these Latin words from the sum of the words in prose, we have 13,336 Italian words in prose, which is very close to three times the number of words used in the verse ($4453 \times 3 = 13,359$). The relation of these numbers suggests the inference that in the little book, in which numbers play so large a part, a general proportion of this sort was intentional.

Of distinct words there are, according to the list, 1438, or about one fourth of the number used in the *Divine Comedy*.¹ Of these 1439 words, 717, or almost precisely half, are employed only in the prose part of the little book; 293 only in the verse; and 429 are common to both prose and verse.

One of the charms of the *Vita Nuova*, of which every reader becomes more or less conscious, is the conformity of the diction, in its uniform grave sweetness of tone, with the sentiment of the narrative. Few works of literature exhibit a conformity of this kind so complete; and perhaps the most interesting result of the study of its vocabulary is the indication it affords of the mode in which the quality of tone in the diction is secured.

Excluding from consideration words which are necessarily of frequent occurrence in every literary composition, such as the auxiliary verbs, the articles, and the particles of speech, and considering only the words of independent significance, we find the following, all belonging to one order of sentiment, used with noticeable frequency.

¹ The words in the *Divine Comedy* have been reckoned at 5860, of which one fourth is 1465. These numbers can be regarded at best as only approximate, but perfect exactness is happily not required to afford ground for inquiry and general deduction.

Amore 135	} 143 times	Piangere 68	} 79 times
Amoroso 8		Pianto 11	
Cuore 81	"	Lagrimare 15	} 25 "
Anima 28	"	Lagrima 10	
Spirito 20	"	Sospirare 6	} 24 "
Donna (gentildonna 3)	195 "	Sospiro 18	
Beatrice 21	"	Pensare 47	} 94 "
Gentile and gentilissimo	76 "	Pensoso 10	
Bello and bellissimo . 16	} 32 "	Pensamento 6	
Bellezza, beltà, and beltade 16		Pensiero 31	
Salute and saluto . 15	} 31 "	Morire 30	} 50 "
Salutare 16		Morte 20	
Occhio 56	"	Vita 23	"
		Amico 21	"
		Total	<u>999</u> "

The importance of these few words¹ in determining the tone of the book becomes evident at a glance, but their effective proportion to the total number of words employed is much greater than their actual proportion, large as the latter is; for in estimating their effect we must throw out of the count the great mass of simply subordinate and colorless words, — the formal elements of diction, — which constitute more than one quarter of the whole; thus reducing the total number from approximately eighteen thousand to not more than about thirteen thousand. Thus about one thousand words of similar quality of sentiment form about one thirteenth of the whole number, — a proportion quite large enough to establish the dominant tone.

But there is another class of frequently recurring words which also has a great effect on the style. It consists of those words which relate directly to the manner of the diction, as appears from the following brief list:

Dire	496 times
Cominciare	82 "
Parlare	87 "
Parole	104 "
Chiamare	56 "
Total	<u>735</u> "

¹ The list contains actually thirty-one words, but if these are grouped according to their common elements of sound and of significance, the number is reduced to seventeen.

Other words of frequent recurrence are the following:

Parere	109	times
Sapere	45	"
Mostrare	32	"
Muovere	28	"
Cosa	61	"
Total	<u>275</u>	"

If the number of times in which the forty-one words in these three lists occur be added together, the sum amounts to 2159; and it appears that these forty-one words constitute more than one ninth of the total number of words of the little book, and about one sixth of the characteristic words.

All this enumeration would be idle were it not for the significance of the conclusions to be drawn from it in relation to the *Vita Nuova* as a work of literary art. It is hardly to be supposed that the frequent repetition of words such as *amore*, *cuore*, and the like, all of one order of sentiment, was simply due to the limitation of the vocabulary of a beginner in literary composition, or to his imperfect mastery of expression. The recurrence of these words is so marked as to indicate a definite intention to secure for the diction a tone in harmony with the sentiment of the narrative. This manifest aim has been successfully attained.

But the mode adopted in the *Vita Nuova* to secure this end is that of the prentice hand, and as Dante acquired mastery in the art of expression his genius led him to a nobler method. The *Divina Commedia* exhibits, at least in a large part, and in all its finer passages, a harmony of spirit and form, of sentiment and diction, such as perhaps no other poet, not even Virgil, not even Milton, has surpassed. In a poem of such variety of topic, of such wide range of thought and of emotion, this harmony could only be brought about by a consummate art in which form and spirit were fused in the furnace of the imagination. It was to be obtained not by the selection and repetition of special words but by the modulation of the whole vocabulary. The tone is no longer, as in the *Vita Nuova*, that of a single instrument, however full and sweet, but rather of an orchestra of many instruments tuned in accord.

There are, to be sure, passages in the *Divina Commedia* in which Dante adopts a method analogous to that employed in the *Vita Nuova*, and even carries it further in the repetition of a single word, or of similar words from one root. For instance, in the fourth canto of the *Inferno*, in the description of the meeting with the shades of the great ancient poets in the firelit gloom of Limbo, "the reader will not fail to observe," says Mr. Longfellow, "how Dante makes the word *honor* ring and reverberate, — *onorevol, onori, onoranza, onrata, onorate, onore.*" And again in the Paolo and Francesca episode in the fifth canto the word *amor*, which is repeated in the beginning of three successive *terzine*, determines the key-note which is reënforced by *amato* and *amar*, while it is echoed as a rhyme word a few verses later, and again in the middle of a verse, until finally the note is renewed and ends in *amante*.

It is noticeable that these two most striking cases of obtaining the desired effect by the repetition of a single word in its various forms, occur early in the poem.¹ Dante may well have recognized that while means so simple, almost so mechanical, of bringing about a harmony between the diction and the sentiment might be appropriately used in a book of limited range of incident and emotion, and of a uniform quality of feeling, like the *Vita Nuova*, they were not suited to a work of the scope and character of the *Divina Commedia*, or at least were only to be employed occasionally in an episode.

Apart from these few exceptional passages, the nature of the theme in the *Divina Commedia* determines the nature of the expression, whether it be the gloom of hell, the light of hope in purgatory, the beauty of the earthly paradise, or the glory and radiance of the heavenly. The keynote which is struck in the entrance to hell by

Per me si va nella città *dolente*

¹ A noted instance not only of repetition of words, but also of the construction of successive *terzine* occurs in the 12th canto of the *Purgatorio*, vv. 25-63. The effect is striking, but the method is too highly artificial and the verses too plainly the product of ingenuity and not of pure poetic inspiration to be permanently impressive. They jar on the sense of reality of the scene, and break the nobly imaginative succession of verses in which the scene is described.

6 NOTE ON THE VOCABULARY OF THE VITA NUOVA

is never lost till the poet confronts, at the last stage of his journey through its dread circles,

lo imperador del *doloroso* regno.

But the diction changes as the poet enters purgatory "per correr miglior acqua," and the whole of the first canto of this division of the poem is suffused with the "dolce color d'oriental zaffiro," which renewed delight to his eyes. The rhythm and measure of the verse are unchanged, but to a sensitive ear its modulation and effect are different. So, too, the verse of the *Paradiso* has a distinct quality of its own, due in part, no doubt, to the difference in the vocabulary appropriate to the change of theme, but due still more to the poetic imagination controlling the form no less than the matter of the verse.

C. E. N.

1907

VOCABULARY OF THE *VITA NUOVA*¹

Words marked thus † occur only in the prose.

Words marked thus * occur only in the verse.

Words followed by a ‡ are not found in the *Divina Commedia*.

Latin words are in italics; but words cited from the Vulgate or the poets are not listed.

*Abbandonare	*Aitare	†Amistà	†Apostolo‡
†Abitare‡	Aiutare	†Amistade	†Apparimento‡
*Abito	†Aiuto	†Ammirabile‡	Apparire
†Abitudine‡	Alcuno	†Ammonimento‡	†Appartenere‡
†Accidente	†Allegare‡	*Ammonire	† <i>Apparuit</i> ‡
†Acciochè	*Allegranza‡	Amore	*Appena
†Accogliere	Allegro	†Amorosamente‡	†Appetito
Accompagnare	*Allevare	Amoroso	*Appoco‡
†Acconciare	Allora	†Ancella	*Appoiare‡
Accordare	*Alma	†Anche	*Apportare
Accòrgere	†Almeno	*Ancidere	*Appressare
*Acerbo	Alquanto	†Anco	Appresso
†Acqua	*Altamente	Ancora	†Appropinquare
†Addivenire	Altissimo	Andare	†Appunto
†Addormentare	Alto	Angelo	†Aprire
†Adempiere	†Altri	†Angiola‡	†Arabia‡
*Adirare	Altro	Angoscia	Ardere
Adoperare	Altrui	Angoscioso	†Ardimento
†Adornare	*Amante	Anima	Ardire
*Adorno	†Amare	†Animare‡	†Aria
†Adunare	†Amarissimamente	Anno	†Armonia
*Aere	†Amarissimo‡	†Annovale‡	†Arte
Affaticare	†Amaritudine‡	*Annunziare	†Artificiosamente‡
*Agghiacciare	*Amaro	*Antico	Ascoltare
†Aggiungere	†Amico	Anzi	†Aspettare

¹ In this vocabulary the infinitive is registered to cover whatever forms of the verb occur in the text; and substantives and adjectives are entered only in their respective nominative cases.

†Aspetto	Bene	†Centinaio‡	†Compiere
Assai	†Benedire	†Centocinquanta‡	†Compiutamente‡
Assalire	*Benignamente	† <i>Centrum</i> ‡	†Comporre‡
†Assegnare	*Benignitate	†Cercare	†Comprendere
*Assembrare‡	*Benigno	*Cerchiare	†Comune
†Assemprire	†Bestemmiare	Certo	†Comunicare‡
†Assicurare	†Bianchissimo‡	†Cessare	†Concedere
*Astioso‡	†Bianco	Chiamare	†Conchiudere
†Astrologo‡	Biasimare‡	†Chiarissimo	†Conciosfossecosachè‡
Attendere	†Biasimevole‡	†Chiaro	†Conciosiachè‡
*Atterzare‡	*Bice‡	*Chiedere	†Conciosiacosachè
Atto	†Bisogno	*Chino	†Condizione
†Audienza	†Bocca	†Chiosatore‡	Condurre
*Augello	†Bontade	Chiudere	Confortare
† <i>Autem</i> ‡	*Bontate	Chiunque	†Conforto
*Avanti	Braccio	†Chiusamente‡	†Congiungere
*Avanzare	Breve	Ciascuno	*Conoscenza
†Avvegnachè	†Brevemente	Cielo	Conoscere
*Avvenente‡	†Brevità‡	†Cingere	†Consentire
Avvenire	Buono	†Cinque	†Considerare
†Avventura‡		Ciò	†Consigliare
†Avversario	*Cacciare	Cioè	†Consiglio
	Cadere	†Circondare	Consolare
Bagnare	Cagione	† <i>Circuli</i> ‡	†Consuetudine‡
Baldanza	*Calore	† <i>Circumferentia</i> ‡	*Consumare
Ballata	†Cambiare	*Città	*Contare
*Bassare	†Camera	†Cittade	Continuamente
*Basso	Cammino	†Cittadino	†Continuare
†Battaglia	*Campare	†Colà	†Contrario
†Battere	*Cangiare	Colei	†Contro
†Beatitudine‡	Cantare	Colore	†Convenevole‡
† <i>Beatitudo</i> ‡	†Canto	Coloro	Convenire
Beato	Canzone	Colui	†Convertire
Beatrice	†Capacitade‡	Comandare	†Coprire
Bellezza	*Capo	†Combattere	† <i>Cor</i> ‡
†Bellissimo	†Caritade‡	Come	*Coralmente‡
Bello	Caro	†Cominciamento	*Corona
Beltà‡	†Casa	Cominciare	†Corpo
†Beltade‡	Cavalcare	Compagnia	†Corporale‡
*Beltate‡	Celare	†Compassione	†Corrente

†Correre	Dentro	*Disciogliere	†Dolcissimo
†Cortamente‡	*Desiare	†Discolorire	*Dolente
*Cortese	†Desiderare	†Disconfiggere‡	Dolere
*Cortesemente‡	Desiderio	†Disconfortare	Dolore
Cortesia	*Desiderose	*Disconsolato‡	†Dolorosamente‡
†Cortesissimo‡	†Designare‡	*Discovrire	Doloroso
Cosa	*Desio	*Disdegno	*Dolzore
†Cosette‡	*Desirare‡	†Disdegnoso	Domandare
Cosi	Desire	†Disegnare	†Domandatrice‡
*Cospetto	†Desso	†Disfogare	†Dominabitur‡
†Costanza‡	†Determinare	*Disnore‡	†Domini‡
†Costei	†Detto	Disparire	†Dominus‡
†Costoro	†Deus‡	†Dispiacere	*Donare
Costui	†Dì	†Dispogliare	Donna
*Costumare‡	Dicere	†Disporre	*Donzella‡
†Cotale	†Dichiare	†Disposare	Dopo
Cotanto	†Dicitore‡	*Dispregiare	Dormire
*Creare	Dietro	†Distendere	*Dottanza‡
†Credente‡	Defendere	†Distinguere	Dove
Credere	†Difensione	†Distringere‡	Dovere
*Crescere	†Difesa	Distruggere	Drappo
†Cristiano	†Difettivamente‡	†Distruggitore	†Dubbiare
†Cristo	*Difetto	†Distruggitrice‡	†Dubbio
Crucciare	†Diffinire‡	*Disturbare‡	†Dubbioso
*Crucioso‡	Dignitate	†Disvegliare‡	†Dubitare
*Crudele	†Dilettare	*Dittato‡	†Dubitazione
*Crudelitate‡	†Dilettevole‡	Divenire	†Dubitosamente‡
†Cui‡	*Diletto	*Diventare	Dubitoso‡
Cuore	†Dilungare	†Diversitate‡	Due
Dare	†Dimandare	†Diverso	Dunque
*Davanti	†Dimenticare‡	Dividere	*Duolo
†Dea	Dimorare	*Divino	Duramente
†Debole‡	*Dimostrare	†Divisione	Durare
†Deboletto‡	Dinanzi	†Divolgare‡	
†Debolezza‡	†Dintorno	†Dodici	*Ebrietà‡
†Degnamente	†Dinudare‡	*Doglia	†Ecce‡
Degno	Dio	*Doglioso	†Eccellente
Deh	Dire	Dolce	†Ec[etera]‡
†Deinceps‡	†Discacciare‡	*Dolcemente	†Ecco
	†Discernere	Dolcezza	†Effettivo‡

†Effetto	Fede	Gabbare‡	Grande
Egli	†Fedele	*Gabbo	†Grandissimo‡
†Ego‡	*Fellone‡	*Gaio	*Gravare
*El	†Femina	†Galizia	Grave
Elle	*Ferire	*Gelo	*Gravitate‡
*Entrare	†Fermamente‡	†Generazione‡	*Gravoso‡
†Entrata	Fermare	†Genitore‡	Grazia
Entro	†Fiamma	Gente	†Grazioso
†Eolo	Fiata	†Gentildonna‡	†Grecia
†Epistola	†Fidare	Gentile	*Gridare
†Ero‡	†Figluola	Gentilezza‡	†Grosso
†Errante	†Figluolo	†Gentilissimo‡	*Guaio
*Erranza	Figura	†Geremia‡	Guardare
Errare	†Fili‡	†Gesù	*Guarire
Esempio‡	†Filosofo‡	Già	*Guastare
†Esemplo	Finalmente‡	Giacere	*Guatare
†Esperto	Fine	*Gioia	†Guiderdonare‡
*Essenza	†Finestra	†Giorno	†Guiderdone‡
Essere	*Finire	Giovane	Guisa
Esso	†Fino	†Giovanissimo‡	
†Es‡	*Fioco	†Giovanna	†Habent
†Estremità	*Fiso	†Giovanni	†Heu‡
†Estremo	†Fiume	†Gioventudine‡	
†Etade	*Folle	Gioventute‡	†Iam‡
*Etate	Forma	*Girare	*Iddio
†Eternale	*Formare	†Girazione‡	*Ieri
Eterno	Forse	Gire	Immaginare
	Forte	*Gittare	†Immaginazione
†Fabuloso‡	†Fortemente‡	†Giudicare	Immagine
†Faccia	†Fortior‡	Giudizio	†Immantinente‡
*Fallace	Forza	Giungere	†Immediatamente‡
*Fallire	Frale‡	†Giuno	Immediato‡
†Falso	†Fratello	*Giurare	†Impedire
†Fama	†Frequentier‡	†Giustizia	†Impeditus‡
†Famosa	*Fuggire	†Gloria	†Imporre
Fantasia	Fuoco	†Gloriare	†Impositore‡
Fare	*Fuor	†Gloriosamente	†Impossibile
†Farneticare‡	*Fuora	Glorioso	†Imprendere
†Farnetico‡	*Fuore	†Governare	†Impugnare
†Fattore	Fuori	†Grado	†Inanimato‡

† <i>Incipit</i> ‡	†Intollerabile‡	†Libero	†Manifestamente
†Incominciare	Intorno	†Libro	†Manifestare
†Incontanente	†Intra	†Licenza	†Manifesto
*Incontrare	†Intramettere‡	†Licenziare‡	*Manna
*Incontrastabile‡	*Inver	†Lietamente	Mano
*Increscere	*Inverso	†Lieto	Maraviglia
†Indarno	Invidia	†Lieve	Maravigliare
†Indefensibilmente‡	*Invilire‡	†Linea‡	†Maravigliosamente‡
†Indi	Involgere	Lingua	†Maraviglioso
†Indiffinito‡	*Ira	†Litterato‡	Maria
†Indizione‡	Ire	†Locale‡	*Martirio
†Indurre	†Ivi	†Localmente‡	†Martino
†Ineffabile		*Locare	Materia
†Infallibile	†Jacopo	Loco	† <i>Me</i> ‡
†Infamare‡		Lodare	*Meco
†Infermità‡	Là	†Lodatore‡	†Medesimo
†Infermitade‡	*Labbia	Lode	†Meglio
*Inferno	Lagrima	Lontano	*Membrare‡
*Infiammare	Lagrimare	†Lucano	†Memoria
*Informare	†Lamentanza‡	Luce	Menare
†Ingannare	Lamentare	*Lucente	*Mendico
*Ingegnare	*Lamento	*Lucere	†Meno
Ingegno	†Largire	*Lungamente	†Menomo‡
†Ingentilire‡	Largo	Lungi	†Mensa
†Ingombrare	Lasciare	Lungo (<i>adj.</i>)	Mente
†Inimico‡	Lasso	Lungo (<i>prep.</i>)	Mentre
*Innamorare	†Lassù	†Luogo	†Menzione
Innanzi	†Latino		†Mercè
†Insegna	*Lato	Madonna	*Mercede
*Insegnare	†Laudabile	*Madre	†Meritare
†Insieme	Laudare	Maggiore	*Mertare
Intelletto	*Laude	Magione‡	*Meschino
†Intelligente	†Leggere	Mai	†Mese
*Intelligenza	Leggiadro	†Malagevole	*Messo
Intendere	Leggieramente	*Male	†Mestiere
†Intendimento	Leggiero	†Maledire	†Metafisica
†Intentivamente‡	Letizia	*Malnato‡	Mettere
†Intento	†Letto	Malvagio	Mezzo
†Intenzione	Levare	*Mancanza‡	† <i>Mi</i> ‡
†Intimo	†Libello	Mandare	† <i>Mihi</i> ‡

†Ministrare	Nemico	†Offendere	†Ovidio
†Minuto‡	*Nessuno	*Offesa	Ovunque‡
†Mirabile	†Neve	Oggi	†Ovvero
Mirabilmente	†Niente	Ogni	
Miracolo	Nobile	Oltremare‡	Pace
Mirare	†Nobilissimo‡	Oltre	†Padre
†Mischiare	†Nobiltà	†Oltrechè‡	†Paese
†Miser‡	Nobiltate,-de	*Omnia	*Palese
†Miseria	Noia	†Omero	†Pallido
†Misericordia	Noioso	Onde	†Palma
†Misero	†Nomare	†Onestà	†Palmiere‡
*Misura	Nome	Onesto	†Paragrafo‡
†Mobile	†Nominare	†Onorare	Parere
†Modo	†Non‡	Onore	*Pargoletto
†Modo‡	†Nona	†Opera	†Pari
†Moltiplicare‡	†Nostra	†Operare	Parlare
†Moltitudine‡	*Nota	†Operazione	†Parlatore‡
Molto (<i>adj. & adv.</i>)	†Notificare‡	†Opinione	Parola
Mondo	Notte	†Opporre	Parte
*Monna	†Nova‡	Ora	†Partes‡
Morire	†Nove	Ora (<i>adv.</i>)	†Particella‡
Mortale	*Novella	Orazio	Partire
Morte	Novello	†Ordinare	†Partita
Mostrare	†Novissimo	†Ordine	*Parvente
†Moto	†Nubile‡	†Orecchio	*Pascere
†Movimento	†Nudo	†Oriente	Passare
Muovere	*Nui	Ornare	†Passione
*Mutare	†Nulla	Orranza	†Patria
*Muto	Nulla	†Orribile	Paura
	†Numero	†Orribilmente	Pauroso
†Narrare	Nuovo	*Orrore	†Paventare
Nascere	*Nutricare	*Osanna	*Paventoso‡
†Nascimento	†Nutrimento	*Osare	†Peccare
Nascondere	*Nuvoletta	†Oscuramente‡	*Peccato
*Natura		†Oscurare‡	Pena
†Natural	O	†Oscurità‡	†Penna
†Nebula‡	*Obbliare	*Oscuro	†Pensamento
†Necessità	†Obumbrare‡	*Ostello	Pensare
*Neente‡	Occhio	†Ottobre	Pensiero
†Negare	†Oco	Ove	Pensoso

†Pentire	*Pioggia	†Principe	*Quassù
†Percezione‡	Più	†Principio	†Quattro
Perchè	*Plorare	†Procacciare	†Quegli
†Perciò	Poco	Procedere	*Quei
†Perciocchè	†Poeta	†Procurare	*Quelli
Perdere	†Poetica‡	†Produrre	Questi
Perdonare	†Poggiare	†Proemio‡	Qui
Peregrino	Poi	†Profeta	† <i>Qui</i>
*Perfettamente	Poichè	†Promettere	† <i>Quia</i>
†Perfettissimamente‡	Polso	*Prontare	†Quinci
†Perfetto	Porre, Ponere	†Propinquissimo	†Quinto
†Pericolo‡	†Portamento‡	†Propinquitade‡	†Quivi
*Perire	Portare	†Propinquo	
*Perla	Poscia	†Propositamento	†Raccender
Però	†Posciachè	†Proporre	†Raccendimento‡
Perocchè	†Possedere	†Proporzione	*Raccogliere
Persona	*Possente	†Proposito	Raccomandare
†Pervenire	†Possessione‡	*Proprietà‡	†Radice
†Pesare	†Possibile	†Proprio	†Ragionamento
Petto	†Postutto‡	†Prosa	Ragionare
*Piacente	†Potenza	†Prosaico	†Ragione
Piacere (<i>v.</i>)	Potere	*Prova	†Ragionevole‡
Piacere (<i>n.</i>)	*Potestate	*Provare	*Rassemblare‡
†Piacevole‡	Povero	†Puerizia	†Rassicurare‡
Piangere	† <i>Prætermittantur</i> ‡	*Pui‡	*Rassomigliare‡
Piano	†Precedente	Punto	†Razionale‡
Pianto	†Precedere	Pure	*Reame
†Picciolo	Pregare	*Puro	Recare
†Piede	*Pregiero‡	*Purpureo‡	†Recitare‡
Pieno	*Pregiare		†Redire‡
Pietà	Prego	†Quaggiù	†Redundare‡
†Pietade	Prendere	†Quaggiuso	†Reggere
*Pietate	Presente	Quale	†Reggimento
†Pietosamente	†Presenza	Qualità	†Regina
Pietoso	Presso	*Qualora‡	*Regno
*Pietra	*Pria	Quando	†Reina
†Pigliare	Prima	Quanto	*Rendere
*Pingere	Primavera	*Quantunque	*Reo
†Pingere	†Primo	†Quarto	*Restare
†Pintura‡	†Principale‡	Quasi	†Rettorico‡

Ricevere	†Ritornare	*Scusa	*Sgradire‡
†Ricogliere	†Ritrarre	†Scusare	†Sguardare
†Riconfortare	*Ritrovare	*Sdonneare‡	Si
†Ricoprire	†Rivenire‡	†Se‡	†Sic‡
Ricordare	†Rivolgere	*Seco	Sicchè
†Ricorrere	†Roma	Secolo	Siccome
Ridere	†Romeo	†Secondo (<i>num.</i>)	Sicuramente
Ridire	Romperè	†Secondo (<i>prep.</i> and <i>conj.</i>)	†Sicuro
†Ridurre	†Rubrica‡	*Sed‡	†Sicurtade‡
Riguardare		†Sedere	*Sicurtate
†Rilevare	*Saettare	†Segretissimo	†Significare
†Rima	*Saggio	†Segreto	†Significazione‡
Rimanere	Salire	†Seguente	Signore
†Rimare‡	Salutare	†Seguitare	†Signoreggiare
†Rimatore‡	Salute	*Semiante	Signoria
†Rimedio	†Saluto‡	*Sembianza	†Simigliante
Rimembrare	†Salvo	*Sembrare	†Simiglianza
†Rimuovere	†Sanare ...	†Semplice	Simile
†Ringraziare	†Sanguigno	†Sempre	†Simili‡
†Rio	†Sanguinita‡	†Sempilmente	†Similitudine
†Ripensare	†Sano	†Sensibilmente	†Simulacra‡
†Ripigliare	Santo	†Sensitivo‡	†Simulare‡
†Riporre	Sapere	†Senso	†Simulatamente‡
Riposare	†Savio	†Sentenza	†Singulto‡
Riposo	†Sbigottimento‡	†Sentenza‡	†Sinistro
†Riprendere	Sbigottire	Sentire	Sire
†Riprensione‡	*Scacciare	Senza	†Siria‡
*Riscrivere‡	†Scapigliato	†Sepoltura	*Smagare
Riscuotere	†Schermo	†Serventesè‡	Smarrimento‡
†Risibile‡	†Schernevole‡	†Servigiale‡	*Smorire‡
Riso	*Schiantare	†Servigio	*Smorto
*Rispetto	†Scienza	Servire	Soave
*Risplendere	*Scolorire	Servitore‡	†Sofferare
Rispondere	†Sconfitta‡	†Servizio‡	Sofferire
†Risponditore‡	Sconfortare	*Servo	†Soggetto‡
†Risponsione‡	*Sconsolare	†Sessanta	†Sognare
†Risposta	†Sconvenevoles‡	*Sfigurare‡	†Sogno
Ristare	*Scorgere	*Sfogare	Solamente
†Risurgere	†Scovrire‡	†Sfolgorare‡	Sole
†Ritenerè	Scrivere	Sforzare	†Solere

†Solingo	*Spiritale	Temere	Trattare
†Sollecitare‡	Spiritello‡	Tempo	†Trattato‡
†Sollenare‡	Spirito	† <i>Tempus</i> ‡	Travagliare
Solo	†Spiritualmente‡	Tenere	†Tre
†Solvere	*Spirto	†Tentare	Tremare
*Somigliare	*Splendore	†Tepitazione‡	†Tremito‡
*Sommo	*Spogliare	†Terminare	Tremore‡
*Sommuovere‡	†Sposo	†Termine	†Tribolazione‡
†Sonetto‡	Stagione	Terra	†Tribolazione‡
†Sonno	†Stanza	Terremoto‡	†Trinità‡
†Soperchio	Stare	†Terribile	Tristizia
†Sopra	Stato	†Terzo	Tristo
†Sopradetto‡	*Statura‡	†Terzodecimo‡	†Troiano
†Sopraggiungere	Stella	*Tesoro	†Tropo
†Soprascritto‡	Stesso	†Testa	Trovare
†Soprastare	†Stile	†Testè	†Trovatore‡
*Sorella	†Stoltamente	†Testimoniare‡	† <i>Tu</i> ‡
*Sorridere	†Stringere	†Testimonio	Turbare
Sospirare	*Struggere‡	Tirare	Tuttavia
Sospiro	†Strumento	†Tisrin‡	Tutto
†Sostanza‡	†Studiare	†Toccare	†Tuttochè
†Sostenere	Su	†Tolommeo	† <i>Tuum</i> ‡
Sottile	Subitamente	*Tormento	† <i>Tuus</i> ‡
†Sottilmente	*Subitanamente‡	*Tormentoso‡	
†Sotto	Subito	Tornare	*Ubbidire
*Sovente	Sufficiente	†Tornata‡	†Uccello
†Soverchievole‡	*Suono	Torre	Uccidere
*Sovra	*Superbia	*Torto	Udire
†Sovrascritto‡	Suso	*Tortoso‡	†Ultimo
*Spandere	Svegliare	†Tostamente	Umano
*Spaventare		*Tostano‡	Umile
†Specialmente‡	†Tacere	Tosto	*Umilmente‡
*Speme	Tale	†Tramettere‡	*Umiliare
*Spera	Talora	†Tramirabile‡	*Umilitate‡
Speranza	*Talvolta	*Tramortire	*Umilmente
Sperare	† <i>Tanquam</i> ‡	*Tramutare	Umiltà
Spesso (<i>adj.</i> & <i>adv.</i>)	Tanto	†Trapassare	†Umiltade
†Spezialmente‡	†Tavoletta‡	Trarre	*Umiltate
†Spiramento‡	†Tema	†Trasfiguramento‡	Uno
	*Temenza	†Trasfigurazione‡	Uomo

†Usanza	†Venuta	†Vide‡	Vivere
Usare	*Ver	†Viepiù‡	*Vivo
Uscire	Verace	Vile	†Vizio
†Uit‡	†Veracemente	Villano	†Viziosamente‡
†Utile‡	Vergogna	Vilmente	†Vizioso‡
	†Vergognare	†Viltà	†Vocabolo
*Valente	Vergognoso	*Viltate	Voce
Valore	Verità	Vincere	Voglia
†Vaneggiare	Veritade	†Virgilio	Volare
Vanità	†Vero	Virtù	Volentieri
*Vanna‡	Verso (<i>n.</i>)	†Virtude	Volere
Vano	†Verso (<i>prep.</i>)	†Virtuosamente‡	†Volgare
*Varietate‡	†Vesta	*Virtute	Volgere
Vedere	†Veste	†Visione	†Volontà
†Vedovo	†Vestimento	†Visivo	†Volontade
Veduta	Vestire	Viso	*Volontate
Velo	†Vestra‡	Vista	Volta
†Veniens‡	Via (<i>n.</i>)	Vita	*Voto
Venire	*Via (<i>adv.</i>)	†Vita‡	*Vui
†Vento	†Via (<i>conj.</i>)	†Vituperare‡	

The following words in the first and third columns are used in the poetry of the *Vita Nuova* but are not found in the *Divina Commedia*; analogous words in the *Divina Commedia* are given in the second and fourth columns:

Allegranza	Allegrezzo	Crudelitate	Crudeltà
Appoco	A poco	Desirare	Desiderare
Appoiare		Disconsolato	Sconsolato
Assembrare		Disnore	
Astioso		Disturbare	
Atterzare		Dittato	
Avvenente		Donzella	
Beltate	Bellezza	Dottanza	Dotta
Bice		Ebrietà	Ebrezza
Coralmente		Gravitate	Gravezza
Cortesemente		Gravoso	
Costumare		Incontrastabile	
Crucioso	Crucciato	Invilire	

Malnato		Sgradire	
Mancanza	Manco	Smorire	
Membrare	Rimembrare	Sommuovere	
Paventoso	Spaventato	Statura	
Pregliero	Preghiera	Struggere	Distruggere
Proprietà		Subitanamente	Subitamente
Purpureo		Tormentoso	
Qualora		Tortoso	
Rassemblare		Tostano	Tosto
Rassomigliare	Assomigliare	Vanna	
Riscrivere		Varietà	Variation
Sdonneare			



MEANS AND END IN MAKING A CONCORDANCE,
WITH SPECIAL REFERENCE TO DANTE
AND PETRARCH

Among the many noteworthy achievements of the Dante Society, perhaps the most important has been the preparation and publication, through the scholarship, industry, and financial generosity of its members, of concordances to the works of Dante. The *Concordance of the Divina Commedia*, by Dr. Edward Allen Fay, was published in 1888, followed in 1905 by the *Concordanza delle Opere Italiane in Prosa e del Canzoniere di Dante Alighieri*, edited by Professor E. S. Sheldon, with the assistance of Mr. A. C. White. The concordance to the Latin works is being rapidly made ready for the printer by Professor E. K. Rand and Mr. E. H. Wilkins. Since the society has been so active along this line, it seems not inappropriate to present here, in somewhat enlarged form, a paper which was originally read at the meeting of the Modern Language Association of America, at Yale University, in December, 1906, dealing with the history and exact meaning of the term *concordance*; the proper functions of a concordance as distinguished from other works of reference, such as an index or a dictionary; and the different methods of adapting means to end in such books. In the course of the discussion particular attention will be paid to the reference books which have been published for the study of Dante.

The English word *concordance* has been used from the fourteenth century onward to designate an index to the words of the Bible or of some other book. Thus in Trevisa's translation of Higden (1387)¹ we find the statement that "Frere Hewe . . . expownede al

¹ *Polychronicon Ranulphi Higden; together with the English Translations of John Trevisa and of an Unknown Writer of the Fifteenth Century*, ed. J. R. Lumby (Rolls Series), London, 1882, vol. viii, p. 235. Higden's text has "magnas super bibliam concordancias compilavit"; the anonymous translator, "compilede grete concordances on the bible." See also *New English Dictionary*, s.v. Concordance.

pe bible, and made a greet concordance upon þe bible"; and in 1460 Capgrave¹ says that "Hewe . . . was eke the first begynner of the Concordauns, which is a tabil onto the Bibil." This Frere Hewe, a French cardinal, usually called Hugo de S. Caro,² with the aid, it is said, of five hundred Dominican monks, compiled at Paris about 1244 a verbal index to the Vulgate, calling it *Concordantiæ*. This work was merely a list of the words in the Bible, with references to the chapters, and portions of chapters, where they occur.³ Other churchmen, a few years later, improved Hugo's work by adding citations of the context, as in modern concordances; since they were Englishmen, their work was called the English Concordance.⁴ The use of the Bible index evidently commended itself, and the work of Hugo's successors was condensed and frequently copied. In the fourteenth century we hear of Bibles with concordances being among the books chained for public use in the church of St. Nicholas, Newcastle, and in St. George's, Windsor.⁵ Several concordances in Latin were printed in the fifteenth century, and in the sixteenth they appeared in Greek, English, German, and French. In the fifteenth century the Rabbi Isaac Nathan, finding that the

¹ John Capgrave, *The Chronicle of England*, ed. F. C. Hingeston (Rolls Series), London, 1858, p. 154. The editor (*ibid.*, footnote) erroneously identifies Hewe with Hugo de S. Victore.

² See Bindseil, *Ueber die Concordanzen*, in *Theologische Studien und Kritiken*, vol. xliii, p. 676 (1870); *Sacrorum Bibliorum Concordantiæ Hugonis Cardinalis, Venetiis*, 1768 (preface by Hubertus Phalesius, § 4: De auctore Concordantiarum); quotation in Du Cange, *Glossarium*, s.v. Concordantia: "dominus Ugo cardinalis . . . Concordantiarum Bibliæ primus auctor fuit."

³ The division of the Bible into chapters was made by Stephen Langton (d. 1228; see *Dictionary of National Biography*); as the division into verses had not yet been made,—it is due to R. Stephanus, 1545,—Hugo indicated the portions of each chapter by letters, which were used for several centuries, even after the division into verses had been introduced.

⁴ Cf. Bindseil, *loc. cit.*; and also T. Walsingham, *Chronica Monasterii S. Albani*, ed. Riley (Rolls Series), London, 1863, vol. i, p. 16: "Frater Johannes de Derlyngton . . . hujus tamen studio et industria editæ sunt Concordantiæ Magnæ quæ Anglicanæ vocantur."

⁵ See Daniel Rock, *The Church of Our Fathers*, London, 1852, vol. iii, part i, p. 56, note; Thomas de Farnylawe's will, 1378, includes this provision: "quod concordantiæ domini mei una cum Biblia sua essent cathenatæ in porticu boriali ecclesiæ beati Nicholai Novi Castri ad usum communem pro anima mea."

concordances to the Vulgate gave Christians an advantage in theological discussions, compiled one to the Hebrew Bible.

In Latin the word *concordantia*, a mediæval formation from the participle of the verb *concordare*, was and still is used in the plural in this sense, because each group of citations was thought of as a *concordantia*. The word might properly indicate any kind of agreement between the passages grouped together, and it is, in fact, applied in various senses. About 1130 Gratian of Bologna wrote the *Concordantia Discordantium Canonum*;¹ and similarly the English word *concordance* has sometimes been used for what is more commonly called a *harmony*, — an arrangement of different texts in parallel columns to bring out their points of agreement.² Closely allied to this is another, likewise obsolete, use of the word, to denote marginal references to parallel texts; for instance, on the title-page to Coverdale's New Testament, printed at Antwerp in 1538: "The New Testament . . . wyth a true concordance in the margent."³ Returning to present usage, we find that many authorities make a distinction between word concordances and subject concordances. In the *Concordantiæ Morales*, ascribed to St. Antony of Padua (1195–1231),⁴ a work which may perhaps be said to contain the germ of the concordance idea, texts are cited in groups according to subject, with references; and the groups are arranged without regard to their

¹ See *Polychronicon Ranulphi Higden*, edition cited, p. ix, note.

² The French word *concordance* is also used in this sense. The *Nouveau Larousse* gives: "Ouvrage montrant la suite et l'accord des quatre textes évangéliques." Littré has an equivalent definition, and also the *Grande Encyclopédie*: "Concordance ou Concorde, ou encore Harmonie des quatre évangiles."

³ See *British Museum Catalogue* and *New English Dictionary*; cf. Bindseil, *op. cit.*, p. 718. A Bible printed at Nuremberg in 1478 has this title: *Biblia Latina cum canonibus evangelistarumque concordantiis Menardi Monachi*; one printed at Basel in 1491 has the "marginal concordance" throughout (*utriusque testamenti concordantiis illustrata*), as did also the original edition of Luther's translation of the Bible. In Petrocchi, *Novo Dizionario Universale*, the only pertinent definition s.v. *Concordanza* is: "Concordanze della Bibbia. I riscontri che si citano e si spiegaro l'un coll' altro."

⁴ Published by J. de la Haye, *Sancti Francisci Assisiatis nec non S. Antonii Paduani Opera Omnia*, Pedeponti prope Ratisbonam, 1739, pp. 609–744. See also J. M. Neale, *Mediæval Preachers*, London, 1856, p. xxxviii; and an article in *Methodist Quarterly Review*, vol. xxix, pp. 451–459 (1847).

wording, in arbitrary order, not alphabetically. A work printed in 1490, called *Concordantiæ Minores*, and the *Index copiosissimus Veteris et Novi Testamenti*, published by R. Stephanus in 1540, are practically subject indexes.¹ In German such works are called *Realconcordanzen*, as distinguished from *Verbalconcordanzen* (or *-konkordanzen*);² and in spite of its ambiguity the term *real* has been taken over by some English lexicographers. Thus the *New English Dictionary*, after quoting Johnson's definition, — "A book which shows in how many texts of scripture any word occurs," — continues thus: "This is sometimes denominated a *verbal* concordance as distinguished from a *real* concordance, which is an index of *subjects* or *topics*." The same distinction is made by the *Century Dictionary*: "A *verbal* concordance consists of an alphabetical list of the principal words. . . . A *real* concordance is an alphabetical index of subjects." In Italian³ we find a similar distinction, but the French dictionaries, and some English ones, do not make it. It is, of course, perfectly natural for the Germans, who have not only *Realschulen* but *Realwörterbücher*, to apply the word *real* to concordances. But the use of the English word *real*, as quoted above, is objectionable, because, if not actually ambiguous in this connection, it at least seems to imply that the mere subject index is better entitled to the name *concordance* than is the immense majority of the books which are actually so called.⁴

¹ See Bindseil, *op. cit.*, pp. 711-712.

² See Bindseil, *loc. cit.*; Brockhaus' *Konversations-Lexikon*, s.v. Konkordanz: "Man unterscheidet hier Verbal- und Realkonkordanzen . . . die letztern geben eine geordnete Zusammenstellung aller auf einen bestimmten Gedanken oder Gegenstand bezüglichen Stellen." Cf. Hanff, *Biblische Real- und Verbal-Concordanz*, Stuttgart, 1828-1834.

³ Boccardo, *Nuova Enciclopedia Italiana* (6. ed.), Torino, 1878, vol. vi, s.v. Concordanza: "Chiamasi così quel libro che dà in ordine alfabetico le parole della sacra Scrittura colla citazione dei luoghi in cui ciascuna di esse si trova. Questa è la definizione sostanziale della concordanza, dovendosi considerare come accidentali ed accessori gl'indici, per esempio, de' nomi proprii, i significati che, giusta l'opinione dell' autore, ponno avere i vocaboli, ecc. . . . Vi sono anche le concordanze delle cose, . . . comprendendo tutte le materie trattate dalla Bibbia." The definition in Tommaseo-Bellini, *Dizionario* (1865), applies only to verbal concordances. The *Diccionario Enciclopédico Hispano-Americano* defines *concordancias* (plural) as: "Indice alfabetico de todas las palabras de la Biblia con todas las citas," etc.

⁴ *Real* is sometimes used, it is true, more or less in the German sense. See *New English Dictionary*, s.v. Real, where some of the quotations contrast *verbal* and

The word *concordance* is appropriate to a work which shows agreement in meaning as well as in words, and to some extent a purely verbal concordance serves as a subject index. But this does not justify using the word for an ordinary index of topics, without quotations, as has sometimes been done.¹

The first concordance in English to any part of the Bible was published about 1540 by Thomas Gybson, with this title: *The Concordance of the New Testament, most necessary to be had in the hands of all soche as desire the communication of any place contained in the New Testament.* The first one to the whole Bible was compiled by John Marbeck, and printed in 1550; its title reads: *Concordāce: that is to saie, a work wherein by the ordre of the letters of the A. B. C. ye maie redely finde any worde conteigned in the whole Bible so often as it is there expressed or mencioned.* In this book, a folio of nearly nine hundred pages, the English words were accompanied by their Latin equivalents and by citations of the context. Marbeck had been working on it since the appearance of the so-called Matthew's Bible in 1537, when in 1543 his papers were seized, and with three other "Windsor-men" he was tried for heresy and condemned to death. The three others were executed, but Marbeck was pardoned, and ultimately finished his concordance. During his trial he gave an interesting account of how he came to undertake the work, thus reported by Foxe: ²

Then said the bishop of Salisbury, "Whose help hadst thou in setting forth this book?" "Truly, my lord," quoth he, "no help at all." "How couldst thou," quoth the bishop, "invent such a book, or know what a Concordance meant, without an instructor?" "I will tell your lordship," quoth he, "what instructor I had to begin it. When Thomas Matthewe's *real*; e.g. Purchas (1613): "not onely verball, but reall commendations" (i.e. "consisting of actual things"; a rare and obsolete use); cf. Whately (1845): "real definitions, which unfold the nature of the thing."

¹ For instance, Wheeler's so-called *Concordance to "The Spectator,"* London, 1897, is nothing more or less than a subject index, and its preface gives an excellent description of what such a work should be.

² John Foxe, *The Acts and Monuments*, ed. Townsend and Cattley, London, 1838, vol. v, pp. 464-497: "The Trouble and Persecution of four Windsor-men, Robert Testwood, Henry Filmer, Anthony Peerson, and John Marbeck;" see p. 482. Marbeck was from 1541 organist at St. George's Chapel, Windsor. See also *Dictionary of National Biography*, s.v. Marbeck; and Grove's *Dictionary of Music*, s.v. Merbecke.

Bible first came out in print, I was much desirous to have one of them; and being a poor man, not able to buy one of them, determined with myself to borrow one amongst my friends, and to write it forth. And when I had written out the five books of Moses in fair great paper, and was entered into the book of Joshua, my friend, Master Turner, chanced to steal upon me unawares, and seeing me writing out the Bible, asked me what I meant thereby. And when I told him the cause: "Tush!" quoth he, "thou goest about a vain and tedious labour. But this were a profitable work for thee, to set out a concordance in English."

"A concordance," said I; "what is that?"

Then he told me it was a book to find out any word in the whole Bible by the letter, and that there was such a one in Latin already.

Then I told him I had had no learning to go about such a thing.

"Enough," quoth he, "for that matter, for it requireth not so much learning as diligence. And seeing thou art so painful a man, and one that cannot be unoccupied, it were a good exercise for thee."

Although not the most important element in securing his condemnation, Marbeck's Concordance was evidently a mysterious and somewhat dangerous affair in the eyes of his judges:

Taking up a quire of the Concordance in his hand . . . , "I cannot tell," quoth the bishop, "but that the book is translated word for word out of the Latin Concordance"; and so began to declare to the rest of the council the nature of a Concordance, and how it was first compiled in Latin, by the great diligence of learned men for the ease of preachers; concluding with this reason, that if such a book should go forth in English, it would destroy the Latin tongue.¹

In spite of the worthy bishop's fears, concordances multiplied both in Latin and in English. Although superseded now on account of various defects of design and execution, by far the most widely known of those in English is Alexander Cruden's *Complete Concordance to the Holy Scriptures*, which first appeared in 1737. In his preface Cruden thus defines the work:

A Concordance is a Dictionary, or an Index to the Bible, wherein all the words used through the inspired writings are ranged alphabetically, and the various places where they occur are referred to, to assist us in finding out passages, and comparing the several significations of the same word.

¹ Foxe, *loc. cit.*, p. 474.

This is a clear statement of the nature and purpose of the book in question, and likewise, except in limiting such a work to the Bible, of concordances in general. Richardson's *English Dictionary* (1838) adopts Cruden's definition literally. Kersey's *New English Dictionary* (2d ed., 1713) gives: "A Concordance, a general Table of all the Words in the Holy Bible." N. Bailey's *Universal Etymological English Dictionary* (4th ed., 1728) has: "Concordance, an Agreement: Also a general alphabetical Index of all the Words in the Bible." Dr. Johnson's *Dictionary* (1st ed., 1755) gives three definitions: "(1) agreement; (2) a book which shews in how many texts of scripture any word occurs; (3) a concord in grammar. . . . It is not now in use in this sense."

The English word *concordance* is still used in the general sense of "agreement";¹ but it is not now used for grammatical agreement, marginal references to parallel passages, or harmony of the gospels. When used as the name of a book, it means, according to its history in English and in most other languages, an index of words accompanied by citations of the passages in which they occur; or, from a slightly different point of view, an alphabetical classification of the passages in a book according to prominent words in each passage. This is the sense in which the word is used hereafter in this paper. If the words are accompanied merely by references, with no citation of context, we have, properly speaking, not a concordance but an *index verborum*.² An index of subjects is still less entitled to be called a concordance, for its nature and purpose are entirely distinct; it is highly desirable that this German usage, unfortunately imported into English to add more confusion where some existed already, should be promptly suppressed.³

¹ A recent instance is found in an article by the late W. W. Newell, in *Journal of American Folk-lore*, vol. xix, p. 273: "The theme, in spite of a general concordance, exhibits many variations."

² This distinction is clearly made by President B. I. Wheeler in an admirable article in Johnson's *Universal Cyclopaedia*, s.v. Dictionary.

³ Dr. Schincke in Ersch und Gruber, *Allgemeine Encyclopädie*, vol. xix, Leipzig, 1829, declares that mere "Verbalconcordanzen" are of very limited usefulness: "Sie müssen zugleich über die Bedeutung der Wörter, den Sinn ganzer . . . Stellen entscheiden, lexikographisch zu Werk gehen, und die einstimmigen (concordanten) Gedanken, Lehren, und Vorschriften, nebst . . . Erläuterungen zusammenstellen,

Such a work may be used in three ways: in the first place, as a word index for locating passages which are known; secondly, as a language index for discovering passages which are unknown, and in general for various kinds of linguistic investigation; thirdly, to some extent, as a subject index. It is evident, however, that a verbal concordance can serve but imperfectly as a subject index; the significant topics do not always correspond to particular words, and a large part of the words included in a concordance would be a useless encumbrance in an index of topics. Accordingly, this feature must be regarded as incidental, and should not be allowed to interfere with more obvious purposes. The chief use of concordances to the Bible has perhaps been in the locating of texts and in the finding of parallel passages; but their usefulness for linguistic investigation was early appreciated. During the Council of Basel (1431-1449) it was found to be a defect of the concordances then available that the declinable words alone were indexed. Theological discussions sometimes turned on the exact meaning of an adverb or a preposition; accordingly, a concordance of indeclinable particles was prepared, and it was printed at Basel in 1496 as a part of Conrad's concordance (which had been printed at Strassburg in 1470 and in 1475). Strong's *Exhaustive Concordance of the Bible* (New York, 1894) has more than four hundred thousand quotations in its main part, followed by over two hundred thousand references, without quotations, for some forty-seven particles. Mrs. H. H. Furness, in her *Concordance to Shakespeare's Poems* (Philadelphia, 1874), includes a quotation for every occurrence of every word, even for the particles. Such completeness seems to be, on the whole, a positive disadvantage, on account of the disproportionate amount of space required.

oder Realconcordanzen geben." This, to the present writer's mind, carries us far from the proper function of a concordance, and equally far from the subject index, which is sometimes unjustifiably called a concordance. A satisfactory definition is given in the *Universal Lexicon Aller Wissenschaften und Künste*, vol. vi, Halle und Leipzig, 1732-1733: "Übereinstimmung, daher wird die Concordantz-Bibel genennet, welche die concordante und einander gleichstimmende Wörter und Sprüche nach der Ordnung des Alphabets und Biblischen Bücher darstellt, also, dass man durch deren Beyhülffe gar leichte finden kan, wo dieselbe geschrieben stehen, it. die gleichlaudende Sprüche, oder Loca parallela." G. Büchner's *Biblische Real- und Verbal-Concordanzen* appeared at Jena in 1757.

When studying the use of pronouns or prepositions in any given work, the investigator must certainly rely on the text itself, however much assistance he may derive from a concordance. The course of procedure will doubtless properly vary in the case of different authors; and every maker of a concordance must carefully consider what words, if any, should be omitted entirely, or simply mentioned without references, and what words should be given with references but without quotation of context. As Cruden put it in the preface to his second edition, "Though it be called in the title-page, *A complete Concordance*, poor sinful man can do nothing absolutely perfect and complete, and therefore the word *complete* is only to be taken in a comparative sense."

It may seem that in some respects the concordance trespasses on the territory of the lexicon. In a lexicon, however, every word is cited, but by no means every occurrence of every word; under each heading the different meanings of the word are shown, with typical quotations classified according to meaning. The lexicon may fail us, then, when we wish to locate a given passage, and it is almost certain to fail us when we wish to locate every occurrence of a given word. The chief stress being laid on meaning, the editor of a lexicon must continually make decisions in interpretation, and classify the quotations in accordance with these decisions. This process should be avoided as much as possible in a concordance. Now, for some authors a special glossary or lexicon would be more appropriate than a complete concordance. For instance, would it ever be advisable to prepare a concordance to Boccaccio, to Ariosto, or to Benvenuto Cellini? Probably not; but a lexicon of the language of each of these authors would be extremely instructive. On the other hand, for Petrarch's Latin works the most useful book of reference, assuming that a standard edition of the text was available, would be a subject index, which might be made to cover the Italian poems also. For Petrarch's Italian poems alone a subject index would be of comparatively little use; a special lexicon would be of considerable value, but unquestionably more useful than either would be a concordance. This last may serve to some extent as a substitute for the others, while it has functions of its own which no other kind of book can adequately fulfill. Since

concordances and various other sorts of reference books for all of Dante's works, Latin as well as Italian, have already been published or announced for speedy publication, no book of the kind is so urgently needed for any other Italian author as for Petrarch. Students of Dante and of all later Italian poets will find such a book useful, not only as a simple word index to the *Canzoniere*, but as a basis for various investigations in language, literature, and poetics. It must be remembered that in some respects Petrarch exercised more influence over succeeding poets than Dante did. As Dr. Everett has said :

Of his immense influence on the language and literature of Italy the evidence is plain, and the estimate can hardly be exaggerated. He fixed the language of Italian poets in words, in phrases, in form, in tone. It is said — and as far as a foreigner can judge it is true — that there is no word in Petrarch which is not in good use to-day.¹

In a desire to meet an obvious need, then, the writer of this paper has undertaken the preparation of a concordance to the Italian writings of Petrarch.² Considerable progress has already been made; and that the work, when completed, will be of use to a wider circle than students of Italian, is indicated by these words of Professor Cook: "It requires but a glance of the mind to see that when Dr. McKenzie's Petrarch concordance is published, the study of Elizabethan lyric poetry will be greatly facilitated."³

¹ William Everett, *The Italian Poets since Dante*, New York, 1904, p. 18. Compare a remark of Augusto Conti, quoted and discussed by Fiammazzo at the beginning of the preface to his *Vocabolario-Concordanza*, cited below; speaking of Petrarch, he said: "Scrittore in lingua volgare, pressoché tutte le parole di lui, pressoché tutti i modi son vivi ancora; e in ciò supera Dante, che supera lui di molto nella ricchezza."

² The preparation of a Petrarch concordance was announced in *The Nation*, June 22, 1905; *The Athenaeum*, June 17, 1905; and the *Rassegna Bibliografica della Letteratura Italiana*, vol. xiii, p. 258.

³ Albert S. Cook, *The Concordance Society*, in *Modern Language Notes*, vol. xxii, p. 33 (February, 1907). Professor Cook points out the manifold uses of concordances, and makes a plea for their multiplication, following out the ideas already expressed in his book, *The Higher Study of English*, Boston, 1906, p. 95. He has given hearty encouragement to the project of a Petrarch concordance, although the Concordance Society, organized under his initiative and with him as its first president, has decided for the present to confine its activities to English authors.

It is evidently a matter of importance to determine the best method of arranging a concordance; and yet criticisms of the one recently edited by Professor Sheldon, as well as the wide differences of method among concordance makers, show that on this subject there is no general agreement among scholars. First of all, and continually, it must be borne in mind that the editor is not presenting the results of an investigation, but a work which will be referred to, whether incidentally or systematically, for certain information; hence he should keep his own personal judgment as much as possible in the background, and should arrange the material in the most natural and practical way. In a word, the arrangement most convenient for practical use is the most scholarly. The editor should then introduce no system of classification except on a universally accepted basis, such as the order of the alphabet,¹ or, as the case may be, the actual order of occurrence in the text. Any departure from these natural methods of arrangement, any system of arbitrary grouping, at once involves individual judgment, — hence difference of opinion, — with the result of more or less inconvenience to the user of the book. Subject to exception in special cases where some particular purpose is held in view, these principles will surely be generally accepted as applying alike to the concordance, the index, and the dictionary. Works in which some system of classification is an end in itself belong to an entirely different class.² But

¹ An example of an arrangement which is only partly alphabetical, and consequently is inconvenient and exasperating to use, is the index of the first lines of Petrarch's poems in Rigutini's edition (Milano, 1896); the references are classified, like the poems in the text, in three parts, and in each part they are again classified according to the form of the poem, — and yet this contrivance is called "Indice alfabetico del Canzoniere"! In the index to Scartazzini's edition (Leipzig, 1883) all the *sonetti* are arranged alphabetically, then all the *canzoni*, then the *sestine*, etc. In the Mestica and Carducci-Ferrari editions all the first lines are arranged alphabetically in the index, as they should be, without regard to the form of the poem.

² These principles are strangely violated in the *Oxford Concordance*, printed as part of the appendix in several of the Oxford editions of the Bible. A prefatory note states that as this concordance "is intended to be used conjointly with the Oxford Index, which precedes it in this volume, all references to proper names, etc., included in the latter have been designedly omitted from the former." Thus *almonds* and *aloes* are found only in the index, with references, but no quotations

other questions, not so easily solved, force themselves upon the attention of every concordance user and demand an answer from every concordance maker. What words shall be chosen for headings? How shall the quotations and references be arranged under each heading? These purely practical questions involve principles which should be, as far as possible, agreed upon. As their interest for the present writer is largely in connection with his own work on the Petrarch concordance, they may perhaps be most conveniently discussed by means of a comparison of several reference books for the study of Dante, particularly the two concordances already published by the Dante Society.

Previous to the publication of Dr. Fay's *Concordance* several kinds of books, none of them really adequate for the purpose, could be used to some extent to locate passages in the *Divine Comedy*. These were the *rimario*, or index of rhymes; the vocabulary, or lexicon, in so far as it gave references to the text; and the index of proper names. During the sixteenth century several *rimari* were printed; the earliest was apparently that of Pellegrino Moretto,¹ which included Petrarch as well as Dante. Others were produced by Falco (1533), Bonfontio (1556), and Ruscelli (1559, reprinted 1754 and 1858).² In 1602 Carlo Noci published at Naples his *Rimario di tutte le disinenze della Commedia di Dante Alighieri*; this was revised by Volpi for the edition of the *Divine Comedy* which appeared at Padua in 1726-1727, and it is the basis of most of the

of context; while *air* and *alien* are only in the concordance, with their context; but for many words, as *access*, the same references are given in both places. As if this were not enough, the concordance is followed by a *Dictionary of Scripture Proper Names*, which includes some names omitted from the index (e.g. *Abagtha*), although many are repeated.

¹ Colomb de Batines, *Bibliografia dantesca*, Prato, 1845, vol. i, pp. 280 ff., mentions an edition of 1528, printed in Venice (*Rimario di tutte le cadentie di Dante e del Petrarca*), and several later editions. That given by Koch, in the *Cornell Catalogue of the Dante Collection*, is of 1533, and has the author's name in the form "Moreto."

² See Koch, *op. cit.*, under these names. Colomb de Batines, *loc. cit.*, mentions: G. Miniati da Prato, *Rimario di tutte le desinenze della Commedia . . . Da trovare qual si voglia rima, e mediante quella ogni cosa, che sia in tutte le tre Cantiche*, Firenze, 1604.

rimari since published.¹ In some editions the entire verses are quoted, in others only references are given under each rhyme. In the *Rime del Petrarca secondo la lezione del Marsand* (Padova, 1829) there are an index of proper names and a *rimario* of Petrarch, with the entire verses quoted; and also a *rimario*, with references only, to the poems of Dante, Berni, Ariosto, and Tasso. In a *rimario* the lines of the poem are grouped according to rhyme, the heading of each group being the last accented vowel and the following letters, which are common to all the lines of the group. It is usual to arrange the headings alphabetically, and the lines under each heading in the order in which they occur in the text. Another method is followed by Dr. Luigi Polacco in his *Rimario perfezionato della Divina Commedia*, the lines being arranged under each heading according to the letters that precede the accented vowel. This method seems to some critics very far from being an improvement, since it scatters the lines which go together in the text.²

A *rimario* is evidently of service in finding passages only when one knows the end of a line. The same is true of the so-called *Concordanza Speciale della Divina Commedia*, also by Dr. Polacco, thus described by its subtitle: "Repertorio di tutti i versi del poema ordinati alfabeticamente secondo le loro parole finali";³ this work and the *Indice alfabetico dei versi della "Divina Commedia"* (Firenze, 1904) by Francesco Lori, so far as they go, are true concordances, — that is, for one word in each line. Similarly uncertain aid is furnished by a lexicon or an index; all of these books are likely to fail just when they are most needed, and for some of the purposes of a concordance they are of no use whatever. In his edition of

¹ See Koch, *op. cit.*; W. C. Lane, *The Dante Collections in the Harvard College and Boston Public Libraries*, Cambridge, 1890, s.v. *Rimario*; and Colomb de Batines, *loc. cit.*

² This *Rimario perfezionato* was published in 1896, in the second edition of Scartazzini's "edizione minore" of the *Divina Commedia* (Milano, Hoepli), and in subsequent editions. It is severely criticised by Mr. Paget Toynbee, who says of it, in *Romania*, vol. xxv, pp. 331-332: "A more perverse arrangement it would be difficult to conceive." The first edition (1893) had the traditional *rimario* and index of names.

³ Appended, together with an "Indice dei nomi propri e delle cose notabili," to the revised edition of Fraticelli's *Divina Commedia*, Firenze, 1898.

1726-1727 Volpi published, in addition to the *rimario* already mentioned, a copious index of words and one of proper names, with references and explanations. This edition, frequently reprinted, was very useful in its day, having its information arranged in form for ready reference, and not as a running commentary on the text. In the sixteenth century appeared several books purporting to be vocabularies of Dante, Petrarch, and Boccaccio, — *Le Tre Fontane* by Messer Nicolo Liburnio (Vinegia, 1526, etc.); the *Vocabulario di cinque mila vocabuli* by Fabrizio Luna (Napoli, 1536; cf. Colomb de Batines, *loc. cit.*); the *Vocabolario et grammatica* by Alberto Acharisio (or Accarigi; Venetia, 1543, 1550); *La Fabrica del mondo* by Francesco Alunno (Vinegia, 1548, etc.); and William Thomas, *Principal rules of the Italian grammer, with a Dictionarie for the better vnderstandynge of Boccace, Pethrarcha and Dante* (London, 1567; original edition, 1550). In 1852 appeared at Leipzig the well-known and widely used *Vocabolario dantesco ou Dictionnaire critique et raisonné de la Divine Comédie* by L. G. Blanc (Italian version by Carbone, Firenze, 1859), which is not yet entirely superseded; although antiquated, it is far superior to the works of Granata,¹ Castrogiovanni,² Gaddi Hercolani,³ and Bobbio.⁴ The *Manuale Dantesco* of Ferrazzi (5 vols., Bassano, 1865-1877), which contains valuable material for the study of Petrarch as well as Dante, is inconvenient for reference because of its unsystematic arrangement. G. Poletto's *Dizionario Dantesco* (7 vols., Siena, 1885-1887) deals with all of Dante's writings, but is incomplete and inaccurate. Mr. Paget Toynbee has announced a Vocabulary to Dante's Italian works; and his *Dictionary of Proper Names and Notable Matters in the Works of Dante* (Oxford, 1898) is invaluable; so far as the proper names go, it practically serves as a concordance. In 1894, pending the publication of the *Dictionary*, Mr. Paget Toynbee published in the *Eleventh Annual Report of the Dante Society* an *Index of Proper Names in the Prose Works and Canzoniere of Dante*; and in the

¹ *Florilegio e Dizionario Dantesco*, Napoli, 1855.

² *Fraseologia poetica e Dizionario generale della Divina Commedia*, Palermo, 1861.

³ *Vocabolario Enciclopedico Dantesco*, Bologna, 1876 (never completed).

⁴ *Prontuario del Dantefilo . . . con Indice-rimario, ecc.*, Roma, 1892.

Oxford Dante (first edition, 1894) he furnishes a similar index for the complete works. Indexes had previously appeared with certain separate works, as Giuliani's *Convito* (Firenze, 1875) and Casini's *Vita Nuova* (Firenze, 1885 and 1891). Other dictionaries of names are those by D. Bocci,¹ F. Locock,² G. Coen,³ and G. L. Passerini.⁴

None of the books just mentioned can serve adequately as a concordance. On its appearance in 1888, Dr. Fay's *Concordance* was everywhere welcomed. Whatever defects it may have, it still holds uncontested its position as the only true concordance to the *Divine Comedy*, and in its own field it is not likely to be superseded for many years to come. Among words of appreciation from many eminent scholars who have used it, these may be quoted: "I have often thought that the most generally useful commentary on the *Divina Commedia* in existence is the invaluable concordance of Dr. Fay."⁵ Attempts to meet the need of such a book had, however, been made before.⁶ In 1886 there were printed at Girgenti two fascicoli of *La Concordanza Dantesca*, by F. Vassallo-Paleologo, including the words *a-alcuno*. The work was planned on too ambitious a scale, with quotations of several lines, sometimes of several consecutive *terzine*, as the context of one word; if it had been completed, its enormous and unnecessary bulk would have made it too cumbersome for convenient use.

¹ *Dizionario storico, geografico, universale della D.C.*, Torino, 1873.

² *Biographical Guide to the D.C.*, London, 1874.

³ *Personaggi storici e mitologici rammentati nella D.C.*, Firenze, 1895.

⁴ *Dizionario Dantesco*, Firenze, 1904. In spite of its attractive appearance, this little book is scarcely worthy of its distinguished author. It gives brief notes and sometimes bibliographies on the names of persons and places in the *Divine Comedy*. Persons who have two names appear twice, with different if not actually inconsistent statements; for instance, the author of the *Trésor* appears under Brunetto and under Latini, Dante's first friend under Cavalcanti and under Guido, and so on. This perverse arrangement wastes space, so far as the articles repeat one another; it misleads the reader, so far as they supplement one another.

⁵ E. Moore, *Studies in Dante*, first series, p. 45 (Oxford, 1896). Cf. Scartazzini, *Enciclopedia Dantesca*, s.v. Concordanza (vol. i), and vol. iii, p. xxix.

⁶ Cf. Koch, *Catalogue*, s.v. La Rosa and Russo. According to Colomb de Batines, *op. cit.*, vol. i, pp. 290, 294, two concordances and a complete verbal index to the *D.C.* exist in manuscript.

In 1900 Scartazzini published¹ a *Concordanza della Divina Commedia*, based entirely on Dr. Fay's work and not on the text, as he himself admits: "Inutile dire che il monumentale lavoro del Fay fu essenzialmente il fondamento della mia *Concordanza*, nonostante la gran diversità di sistema." There are no citations of context, but under each heading references are given in the order in which they occur in the text, not in Dr. Fay's arbitrary order. Copying the references and rearranging them is all that Scartazzini contributed of his own; and the results, as has been clearly pointed out elsewhere,² are sometimes very curious; for since it follows Dr. Fay blindly, and therefore the Witte text, the *Concordanza* does not always agree with Scartazzini's own text, printed in the same volume! The work is really an index of words and forms, — a *spoglio*, as it is sometimes called, — rather than a concordance.³ A far more important work is Scartazzini's *Enciclopedia Dantesca; dizionario critico e ragionato di quanto concerne la vita e le opere di Dante Alighieri* (two volumes paged continuously; Milano, 1896–1899). This was intended to contain, with other material, a complete vocabulary of all Dante's works; but it is very incomplete, especially for the minor works. Had he lived, the author would doubtless have remedied many defects, such as the omission of several hundred words. After his death, the task was undertaken by Professor A. Fiammazzo, who found it advisable, as a first step toward revision of the *Enciclopedia*, to issue a complete *Vocabolario-Concordanza*

¹ As an appendix to the revised first volume of his larger edition of the *Divina Commedia* (Leipzig, Brockhaus). See his preface, p. ix.

² By A. Fiammazzo, in the *prefazione* to his *Vocabolario-Concordanza delle Opere Latine e Italiane di Dante Alighieri* (= Scartazzini, *Enciclopedia Dantesca*, vol. iii, Milano, 1905), which is to be mentioned presently.

³ Not only does the *Concordanza* occasionally disagree with the text, but it also perpetuates whatever omissions or errors there are in Dr. Fay's work; for instance, *senno* for *seno* (*Inf.*, 28. 6). Different words spelled alike are kept separate, as the verb and the noun *domando*, but often with nothing to indicate which is which; and, in fact, one of the references for *domando* (*Purg.*, 4. 18) is put among the verbs when it should be among the nouns, — a mistake which can be detected in Dr. Fay's *Concordance* by reading the context, but which might mislead a reader where there is no context. Once, at least (*Inf.*, 19. 78), *domando* in the *Concordanza*, as in Fay and in the Oxford Dante, contrasts with *dimando* in Scartazzini's text. For more data, see Fiammazzo, *loc. cit.*

delle Opere Latine e Italiane di Dante Alighieri (pp. lxvii, 667). This useful and compendious work, with complete references for all except a number of common words, but with no quotations of context, is practically an index or digest of a concordance. The Latin and the Italian words follow one another indiscriminately in one alphabet, being distinguished by different type; references to inflectional forms are grouped separately, but are all put under the head-word. The text followed is that of Dr. Moore (Oxford, 1894), except in the case of the *de Vulgari Eloquentia*, where the critical text of Professor Pio Rajna (Firenze, 1896) is used; many variant readings from other editions are included. A few weeks after the appearance of this book the Dante Society issued its *Concordanza delle Opere Italiane in Prosa e del Canzoniere di Dante Alighieri, a cura di E. S. Sheldon coll' aiuto di A. C. White* (Oxford, 1905; pp. viii, 740), which seems to the present writer in almost every particular a model of what such a book should be. Professor Sheldon himself, in the *Twenty-Second Annual Report of the Dante Society*, gave an account of it. The rest of this paper will be devoted chiefly to a discussion of certain points of difference between the Sheldon concordance and others, especially that of Dr. Fay, with an attempt to determine the principles that are involved. These two concordances, although sufficiently alike to stand together in contrast to all the other reference books for the study of Dante that have yet been published, nevertheless follow different methods of arrangement. The method used by Professor Sheldon is followed essentially by the editors of the forthcoming concordance to the Latin writings, the publication of which will complete the undertaking begun more than twenty years ago, of furnishing concordances to all the works of Dante.

In the Fay concordance, every separate form that occurs in the text appears as a separate heading. Thus the citations of the verb *uscire*, a few more than one hundred in number, are divided among thirty-three separate headings; *vedere*, used nearly eight hundred times in the *Divine Comedy*, appears under seventy-six headings; the adjective *bello*, of which seven different forms are used, has accordingly seven headings. The forms with the final vowel are separated from those without it, as *bene* and *ben*; each of these forms

being subdivided into two headings, according to whether the word is used as noun or adverb. In the Sheldon concordance, on the other hand, all the citations of a verb are arranged under the infinitive, and similarly each adjective and noun under a single heading, without distinction of the inflectional form or the presence or absence of the final vowel; the citations under each heading being given in the order in which they occur in the text. Which of these methods is preferable?

For the purpose of locating quotations the analytical method of Fay seems at first sight more convenient, provided one knows the exact form of the word sought. It is unquestionably easier to turn directly to a verb form like *esca*, *escon*, *uscendo*, *uscissi*, or *uscivan*, in its alphabetical position, than to search for it among a hundred quotations all grouped under the heading *uscire*. This is particularly true in the case of a person ignorant of the Italian language; but such a person could hardly expect to find an Italian concordance arranged with reference to his occasional use, and if unsuccessful at first, he should continue his search by looking up other words in the quotation before him. Is it certain, however, that even for the locating of words or phrases, the method of giving a separate heading for every form is always the most convenient? In looking up a quotation which is floating indistinctly through one's mind, or which is variously spelled in different editions, it may sometimes be impossible to find the particular word form under which it appears in the concordance; whereas, if all the forms are grouped under one heading, the reader turns directly to that, and finds the passage with little delay. We are now considering concordances with quotations; simple verbal indexes like those of Scartazzini and Fiammazzo present a somewhat different aspect. A concise alphabetical list of all forms, with references, certainly has its function, although a less important one than that of a true concordance; and Scartazzini's so-called *Concordanza* (in which the headings correspond exactly to those of Fay), if it had been more accurately made and if certain information had been added, would have been a very useful work. The method of arrangement in Fiammazzo's *Vocabolario-Concordanza* is different from either of the methods just described: here all the references for any one word

are put under a single heading, as in a dictionary; but under this heading the references are arranged in groups according to the particular inflectional forms of the word under treatment. This method also, in the case of an index without quotations, has obvious advantages.¹ It would be possible, of course, to put all the references under one heading, and still insert the inflectional forms in their alphabetical positions, with cross references. This scheme would secure the advantages of the dictionary arrangement, besides offering assistance (which those who did not need it could disregard) to investigators whose knowledge of the language was deficient; and at the same time it would furnish an alphabetical list of all the forms in the text. Probably all irregular forms, at least, should be so given; but in a concordance with quotations all the forms are naturally displayed, and the large amount of extra space that would be required in repeating them would hardly result in adequate gain.

We have seen, then, that the dictionary method of arranging references is never seriously inconvenient in a concordance with citations of context for each reference, even from the standpoint of simply locating passages in which one or more prominent words are known. How is it when we consider the other functions of a concordance? In this connection we may quote from an interesting review by Mr. Paget Toynbee² regarding the Sheldon concordance:

We decidedly disapprove of the abandonment of the accepted concordance method of giving as head-words every separate part of verb, substantive, or adjective, in favour of the dictionary method, viz. that of registering all verbal forms under the head of the infinitive, and of ignoring as headings the inflected forms of substantives and adjectives. We cannot see that any advantage is gained by this arrangement, while the disadvantages are obvious. For instance, in order to find a particular passage, say,

¹ The great merit of Fiammazzo's work, as he himself states, is that it gives in one small volume Dante's complete vocabulary. The number of words for which no references are given is much greater than in Fay or Sheldon, and in some cases the arrangement is open to criticism; for instance, under the leading *uscire* we find: "*uscire* e le sue forme, spesso [vedi *escire*]." Under *escire*, which of course does not occur in Dante as an infinitive, complete references are given for all the forms of *uscire* that begin with *esc-*, — as if they were less regular than the forms beginning with *usc-*, which are omitted.

² *Modern Language Review*, vol. i, pp. 155-157 (January, 1906).

in which the word *ragiona* occurs (as in the phrase *ragiona il fine*), it is necessary to search through more than two pages of the concordance under the heading *ragionare*; whereas if there had been a heading *ragiona*, it would only have been necessary to glance through about a third of a page. Again, to verify a quotation in which the word *ode* occurs, one has to turn to *udire*, under which heading there are more than a page and a half of entries.

A similar statement is made by Professor Fiammazzo in a review¹ of the same concordance; he naturally prefers the arrangement used by himself in his own work, but adds that it is convenient to have the same material differently arranged in different works of reference.

Now, in the first place, it is hardly accurate to speak of either method as "the accepted concordance method." To be sure, the concordances to English authors, and those to the Bible in English, follow in a general way, though not consistently,² the method of giving separate headings for the inflectional forms; so also do Dunbar's concordances to the *Odyssey* (1880) and to Aristophanes (1883), and Prendergast's to the *Iliad* (1869). But Bindseil's concordance to Pindar,³ and most of those to the Bible in other languages than English,⁴ are arranged on the plan of a dictionary.

¹ *Bullettino della Società Dantesca Italiana*, vol. xii (1905), pp. 343-347: "Non mi accieca l'amor paterno se affermo qui preferire l'ordine grammaticale da me offerto nel *Vocabolario-Concordanza* per le forme flessionali, ecc."

² E.g. Bradshaw, *Concordance to Milton*, London, 1894, has a heading for every form; Bartlett, *Concordance to Shakespeare*, does not separate singulars and plurals, but puts under the heading *look*, for instance, singular and plural of both noun and verb, arranging all quotations in textual order, while *looked*, *lookest*, etc., have separate headings. Crawford, *A Concordance to the Works of Thomas Kyd*, Louvain, 1906 (first part), puts singulars and plurals under one heading, but in groups; thus under *father* come all the quotations of *father*, then those of *father's*, then *fathers*, then *fathers'*; and similarly under *grow* we find first that form, then *grows*, while *groweth*, *grew*, etc., have separate headings. It is interesting to note that Mr. Crawford publishes his concordance mainly in order to enable others to test his conclusions as to the authorship of certain disputed works. Cruden gives separate headings for each form, and also for various groups of words, as *hand*, *at hand*, *hand of God*, *left-hand*, *mighty hand*, etc.

³ H. E. Bindseil, *Concordantiæ omnium vocum carminum Pindari ad modum concordantiarum Biblicarum primum elaboratæ*, Berolini, 1875. Cf. his *Concordantiarum Homerocarum specimen*, Halis, 1867.

⁴ See, for instance, the standard concordance to the Vulgate, by Dutripon; and the remarkable one, which is still widely used, to the Septuagint, by Abraham

A writer in *The Nation*,¹ reviewing the Fay concordance, says:

Whether this method of indexing is better than that of Blanc, who puts inflections and other forms under the theme form, is still an open question. To the present writer it seems that it is not. One uses a concordance to find a passage from some word which serves as a clew, or else to see the various ways in which the author uses a word. In the first instance it is just as easy to look for an inflectional form under the theme word, and in the second instance it is much more convenient to find all the inflectional forms under a single theme form.

But whether or not there is an "accepted concordance method," when Mr. Paget Toynbee says, "We cannot see that any advantage is gained," he apparently ignores all the uses of a concordance except the single one of verifying references. If a student wishes to find and compare all the varieties of form and meaning in a common irregular verb like *vedere*, will he prefer to search out seventy-six separate headings, and still be left with an uneasy feeling that yet more forms may be lurking undetected in dark corners of the alphabet, or will he prefer to find all the quotations containing the verb, brought together under one heading? If the verb in question be *uscire* or *udire*, he would have to turn to different parts of the book for some of the forms. For locating known quotations, then, either method of arrangement will serve, and there are certain advantages in each. In looking for unknown passages, however, the method advocated by Mr. Paget Toynbee is uncertain and inconvenient; and for the purposes of a subject index, in so far as these need to be considered in making a concordance, it is highly unsatisfactory. A concordance to the *Divine Comedy* will certainly be used for locating quotations, rather than for other purposes, oftener in proportion than one to Dante's minor works or

Tromm, *Concordantiæ Græcæ versionis vulgo dicte LXX interpretum*, Amstelodami, 1718. Under the heading ἄσθημι, for instance, one must look through some two hundred quotations before reaching a form that begins with ι; ἔσθησεν, στήτω, εἰσθήκει, etc., follow one another indiscriminately in the order in which they occur in the text. In Hebrew concordances the separation of inflectional forms is carried out very thoroughly, but in groups under a single heading; see S. Mandelkern, *Veteris Testamenti Concordantiæ Hebraicæ atque Chaldaicæ*, Lipsiæ, 1896.

¹ Vol. xlvii, pp. 338-340 (October 25, 1888).

to the works of other Italian authors; it can be used, moreover, in connection with other reference books, like vocabularies, indexes, and *rimari*. A method of arrangement might, then, be entirely suitable here, which would not necessarily be the best in other cases. It may seem to some that the principles just stated do not apply with equal force to concordances in English. The present writer is convinced, however, that the system adopted by Professor Sheldon marks a distinct advance, and that any return to the system of giving a separate heading for every word form would be a step backward.

In a review¹ which is, on the whole, very appreciative of both the concordances published by the Dante Society, Professor Pio Rajna makes some criticisms of Professor Sheldon's method. In particular, he disapproves of putting together indiscriminately under one heading quotations in which a given word is used in different meanings:

Alle differenze di valore per le singole parole non s'ha riguardo alcuno, mentre ne aveva tenuto conto il Fay. E così *abito*, vestito, ed *abito*, abitudine, *mezzodi*, ora del giorno, e *mezzodi*, plaga del cielo, *cessare*, smettere, e *cessare*, cansare, si frammischiano alla rinfusa. E si raccolgono promiscuamente sotto una bandiera, *tosto*, *certo*, avverbj, e *tosto*, *certo*, aggettivi. Ciò non è da approvare.

The principle here involved is to some extent the same as before. *Mezzodi* occurs twice in the minor works, once meaning "south" (*Conv.*, iii. 5. 118), and once meaning "noon" (*Conv.*, iv. 23. 146). Is it not in every way more convenient to find these two instances cited under one heading rather than under two? The difference of meaning is here obvious enough; but elsewhere (*Inferno*, xxiv. 3) the reading *mezzo di* or *mezzodi* is variously interpreted as "half a day," "mid-day," and "south,"² and in such a case is the concordance maker to insert a discussion of the question? This would be manifestly inexpedient; but whether he repeats the quotation under a second heading, or adopts one interpretation without comment and

¹ *Rassegna Bibliografica della Letteratura Italiana*, vol. xiii (1905), pp. 281-285.

² Cf. E. Moore, *Studies in Dante*, third series, p. 53. Fiammazzo gives both readings, but rejects Dr. Moore's reading *mezzodi* (= south).

ignores the other, he is more likely to confuse and mislead the reader than to help him. Even if the case were perfectly clear, the reader would have to make up his mind in which of two or more categories the word belonged, and then discover which heading in the concordance corresponded to which category, or else look through more than one heading; and all these processes would involve a loss of time and a greater mental effort, as compared with simply looking under one heading. It is true that the number of quotations under each heading is less if they are divided than if they are all combined in one; but in compensation it should be remembered that a reader generally has some idea as to the location of a passage sought, — whether it is in *Inferno* or *Paradiso*, for example, in a sonnet or in the prose of the *Convivio*, — and so does not have to examine all the quotations.

The natural way to arrange the quotations under one heading is evidently to put them in the order in which they occur in the text, and this is done in nearly all concordances. Dr. Fay devised a system of grouping either according to the alphabetical order of words in the context, or according to different shades of meaning. Thus under *cielo* he classifies the quotations according to the meanings: (1) sky; (2) heaven; (3) heavenly power; (4) a particular sphere. The objection to this system, even under the impossible condition that various people shall invariably agree in their judgment, is that a new classification necessarily comes into use with every word, so that when turning from one page to another the reader never knows what to expect, and in practice usually ends by ignoring the classification and simply hunting for his passage until he finds it.

These remarks do not, of course, apply to the separation of words spelled alike but etymologically different, — like *esca*, noun and verb, — or of words belonging to distinct categories, — like *domando*, noun and verb. Such words must be given under separate headings. But in such cases as *bene* (adverb and noun), *amico* (noun and adjective), *certo* (adjective and adverb), we have the identical word used in different categories, and in some cases belonging to one as much as to the other. Here the question should be decided on the basis of convenience. Some persons may, in general, prefer numerous headings and subdivisions; others will prefer as few as possible.

The point to be borne in mind in regard to a concordance is that if possible no division shall be introduced which involves the choosing between two allowable interpretations. Professor Pio Rajna presumably feels that it is unscholarly and unscientific to confuse distinctions of meaning or value in the use of a word by mingling all the instances of it under one heading. His criticism is, of course, entirely applicable in the case of a lexicon, whose function is precisely the differentiation and definition of usage and meaning. But in a concordance, as the writer has endeavored to make plain, the opposite principle holds. The user of a concordance should go to it to find the materials for making his own interpretations and classifications; he should not expect to find, and should not find, ready-made interpretations which may be a hindrance rather than a help.

Even though the method of arrangement be agreed upon, it is probable that every concordance will have its own individuality, and will to some extent reflect the personality of its editor. In addition to the special problems that may arise in different cases, there are many minor questions of a general nature, which will no doubt be decided differently by different editors. For instance, it may be said that, in general, each quotation ought not to occupy more than one line in the concordance, however much of the original text it may include; but within this limit there is often wide room for diversity in choosing the exact words to be quoted. The user of the concordance ought not to expect to find quotations so full that reference to the text will never be necessary; and yet, if the quotations are properly made, the concordance will often furnish all the information required as to the syntax, meaning, or location of words and phrases. The quotations should, so far as they go, be intelligible in themselves, and at least not misleading as to the sense of the passage from which they are taken. Speaking of Dr. Fay's concordance, the reviewer in *The Nation*, already quoted, declares that "everywhere throughout the book there are half pages of lines which one reads with real pleasure, so significant is each fragment of the whole, so sharp is the light thrown on the recurring word." Accordingly, the punctuation following the words quoted should be given, at least where it influences the sense. Professor

Sheldon has not done this, except in rare cases where he gives a question mark.¹ Dr. Fay gives question marks, but no other punctuation, at the end of a quotation. Why should not exclamation points be given as well; and also full stops, to indicate that the quotation ends a sentence? Similar problems in regard to methods of procedure multiply rapidly as soon as one undertakes a piece of work of the kind we are considering. In how far shall the variant readings of different editions be recognized? Where shall the line be drawn between giving too many and too few cross references? What words shall have no references given for them, and shall they be mentioned in their alphabetical position (as by Fay and Fiammazzo), or in a list by themselves (as by Sheldon)?

Several times we have spoken of putting references "in the order in which they occur in the text." If the text is the *Divine Comedy*, there is no question as to what this order is. In the case of Dante's minor works Professor Sheldon simply follows the order of one standard edition, distinguishing the poetic quotations from those in prose; and, as already noted, the same edition, although published in England, is followed by Professor Fiammazzo. In a collection of lyrical poems the order is necessarily arbitrary; but Petrarch has fortunately left us a manuscript of his *Canzoniere*, written under his own supervision, and partly with his own hand, shortly before his death.² From the order of the poems in this manuscript future editors are not likely to depart. Naturally, then, the concordance will be based on it; but shall the poems be taken just as they come, or with regard to their form,—all the sonnets, which form the largest part of the *Canzoniere*, followed by *canzoni*, *sestine*, *ballate*, and *madrigali*? The latter plan seems preferable for various

¹ See, for instance, s.v. *Proprio*. For quotations which should have the question mark, cf. "Perchè pur cerchi di vederla," and "Ecco, che . . . che avresti tu da rispondere." This latter quotation is also disconcerting from its syntactical incompleteness.

² The now famous Cod. Vat. Lat., 3195, of which the Società Filologica Romana published in 1904 a diplomatic or literal reproduction, edited by E. Modigliani. For the interesting history of this autograph manuscript, see Pierre de Nolhac, *La Bibliothèque de Fulvio Orsini*, Paris, 1887, pp. 279 ff.; A. Pakscher, *Aus einen Katalog des Fulvius Ursinus*, in *Zeitschrift f. Romanische Philologie*, vol. x, p. 205; and the introduction to the Carducci-Ferrari edition of the *Rime*.

reasons. The lyrics will be followed by the *Trionfi*, for which, unfortunately, we have no such secure basis. The only critical edition, published since the rediscovery of the autograph manuscript in 1886, which contains both the *Canzoniere* proper and the *Trionfi*, is that of Mestica,¹ which accordingly has been adopted as the standard for the concordance. In this edition the poems of each sort are numbered consecutively, but there is no running number indicating the order in which they occur. In other editions,² while printed in the same order, the poems are numbered continuously, without regard to their form. It will be possible to group the references according to Mestica's system, and at the same time to add to each reference a number indicating also its place in the continuous series. It is evidently important to distinguish clearly the form of the poem from which each quotation comes. Hence a double system of numbering is advisable, which will make the concordance easy to use with more than one edition. A comparative table will show corresponding references in other editions. In regard to the *Trionfi*, editors have not agreed on the order of the several *capitoli*, nor on the choice of a standard text among varying manuscripts. Here the obvious method is to follow Mestica as the standard for the concordance, but to add the variants of other important editions.

In preparing a text of Petrarch, even though we have the autograph, a considerable amount of editing is required; words must be separated, punctuation introduced, abbreviated words spelled out, various questions settled.³ No edition yet published has even approached the ideal in producing a text that is at once faithful to the manuscript, consistent with itself, and at least reasonably

¹ *Le Rime di Francesco Petrarca restituite nell' ordine e nella lezione del testo originario* da Giovanni Mestica, Firenze, 1896.

² The diplomatic edition already mentioned; *Le Rime di Francesco Petrarca di su gli originali commentate* da G. Carducci e S. Ferrari, Firenze, 1899; *Le Rime di Francesco Petrarca secondo la revisione ultima del poeta, a cura di Giuseppe Salvo Cozzo*, Firenze, 1904.

³ Cf. Pio Rajna's remarks on "critical texts," in G. Mazzoni's *Avviamento allo Studio Critico delle Lettere Italiane*, 2.^a ed., Firenze, 1907, p. 217; and E. G. Parodi's review of the Salvo Cozzo edition cited above, in *Rassegna Bibliografica della Letteratura Italiana*, vol. xv, pp. 40-47.

legible to a modern reader. In the manuscript there is fragmentary and unsystematic punctuation, and, of course, no use of diacritical marks; forms like *desiare*, *allegrezza*, alternate with *disiare*, *alegrezza*. The Mestica and Carducci-Ferrari editions generally preserve the varieties of spelling, which in the older editions were normalized; but sometimes one keeps closer to the manuscript, sometimes the other. Thus C. writes *gioia*, *noia*, with ms., while M. writes *gioja*, *noja*; on the other hand, C. writes *hò*, *hai*, *ha*, while M. and the ms. omit the *h*-, M. writing *ò*, *ài*, *à*; but M. writes *oh*, while C. and ms. have *o*. In punctuation C. is discreet, M. excessive and illogical; in the use of accents to distinguish forms spelled alike, or for other purposes, M. is extravagant and inconsistent. A certain amount of modernization in the orthography is necessary, but editors do not agree as to how far or in what direction it shall go. How can foreigners hope to adopt a satisfactory system of orthography in Italian when the Italians themselves disagree not only in regard to the editing of old texts but in printing modern books? It would seem highly desirable for Italian scholars, *littérateurs*, and printers to devise and universally adopt some rational system of using accents and similar marks, so as to put an end to the present state of anarchy.

Fortunately, these matters only rarely affect the sense of Petrarch's writings; and whatever changes may be introduced in the standard text, which it is to be hoped will some day appear, will not be of such a nature as to hinder the continued usefulness of a concordance based upon editions now available. Indeed, it is conceivable that a concordance, by showing up inconsistencies and furnishing a trustworthy means of comparison, may greatly facilitate the preparation of a standard critical edition. The older editions, although they give the poems in a different order, were based on good manuscripts, so that the text itself does not read very differently. No one wishes that Dr. Fay had postponed the preparation of his concordance until he had a better text than Witte's to work with; and, in spite of the new readings that may be expected, Professor Sheldon was wise not to await the long-deferred edition of the *Vita Nuova* to be published by the Società Dantesca Italiana.

This long discussion of the history of concordances, and of means and end in making them, has probably demonstrated that they are books of manifold usefulness, and may be constructed in various ways. Doctors will doubtless continue to disagree as to what they are, and what are their proper functions; but, however faulty their construction, they are invaluable aids to scholarship, and their usefulness will increase according to the square of the common sense used in making them.

KENNETH MCKENZIE

TWENTY-SIXTH

ANNUAL REPORT

OF THE

DANTE SOCIETY

(CAMBRIDGE, MASS.)

1907

ACCOMPANYING PAPER

THE BEGINNINGS OF THE INFLUENCE OF DANTE IN
CASTILIAN AND CATALAN LITERATURE

By Chandler Rathfon Post

BOSTON

GINN & COMPANY

(FOR THE DANTE SOCIETY)

1908

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STATEMENT OF ACCOUNTS

(From May 15, 1906, to May 21, 1907)

Balance in the Treasurer's hands, May 15, 1906	\$646 81	
Membership fees till May 21, 1907	500 00	
Copyrights, etc.	43 05	
	<hr/>	\$1189 86
Paid Messrs. Ginn & Company	\$602 13	
Paid Miss M. P. Cook for bibliographical work	35 00	
Postage, printing, etc.	11 53	
Balance in the Treasurer's hands, May 21, 1907	541 20	
	<hr/>	\$1189 86

BY-LAWS

1. This Society shall be called the DANTE SOCIETY. Its object shall be the encouragement of the study of the Life and Works of Dante.

2. Any person desirous to become a member of this Society may do so by signifying his or her wish in writing to the Secretary, and by the payment of an annual fee of five dollars.

3. An Annual Meeting for the election of officers shall be held at Cambridge on the third Tuesday of May, of which due notice shall be given to the members by the Secretary.

4. Special meetings may be held at any time appointed by vote of the members at the Annual Meeting, or by call from the President and Secretary.

5. The officers shall be a President, a Vice President, a Secretary and Treasurer, and a Librarian, who, together with three members thereto chosen, shall form the Council of the Society. All these officers shall be chosen at the Annual Meeting, and their term of service shall be for one year, or until their successors are elected. Vacancies in the Council shall be filled for the remainder of the year by the Council.

6. The President, or, in his absence, the Vice President, or, in the absence of both, any member of the Council, shall preside at all meetings of the Society and of the Council.

7. The Secretary and Treasurer shall keep a record of the meetings of the Society and of the Council, shall collect and receive all dues, and keep accounts of the income and expenditure of the Society, shall give notice of meetings, and shall perform all other duties appropriate to his office.

8. The Council shall hold meetings at such times as it may appoint, shall determine on the use to be made of the income of

the Society, shall endeavor to promote the special objects of the Society in such ways as may seem most appropriate, and shall make an annual report of their proceedings, including a full statement of accounts, at each Annual Meeting. This report shall be made in print for distribution to the members.

9. No officer of the Society shall be competent to contract debts in the name of the Society, and no expenditure shall be made without a vote of the Council.

10. A majority of the Council shall form a quorum for the transaction of business.

11. Any person distinguished for his interest in the purposes of the Society, or who has rendered it valuable service, may be chosen an Honorary Member at any regular meeting of the Society, and shall be entitled to all its privileges without annual assessment.

12. The preceding rules may be changed at any time by unanimous vote of the Council.

THE DANTE PRIZE

The Society offers an annual prize of one hundred dollars for the best essay by a student in any department of Harvard University, or by a graduate of not more than three years' standing, on a subject drawn from the life or works of Dante. The competition is open to students and graduates of similar standing of any college or university in the United States.

For the year 1907-1908 the following subjects were proposed :

1. *A study of the vocabulary of Dante's Lyrics.*
2. *The classification of Dante's Miscellaneous Lyrics.*
3. *The influence of Boethius on the Vita Nuova and the Convito.*
4. *A discussion of the authorship of Il Fiore.*
5. *A study of Dante's influence upon English literature (or upon any single author or period).*
6. *The relation of Dante's theological doctrines to the present teachings of the Church of Rome.*
7. *The relation of modern scientific discovery to Dante's conception of the divine order of the universe.*
8. *The main reasons for the increase of interest in the Divina Commedia during the past fifty years.*
9. *Dante and Cecco d'Ascoli.*
10. *A study of the decline of Dante's influence in Italy in the fifteenth and sixteenth centuries.*
11. *Modern traits in Dante.*

For 1908-1909 the following additional subjects are proposed :

1. *Dante in the anecdotic literature of the fourteenth and fifteenth centuries.*
2. *The influence of Guido Cavalcanti on Dante.*
3. *A criticism of Torraca's edition of the Divina Commedia.*

Essays must be deposited with the Dean of Harvard College, Cambridge, Mass., on or before the *first day of May*.

Essayists are at liberty to write on any one of the subjects which have been proposed in the years during which the Dante Prize has been offered, or to propose new subjects for the approval of the Council of the Society.

On the title-page must be written an assumed name and a statement of the writer's standing, i.e. whether he is a graduate or an undergraduate (and of what college or university); if he is an undergraduate, to what class he belongs, and to what department of the college or university. Under cover with the essay must be sent a sealed letter containing the true name and address of the writer, and superscribed with his assumed name.

The essays must be written upon letter paper, of good quality, of the quarto size, with a margin of not less than one inch at the top, at the bottom, and on each side, so that they may be bound up without injury to the writing. The sheets on which the essay is written must be securely stitched together.

The judges of the essays are a committee of the Dante Society.

In case the judges decide that no essay submitted to them deserves the full prize, they are at liberty to award one or two prizes of fifty dollars, or to award no prize.

The Dante Society has the privilege of retaining and depositing in the Dante Collection of the Harvard College Library any or all essays offered in competition for the Dante Prize, whether successful or not.

Since its establishment the Dante Prize (in full or in part) has been awarded to the following persons :

HEINRICH CONRAD BIERWIRTH 1887.

For an essay entitled *Dante's Obligations to the Schoolmen, especially to Thomas Aquinas*.

GEORGE RICE CARPENTER 1888.

For an essay entitled *The Interpretation and Reconciliation of the Different Accounts of his Experiences after the Death of Beatrice, given by Dante in the Vita Nuova and the Convito*.

CHARLES STERRETT LATHAM 1890.

For an essay entitled *A Translation into English of Dante's Letters, with Explanatory and Historical Comments*.

KENNETH MCKENZIE 1894.

For an essay entitled *The Rise of the Dolce Stil Nuovo*.

JEREMIAH DENIS MATTHIAS FORD 1895.

For an essay entitled *Dante's Influence upon Spanish Literature during the Fifteenth and Sixteenth Centuries*.

ANNETTE FISKE 1897.

For an essay entitled *Dante's Obligations to Old French and Provençal Lyric Poetry*.

ARTHUR NEWTON PEASLEE 1900.

For an essay entitled *A Metrical Rhyming Translation of the Three Canzoni of the Convito*.

HENRY LATIMER SEAVER 1901.

For an essay entitled *A Translation of the Canzoni in the Convito*.

ALAIN CAMPBELL WHITE 1902.

The Latham Prize for an essay entitled *A Translation of the Quæstio de Aqua et Terra, and a Discussion of its Authenticity*.

ALPHONSO DE SALVIO 1902.

For an essay entitled *The Verse Endings in the Divina Commedia in which Dante has made "li vocaboli dire nelle sue rime altro che quello ch' erano appo gli altri dicatori usati di sprimere."*

FRITZ HAGENS 1903.

For an essay entitled *A Critical Comment of the De Vulgari Eloquio*.

CHANDLER RATHFON POST 1906.

For an essay entitled *The Beginnings of the Influence of Dante in Castilian and Catalan Literature*.

ALEXANDER GUY HOLBORN SPIERS 1907.

For an essay entitled *Characteristics of the Vita Nuova*.



ANNUAL REPORT

The present Report, the publication of which has been unavoidably delayed, is for the year ending May 21, 1907. The twenty-sixth annual meeting of the Dante Society was held on that date at Shady Hill, Cambridge, and the regular business was transacted. The officers of the previous year were reëlected, Professor Ford taking the place of Mr. White, the retiring member of the Council.

Professor Rand, the editor in charge of the Concordance to Dante's Latin works, reported that he had obtained the assistance of Mr. E. H. Wilkins, and that together they had made considerable progress. At the present date of writing the material has been nearly all prepared for the press, and it is hoped that the work may be published during the year 1909.

Copies of Professor Sheldon's Concordance can still be supplied to members of the Society for the original subscription price of seven dollars.

For the special expenses involved in the publication of its concordances the Society has had to depend chiefly on the generosity of a few individual members. But the regular reports and the Dante collection are supported

by the annual fees, and it is important that the number of members should not grow smaller. A larger income, in fact, could be profitably used by the Council in publishing essays of value. The Secretary will therefore be glad to receive nominations of new members.

Mr. Post's essay, which is printed with this Report, obtained the Dante Prize in 1906. The author is engaged upon a more extended investigation of Dante's influence in Spain, and wishes the present paper to be regarded simply as a preliminary study. It is published, with slight modifications, in the form in which it was submitted for the prize.

In 1907 a half prize of fifty dollars was awarded to Mr. Alexander Guy Holborn Spiers, a student in the Harvard Graduate School, for an essay on *Characteristics of the Vita Nuova*.

FRED NORRIS ROBINSON

Secretary

JULY 1, 1908

THE BEGINNINGS OF THE INFLUENCE OF DANTE IN CASTILIAN AND CATALAN LITERATURE¹

I

The word *influence* that I have used in the title of this paper is nowadays faded into the obscurity of a much abused bit of literary cant. Homer influenced Virgil, Dante influenced Fazio degli Uberti, Michael Angelo influenced Tintoretto, — and we let it go at that. The mere fact of influence, however, is not hard to discover, nor, when discovered, does it add much to the scientific knowledge of literature and art or to the general good of mankind. Any man endowed with the minimum requirement of intelligence, even if he has read his texts with the sole aim of pleasure, should recognize the existence of a relation between Homer and Virgil or Dante and Fazio degli Uberti. The first man that, as he looked at Tintoretto's "Moses on the Mount" or the "Paradise," discerned an imitation of the great Florentine's traits contributed little to the sum of human knowledge, even if he divulged his discovery to

¹ This paper is only in the nature of a preliminary study. It was hastily put together two years ago, but the various articles bearing upon the subject that have appeared since, such as Farinelli's admirable series upon Boccaccio in Spain in the *Archiv für das Studium der neueren Sprachen* and Hutton's insignificant résumé in the *Modern Language Review*, January, 1908, of what has already been written upon Dante in Spain, have not altered but rather ratified my conclusions. It seems advisable to me to determine the exact character and extent of what, beginning with the *Proemio* of Santillana, has been known as the first outburst of Dantesque influence in Spain, before examining or passing judgment upon its real position and importance in the evolution of Spanish literature, whether of Castile or Catalonia, and before approaching later allegory, which is thought to have sprung up, partly under its influence, partly under the impetus thus given to the appropriation of Dantesque elements. Emanating from *Amador de los Rios*, such exaggerated and mutually contradictory statements have been vouchsafed by the several scholars who have discussed this subject that it is necessary, so to speak, to clear the ground in order to make possible a sane and unprejudiced search for the sources of the allegorical stream of the fifteenth century. Of these sources and their significance I am now preparing an extended study.

the whole world; and an advance is achieved only when such men as Ruskin probe the nature and the results of the imitation.¹ The difference in influence is not only of degree; Fazio's use of Dante is of a different nature from Virgil's or Homer's. It is absolutely necessary to distinguish these degrees and qualities of influence if any practical benefit is to be extracted from the study of literature. The mere presence of a relation between Dante and Imperial, who is the first in Castile to exhibit his influence, is evident to the most casual reader; but there are literary and even moral precepts to be discerned from an analysis of the circumstances, nature, and effect of this influence.

Literary influence, then, may be broadly divided into two classes: spiritual influence, the simple impetus in a certain direction given to one literary personality by another; and concrete influence, the actual written imitation of literary elements. Concrete influence may again be subdivided under three headings. To the first type belong imitations, which, rejecting the form of the original, employ the substance in a new framework. Examples readily suggest themselves: the chivalrous romances, which degenerated from the more elevated verse forms into the unadorned compass of prose tales; the *De Theologica Platonica* of Marsilio Ficino, appearing in the verse of Benivieni; or Italian novelle manipulated by Chaucer or the Elizabethan dramatists.

To the second type belong the imitations of form, which cannot be so sharply distinguished, since it is almost inevitable that the transfer of the form will carry with it some part of the substance. Because the form of the *Divine Comedy* was so definite and was itself not the invention of the poet but the apotheosis of elements that were familiar to the whole mediæval world, the work of Dante was subject rather to this sort of imitation. Perceiving the success of Dantesque methods, men of letters thought that the secret lay in the machinery that they could so clearly discern and so easily imitate; but the substance and the spirit often escaped them altogether. The most conspicuous example is Fazio degli Uberti's *Dittamondo*.² Here upon the framework of the *Divine Comedy* and in *terza rima* he constructs an edifice of geographical and historical

¹ For example, in the essay on "Michael Angelo and Tintoretto." Ruskin is a man at present much misunderstood and maligned because we value simply facts, utterly neglecting their moral significance.

² For an analysis of this poem see Gaspary, *Gesch. der ital. Lit.*, vol. i, pp. 345 ff.

material. The author, whose Virgil is Solino, the great geographer, journeys tediously through three different continents, joined in his own land by the allegorical figure of Roma, who, like a spirit from Dante's cosmogony, relates the history of Italy. Again, Federico Frezzi of Foligno seeks his own end, but with Dantesque methods, and also in *terza rima*, in the *Quadriregio*.¹ The allegorical figures, though approximating rather the *Roman de la Rose*, are seen in a journey through the four realms of Love, Satan, the Vices, and the Virtues. In France, naturally, we should expect to encounter this kind of imitation, the personification of abstract qualities, whose vogue was confirmed by their masterful treatment at the hands of Guillaume de Lorris and Jean de Meun, arranged in the series of a Dantesque journey; and Christine de Pisan,² in the *Chemin de longue étude*, unites this method to material not unlike that of the *Dittamondo*, for she too, under the guidance of the Cumæan Sibyl, is led to the Font of Wisdom beneath Parnassus, where dwell the Muses, thence to the circuit of the world, to Constantinople, the Holy Land and Arabia, to the Pillars of Hercules, and beyond to the Earthly Paradise; and finally subjecting herself to French tradition, she transforms Dante's revolving spheres into a series of five heavens, from the fourth of which a ladder leads to the fifth, where sits Raison enthroned, listening to the respective pleas of Richesse and Sagesse, and in the end referring the debate to the good judgment of Charles V of France. Thus does Christine form within the Italian mold her own substance, to her own end, the glorification of Raison and her patron.

The third type is characterized by an imitation of both form and substance. Here should be classified the example of Homer and Virgil. The peculiarities of the epic form are maintained, and for substance the very actions of Æneas and the details of the wars are modeled closely upon the material of the *Iliad* and *Odyssey*. The Sophonisba incident of Petrarch's *Africa* is a conscious imitation in form and substance of the Circe and Dido episodes of his predecessors; later Ronsard in the *Franciade* follows the precedent of Petrarch, and in the preface seeks to justify his procedure, giving elaborate advice for the

¹ For an analysis of this poem see Gaspary, *Gesch. der ital. Lit.*, vol. ii, pp. 90 ff.

² Cf. A. Farinelli, "Dante nell' opere di Christine de Pisan," *Aus rom. Sprachen und Lit.*, 1905, pp. 117-152.

handling of ancient form and material, such as for the appearance of a goddess or the introduction of a storm and the constituents of its description. In the epic, indeed, the very material has become a question of conventional form. Of this slavish imitation, for Dante, there are no examples, to my knowledge, in France or Italy. Whether they occur in Spain is the point at issue; but upon an *a priori* basis we should require much more than the mere statement in order to yield our credence.

We have yet to consider the first of the two main headings, "spiritual influence," or the impulse imparted by the master to the disciple through example or through force of personality. If this impulse drives the recipient into channels similar to those in which the originator acts, it is difficult to distinguish the spiritual ascendancy exerted by one over the other from actual concrete influence as manifested in written productions. It is, perhaps, not impossible to discern spiritual influence in the impetus given by such humanists as Niccolò Niccoli or Dorat to their pupils, though even here there is no certainty that the works of the pupil do not embody the material of the unpublished lectures of the teacher. Niccoli, who wrote only a book on spelling and did some textual criticism, gave the impetus and means to Poggio to search for manuscripts in foreign libraries, and advanced the cause of humanism by opening the library of Boccaccio at Santo Spirito and leaving his own library to the same monastery; the efforts of Dorat are doubtless brought to light not only in the concrete expression of Ronsard, du Bellay, and Jean Antoine de Baif, but in the more intangible and probably more important enthusiasm with which they devoted themselves to humanistic and literary pursuits. Again, the mere fact that Jean de Meun or Dante wrote in allegorical form may have influenced crowds of mediæval poets to follow their example, though the resulting allegory might be of a wholly different nature; and even when there is no trace of imitation in the later author, a spiritual influence may still be asserted. To become more general, the very existence of a piece of writing may be a spur to composition, whether the result be one of a series instituted by an original whose substance inspires further treatment, or a reply to a controversial original, or whether the literary success of one individual excites in another the same kind of ambition. To return to our former examples, in France of the sixteenth century,

conspicuous is the series of productions elaborating upon *L'Amie de Court* of la Borderie; and in the ferment of Italian Humanism in the quattrocento, among innumerable replies, important are Valla's *Antidotum* and *Apologus* and the *In calumniatorem Platonis* of Cardinal Bessarion. In none of these works is there an imitation of substance or form, though in each case the reason for being can be traced to the impetus given by a definite personality.

This study, then, resolves itself into a classification and discussion of the significance of the first imitations of Dante in Castilian in the verses of Imperial and his Sevillian contemporaries of the beginning of the fifteenth century, and in Catalan of the same century. It is especially important to determine the exact degree and character of this imitation, to make way for a more positive examination of the real constituents of Spanish allegory in this period and for a more securely founded comprehension of its later employment by Juan de Mena and Santillana and their successors.

II

IMPERIAL AND HIS CONTEMPORARIES

Previous writers upon this subject¹ have neglected to analyze the precise nature of the influence. Amador de los Rios,² who was the first to stress the Dantesque element in the works of Imperial, states emphatically the fact of the imitation, going even so far as to define it as double, of allegorical form and substance. "Pero sobre ser el *Desir á las syete Virtudes* en su estructura general una imitación tan palpable

¹ I mention in the text only significant articles. Of less import are: C. Vidal y Valenciano, *Imitadores, traductores y comentadores españoles de la Divina Comedia* (*Revista de España*, vol. ix (1869), pp. 219-223); Ferrazzi, *Enc. Dant.*, vol. iv, pp. 261-263 (notice of article of Vidal y Valenciano); Tiraboschi, *Stor. della let. ital.*, Milan, 1824, vol. vi, p. 1224; Amador, *Obras de Santillana*, Madrid, 1852, p. cxv; Scartazzini, *Dante Alighieri in Spanien* (*Magazin für die Literatur*, no. 52, 1870); M. de Puibusque, *Hist. de la litt. compar.*, vol. i, chap. ii, p. 95; R. Fernández Villaverde, *La escuela didáctica y la poesía política en Castilla durante el siglo xv*, Madrid, 1902, pp. 31, 33, 44. For the biography of Imperial, cf. M. Chaves, *Micer Francisco Imperial*, *Apuntes biobibliográficos*, Seville, 1899, p. 4; F. Rodríguez Marín, *L. Barahona de Soto*, Madrid, 1903, p. 124; B. Sanvisenti, *I primi infussi di Dante*, etc., p. 75, n. 29.

² Amador de los Rios, *Historia crítica de la literatura española*, vol. v, pp. 190-219 (noticed by Wolf, *Jahrbuch für rom. und eng. Lit.*, vol. v (1863), pp. 80 ff.).

de la *Divina Comedia*, apenas hay en él pasage alguno que no tenga su original en el *Purgatorio* ó en el *Paraíso*, partes á que por su misma indole principalmente se refiere." This comprehensive assertion, however, he leaves without further exegesis, except so much as may be gleaned from his elaborate digest of the *Decir*. He presents some of the parallel passages; and without analysis¹ mentions traces of the *Divine Comedy* in other works of Imperial. But in the extensive annotations to the text of his history he touches upon two important details: the analogy between the conception of the Spanish versifier and the early commentators on the Comedy²; and the use by Imperial of Dantesque meters.³ He concludes with an assertion of the final return of Imperial to Spanish methods, and with a qualified statement of his ill success in establishing a school: "no por eso dejaron de producir sus esfuerzos el fruto deseado respecto de la escuela alegórica y aun del gusto literario que representaba, señalándose entre los que abrazan una y otra los mas floridos ingenios que honraban á la sazón el nombre de Sevilla."⁴

Puymaigre⁵ adds little to the critique of Amador. He acquiesces in Dante's importance in the introduction of allegorical expression in Spain, contrasting the elaborate and continuous allegories through a whole poem after Imperial's time with the earlier appearance in short, scattered, and isolated episodes. Wolf⁶ dwells upon Italian metrical influence. Baist⁷ distinguishes between the playfulness and superficiality of former allegory in the vernacular and its serious and extended employment by Imperial for a definite purpose. His conception is only another aspect of Puymaigre's view. Menéndez y Pelayo,⁸ in the eulogistic spirit of the Marquis of Santillana,⁹ dubbing Imperial the greatest poet of those who appear in the *Cancionero de Baena*, theorizes upon his wide erudition and culture (agreeing with

¹ Except in the short discussion of the "visión de los Siete Planetas" in a note (p. 203, n. 3). ² p. 198, n. 2. ³ p. 205, n. 1.

⁴ In the brief statement in his *Obras de Santillana*, p. cxv, Amador simply asserts emphatically that Imperial introduced the Dantesque vogue.

⁵ Puymaigre, *La Cour de Don Juan II*, vol. i, pp. 89-92.

⁶ F. Wolf, *Span. und port. nat. Literatur*, pp. 196 and 209.

⁷ G. Baist, *Geschichte der spanischen Literatur* (Groeber's *Grundriss*, vol. ii²), pp. 427-428.

⁸ Menéndez y Pelayo, *Antología de poetas líricos castellanos*, vol. iv, pp. lxvii ff.

⁹ *Proemio*, edition of *Obras* by Amador, p. 15.

Puymaigre that he knew English), upon his comprehension of the spirit of the *Divine Comedy*, and upon the consciousness of his effort to introduce Dantesque methods, and states that Imperial's indebtedness runs the whole gamut of the Italian poem. Of all these Amador alone has vouchsafed even so much as a superficial allusion to the exact nature and significance of the influence; their treatment has been rather of the fact and, to a slight degree, of the results of the imitation.

The three articles of Savi-Lopez¹ are of value, especially the last named, for their analysis of the use of allegory in the preceding centuries. The short statement of Ticknor² to the effect that though Imperial cites the authority of Dante and constantly refers to his works, yet his form is *not* essentially Dantesque, we shall find of greater import than is generally admitted.

Of the two more recent commentators, Sanvisenti,³ as far as can be gleaned from the scattered statements of his excursive style, believes that in the *Decir de las siete virtudes*,⁴ although Imperial's manipulation of allegory in comparison with Dante's is prosaic, the Dantesque influence predominates over the French; that the poem on the birth of John II represents an earlier and more imperfect literary type, in which Imperial uses Dante as he would any other mediæval author; that in the poems to the lady Estrella Diana and upon Don Fernando, the relation comprises only a citation of Dante as an authority and Dantesque quotations; and that in the verses upon Free Will the influence is somewhat more complex. After a cursory examination⁵ of some of the pupils of Imperial, Sanvisenti comes to the conclusion that the Genoese poet,⁶

¹ P. Savi-Lopez, *Dantes Einfluss auf span. Dichter des XV Jhs.*, Naples, 1901 (noticed by Sanvisenti in *Gior. stor.*, vol. xxxix, 1902); *Un imitatore spagnuolo di Dante nel 1400* (*Gior. dant.*, vol. iii (1896), pp. 466-469, noticed in *Bull. della Società dant.*, n. s., vol. iii (1896), p. 61); *I precursori spagnuoli di Dante* (*Gior. dant.*, vol. iv, pp. 360-363, noticed in *Bull. della Società dant.*, n. s., vol. iv, 1896).

² Ticknor, *History of Spanish Literature*, vol. i, pp. 354-355. German trans., vol. i, pp. 312-340; vol. ii, p. 717. Spanish trans., vol. i, pp. 418, 459, 521, 554.

³ B. Sanvisenti, *I primi influssi di Dante, del Petrarca, e del Boccaccio sulla letteratura spagnuola* (Milan, 1902), pp. 33-79.

⁴ For the numbers of these poems in the *Cancionero de Baena*, see their detailed discussion, beginning with p. 9. ⁵ I shall analyze this more fully later.

⁶ As I have nothing to add to the previous scant biographical notices, I refer for such information to the works of Chaves, Marín, and Sanvisenti, and shall mention only those facts which have direct bearing upon the present topic.

through the works of whom, and not directly, most of his contemporaries knew Dante, is to be set above his school because through immediate knowledge of his original he placed before them a high model for imitation and because he *began* the Italian influence, even if it were only to emphasize such picturesque elements as were already present in the *Vida de Sta. Oria*, the *Libro de Alexandre*, or the *Milagros de Nuestra Señora*.

The tendency of Farinelli's critique upon Sanvisenti¹ is to outline the importance of French prototypes and to belittle the Italian elements. He points out that Imperial, as a pedant, could comprehend only the learning of Dante. Among French originals he mentions as forerunners to the *Decir de las siete virtudes* the *Dit des VII. serpens* of Robert de l'Oulme (circa 1266), and, again of a decade later, the *Livre des vices et des vertus* of Frère Lorens. He enumerates the elements of allegory which were brought into vogue by Imperial's compositions: the discussion of the *Seven Virtues*, appearing later in the works of Fernán Pérez de Guzmán, Santillana, Gómez Manrique, Diego de Burgos, Juan de Padilla, and Álvarez Guerrero; the conception of Fortune from the seventh Inferno; the *selva selvaggia*; the old man as guardian of Purgatory; the political invective of Sordello; and certain specific tropes and descriptions. His conclusion is that the writings of Imperial imply no vital influence, for the love of invective was deep-seated in the hearts of the Spanish people, and mysticism was rife in the monasteries; that the Spaniards preferred the more easily comprehended French visions, as is indicated in 1490 by Vicente de Maçuelo's version of the *Pèlerinage* of Guillaume de Deguileville; and that the trend of Santillana's *Proemio* is rather towards a greater admiration for the art of French poets of the fifteenth century, especially Alain Chartier.

An analytical examination of the verses of Imperial is likely to jeopardize for us the high estimate of the Sevillian poet that Santillana expresses in this same *Proemio*. "Passaremos á Miçer Françisco Imperial, al qual yo no llamaria deçidor ó trovador, mas poeta; cómo sea çierto que si alguno en estas partes del Occaso meresçió premio de aquella triumphal é láurea guirlanda, loando á todos los otros, este fué."² Even admitting the inference of D. Tomás Sánchez³ that the phrase

¹ Farinelli, *Dante in Spagna* (*Giorn. stor.*, supplement, 1902-1905, no. 8).

² I quote from the text of Amador, p. 15.

³ T. A. Sánchez, *Col. de poes. cast.*, Madrid (1779), vol. i, p. 207.

“loando á todos los otros” denotes a certain composition in which Imperial passed in review his literary contemporaries (an interpretation which I agree with the editors of the *Cancionero de Baena*¹ in condemning as absurd), the antithetical emphasis upon *poeta*, followed by the award to him, if to any, of the laurel crown, is sufficient to exalt him above the rest; but we shall find it necessary, I fear, to seek the reason of the Marquis’s extravagant praise in some other than the recognized canons of poetic worth.

The *Decir de las siete virtudes*, the most pretentious of Imperial’s compositions, demands first consideration.² Distinct poetic inferiority is revealed in the attempt of Imperial to reduce the figurative language of Dante to direct but commonplace statement. I quote all the instances that occur in the *Decir* under discussion. First in the third stanza:

Quando á Marsyas sus mienbros sacaste,
De la su vayna por la tu exçelençia,³

which is a paraphrase of:

Si come quando Marsia traesti,
Della vagina delle membra sue.

(*Par.* I, 20–21.)

Imperial’s figure is less bold but more intelligible than Dante’s, for it is more specific and easier to conceive of the limbs of Marsyas as drawn from their sheath, the skin, than of Marsyas himself as drawn from the sheath of his limbs. Dante expresses himself with less exactitude but more poetic vigor. This propensity for greater definiteness is manifested in the preceding line in the phrase, *expirame tu çiençia*, where again Dante in his simple *spira tue* is content merely with the expression of the fact of inspiration without specification of the thing inspired. It is all very well to ascribe these alterations to metrical exigencies; but it is not possible to neglect their significance, when it is found that virtually in every case they are in the direction of prosaic explicitness.

¹ P. 663, n. cxxxi.

² I shall treat only the elements in the several compositions which are necessary to the discussion. Elaborate résumés may be found in Amador, which Sanvisenti quite unnecessarily repeats.

³ For clearness’ sake, I quote from the legible and metrically possible version given by Amador de los Rios, *Hist.*, vol. v, pp. 471 ff.; in two or three instances I have preserved the reading of the *Cancionero* because it seemed to me distinctly better.

Furthermore, lines 22-24 of the first *Paradiso*:

O divina virtù, se mi ti presti
Tanto che l' ombra del beato regno
Segnata nel mio capo io manifesti,

are paraphrased with complete loss of the splendid figure of the original :

. . . á mi memoria
Rrepresta un poco lo que me mostraste.

The figure of the spark, which in the Italian is expressed in a single line (34),

Poco favilla gran fiamma seconda,

is elaborated and explained in the Spanish through eight lines :

Que una çentella, sol de la tu gloria,
Pueda mostrar al pueblo presente,
E quiçá despues algunt grant prudente,
La ençenderá en más alta estoria.
Ca assy commo de poca çentella
Algunas veses segundó gran fuego,
Quiçá segunde d' este sueño estrella
Que lusirá en Castiella con mi ruego.

Dante suggests the figure and allows the mind of the reader to exert itself in the application ; Imperial applies it for the reader two separate times. Dante passes directly to another very noble figure :

Forse dietro a me con miglior' voci
Si pregherà perchè Cirra risponda.

Imperial, less daring, less fertile in invention, perhaps not learned enough to understand the reference to Cirrha, over attentive to clearness and consistency, extends the same figure of the spark to the preceding conception of the poet's wish to transmit his vision to his followers :

Que una çentella, sol de la tu gloria,
Pueda mostrar al pueblo presente,

and develops it carefully as a climax for the point under discussion :

Quiçá segunde d' este sueño estrella
Que lusirá en Castiella con mi ruego.

The ultradidactic and prosaic desire to leave nothing to the intuition of the reader is again evinced in the plain distinction that he makes between the cardinal and theological Virtues :

Las tres cantavan el su cantar santo
Las otras quatro el su moral canto . . .

The contrast between *moral* and *santo* leaves no doubt as to the significance of the seven starry damsels. But Dante, at the end of the twenty-ninth *Purgatorio*, is satisfied with the indication of a few apposite terms of description, leaving them to work their own suggestion in other minds. Indeed, no better example of diversity of method could be found than is afforded by a perusal of these two passages. Imperial expands into the minutest detail, nay, virtually into a complete *decir*, what Dante compresses into four *terzine* :

Tre donne in giro, dalla destra ruota,
Venian danzando: l' una tanto rossa
Ch'a pena fôra dentro al fuoco nota;
L'altr' era come se le carni e l' ossa
Fossero state di smeraldo fatte,
La terza pareva neve testè mossa;
Ed or parevan dalla bianca tratte,
Or dalla rossa, e dal canto di questa
L' altre togliean l' andare e tarde e ratte.
Dalla sinistra quattro facean festa,
In porpora vestite, dietro al modo
D' una di lor, ch' aveva tre occhi in testa.¹

Imperial's prolix description of *Fortalesa* is especially to be noted; and there is a further proof of what I have said about a fear of unintelligibility in the expansion and exaggeration of Dante's

La terza pareva neve testè mossa . . .

into

E las quatro eran albas pero atanto
Que la su albura á alba² nieve priva.

¹ *Purg.*, XXIX, 121-132.

² The affected repetition of the root of *alba*, doubtless, is for emphasis upon the figure, into which, for once, he has dared to jump, but such paronomasia is a rhetorical ornament much prized in the Middle Ages, and cultivated less flagrantly even by Dante.

I do not mean to suggest that Imperial is making a conscious imitation of this passage. The description is so different in well-nigh every detail, especially in the coloring of the various allegorical Virtues, that I think it doubtful whether the Spanish poet had these verses in mind even indistinctly. But the method in which they approach similar subjects is very significant, as characterizing the two separate casts of mind that are indicated by the mode of Imperial's actual imitation of Dante.

Imperial departs from the use of mystery, which is a legitimate constituent of poetry, and which Dante employs throughout the entire *Comedy*. The Italian poet wisely spreads a mist over the real physical nature of his vision; but the Spanish moralist in three separate places denominates his experience as a *sueño*: in the second stanza, *un grave sueño*; in the third, *en este sueño*; and in the fifth in the same terms. To be sure, as he approaches the beauties of the garden which seem rather those of the *Roman de la Rose*¹ than of the *Terrestrial Paradise*, he remembers St. Paul's² or Dante's³ words, interpolating incongruously, *Ca non se ssé sy dormia ó sy velava*; but this statement, in direct contradiction to what he has said before, like most afterthoughts, only causes confusion. The constant denomination of the *sueño* in the body of the work destroys the dramatic illusion and detracts from the reality of the substance of the vision. The opening stanza, likewise, is prosaic, artificial, and pedantic in the extreme. Imperial paraphrases a line of the *Purgatorio*,⁴

El tienpo perder pesa á quien mas sabe,

and then comments elaborately upon the line as a proper beginning, introducing into the midst, in Dantesque fashion, a complete line of Latin. It savors of the quaintness with which Dante comments upon his own verses in the *Vita Nuova*; but Dante does not impair the artistic structure of the *Divine Comedy* by thus sacrificing the continuity and dramatic illusion, except slightly and almost necessarily in those passages⁵ where he entreats the reader to study deeply the

¹ Cf. T. B. Luquiens, "The Roman de la Rose and Mediæval Castilian Literature," *Rom. Forsch.*, vol. xx, p. 302. When it seems necessary I have referred to articles that have appeared after this paper was put together; in general, however, I have reserved all new material for my future study.

² 2 Cor. xii. 2-3.

⁴ III, 78.

³ *Inf.*, I, 10.

⁵ As *Purg.*, VIII, 19-21.

meaning of the allegory. The passage in the *Decir de las siete virtudes*, on the other hand, seems to have but the flimsiest kind of a connection with the body of the composition.

Menéndez y Pelayo's eulogies of Imperial, then, following those of the Marquis of Santillana, do not seem to me justifiable. His constant lapse into prosaic pedantry, the numerous attempts to substitute an exegesis for the emphatic figurative language of the Italian, preclude any claim to high poetic fame. I doubt whether the *Decir de las siete virtudes*, even in spots, is the result of poetic inspiration. Some lines or passages, to be sure, are transferred rather skillfully from their Dantesque connection. So the three theological Virtues are endowed with the attribute of Beatrice: ¹

Vestita di color di fiamma viva,

where the Spanish is:

Las tres avien color de llama viva.

Or the characteristics of the sages in Limbo are given to the guide Dante:

Di grande autorità ne' lor sembianti

becoming

De grant abtoridat avia senblante.

Or finally, the effect of Dante's contemplation of Beatrice:

Nel suo aspetto tal dentro mi fei,
Qual si fe' Glauco nel gustar dell' erba,
Che il fe' consorto in mar degli altri dei,²

is paralleled by the transformation of Imperial as he gazes at the allegorical stars:

Enpero atanto sí que á mí movian
Qual movió Glauco por gustar la yerva
Por qué fué fecho de una conserva
Con los dióses que la mar rregian.

On the other hand, the guide Dante, who is constructed of elements drawn from the Virgil and Cato of the *Divine Comedy*, seems strangely incongruous amidst the luxuriance of a French allegorical garden; the

¹ *Purg.*, XXX, 33.

² *Par.*, I, 67-69.

presence of Leah (though it affords the opportunity for a bad pun and *rime équivoquée*)¹ has a very dubious connection with the rest of the composition; and the splitting of hairs over the question of the equality of the Virtues despite their variance is petty and plainly lugged in as a puerile attempt at Dantesque methods. Again, the figure used by Dante to denote the destitution of the Roman Empire,

Che val perchè ti racconciasse il freno
Giustiniano, se la sella è vuota? ²

is dragged in almost without meaning:

Mira las riendas é ansy mira el freno
é sy en ty queda sano algun pedaço;

and the obscure connection of

Á ty averná commo á hermosa dueña,
Que con dar vueltas su dolor amansa,

makes it doubtful whether Imperial even comprehended the significance of the figure in the *Divine Comedy*.³ The whole invective against Seville, indeed, is a most artificial compilation from the opening of the twenty-sixth *Inferno* and the arraignment of Italy and especially Florence in the sixth *Purgatorio*.

It is furthermore seriously to be questioned whether any of the *Decir* is the outcome of original inspiration. The rose garden with the brook is clearly French, or at least the general property of the Middle Ages attaining its most conspicuous development in France. The introduction of the allegorical figure of Dante as guide, the voices in the air speaking Latin,⁴ and the group of allegorical stars would seem to be reminiscences of the *Divine Comedy*. It is possible, even, that some commentary which Imperial may have chanced to read concerning the four stars of the

¹ Qual quier qu'el mi nonbre demanda
Ssepa por cierto que me llámo Lya, . . .
¿ Non oyes Lia con canto graçiosso
Que d' estas flores ssu guirlanda lya?

² *Purg.*, VI, 89-90.

³ Vedrai te simigliante a quella inferma
Che non può trovar posa in su le piume
Ma con dar volta suo dolore scherma (*Purg.*, VI, 149-151).

⁴ Cf. *Purg.*, XIII.

opening canto of the *Purgatorio* may have suggested to him the composition of the *Decir*. It is to be noted, also, that the ninth *Purgatorio*,¹ from which the Sevillan master extracts

É en color era la su vestidura
Çenisa ó tierra, que seca se cave,

contains the description of the entrance into Purgatory proper, which is slightly analogous to Imperial's description of the entrance into his garden. In glancing over the Canto, he may have caught up the quoted line. Similar considerations would conduce to a belief that the *Virgen salva*, with which the work concludes,² is derived from the seventh³ *Purgatorio* instead of the thirty-third *Paradiso*, for it is here that Dante introduces the serpents, which, it is not unlikely, together with those in the *Dit* of Robert de l'Oulme, influenced Imperial to adopt a similar device. We have now little left that smacks in the slightest degree of the hand of a poet, unless it be the conception of Discretion as the mother of the cardinal Virtues and the really effective simile used at the appearance of Dante :

E como quando entre árboles asome
Alguno, que ante los sus ramos mesçe.

But I little doubt that, as has been done for the other material of the poem, prototypes might be discovered for these bright spots; in any case they are not sufficient to save the whole composition, which in its essence is nothing more than a pedantically minute allegorical presentation of an Aristotelian catalogue of Virtues.

"In its essence," I have said. It cannot be doubted that the chief purpose of the *Decir de las siete virtudes* is didactic, and the didacticism is embodied in the analysis of the seven virtues and their opposing vices. The vision, which precedes the explication of the nature of the allegorical persons, is simply preparatory, and indeed, though somewhat extended, absolutely unnecessary to the main purpose. It is only a pretty decoration that lures the reader to examine the more serious contents. It can be said to characterize the work no more than the anecdote which the mediæval preacher grafted into his sermon to hold the attention of his audience. The Dantesque imitations are, for the

¹ Line 115.

² Line 82.

³ Sanvisenti expresses a doubt upon this point in a note on page 75.

most part, of form, — unessential at that, since they are merely gratuitous ornaments of the French allegorical framework. His substance, except in the imitation of the tirade against Florence and in the very fact that it is allegorical in so far as the moralizing is put in the mouth of an allegorical figure, is not influenced by the *Divine Comedy*. At no point is it Dante's purpose to define or analyze the seven Virtues, but together with all the rest of the tradition of the Middle Ages he has incorporated them into the one great final object of his poem. Nor can it be contended that the piece is an imitation, but an imitation of only a small division, of the great prototype. It must be insisted that at no point do the aims of the two writers coincide; the exaltation of the Virtues is the end and essence of the *Decir*; but Dante introduces them only as details of his allegorical procession, and indeed never descends in the poem itself to minute explanation of allegory. I have already pointed out that it is even doubtful whether the author in his conception of the Virtues had the Dantesque passage in mind. The translation of a few scattered lines or *terzine*, introduced sometimes incongruously and illogically to form a political invective, cannot justify the assertion that the substance of the Spanish poem is an imitation of the Italian. The great mass of substance is derived from the general mediæval stock of erudition.

Nor is the form itself Dantesque in the sense of the *Dittamondo*. Fazio degli Uberti describes a long journey, never once letting go his hold upon the framework of the *Divine Comedy*, though his substance and purpose are quite opposed and inferior to those of Dante. Even Christine de Pisan clings closely to her original in her apotheosis of Reason and Charles V of France. But the form of the *Decir* is to be ascribed in a much larger degree to general mediæval antecedents than specifically to the *Divine Comedy*. The garden is no more Italian than French, and those elements derived from Dante are only accessories and in no way determine its essential nature; when once the writer has entered upon the treatment of the Virtues, the main division of the work, he has forsaken, except in the closing stanzas, the Dantesque form for good and all. The vision is only a preparatory device, the chief constituents of which are by no means to be sought in the *Divine Comedy*.

A still further limitation is to be made. There is a discrepancy in the use itself of allegory by the two writers. The literal sense in the

Divine Comedy is a complete, engrossing narrative, coexisting with the three figurative interpretations. In the *Decir de las siete virtudes*, as soon as the explication of the allegorical persons begins, the literal sense is absolutely submerged in the moral; and in the preceding vision the figurative sense of many of the details, if indeed it exists at all, is very loosely and obscurely related to the following catalogue of virtues and vices. Imperial's clumsy weaving appears childishly simple beside the intricate perfection of Dante's fabric.

A slight, fragmentary, interrupted, and inorganic imitation of form characterizes the influence of Dante upon Imperial for the *Decir de las siete virtudes*, and classifies the work, at a much lower grade, in the division of the *Dittamondo* and the *Chemin de longue étude*. A poem of about the same time and of much the same nature, which itself has been the subject of extended disputation, will perhaps, by comparison, assist in elucidation. I refer to Chaucer's *House of Fame*. Written about 1385, the poem, like so many allegorical productions of the Middle Ages, is a vision. It used to be the fashion to parcel it off as an imitation of the *Divine Comedy* for certain superficial reasons, such as the presence of a guide, the invocations at the beginning of each of the three books, or the fact that the opening of Book III is an actual paraphrase of the first *Paradiso*.¹ Such details as the two first, since they have proved to be literary commonplaces of the period, have dwindled into insignificance; and the Dantesque elements, which are confined to a few details, prove only that Chaucer knew the *Divine Comedy*, but that the *House of Fame* is not an imitation but a member of the same class.² The same assertion can be made for the *Decir* of Imperial: as a whole it is not an imitation of Dante; certain passages are imitative in form, and in that it is an allegory and partly a vision, it might be placed in the same broad technical division of literature.

In the discussion of this work I have made evident, I trust, the distinction between sure verbal imitations and possible general reminiscences.

¹ The chief exponent of this attitude is Adolf Rambeau, Chaucer's *House of Fame* in seinem Verhältniss zur *Divina Commedia*, *Eng. Stud.*, vol. iii, pp. 209 ff.

² The latest and fullest exposition of this point of view, combating emphatically and in detail Rambeau's farfetched analogies, is to be found in W. O. Sypherd, *Studies in Chaucer's House of Fame*, Publications of the Chaucer Society, 1907, for the issue of 1904, pp. 44-72, *et passim*. A bibliography of the question is given in the notes on pages 13 and 14.

The former can be asserted only in the case of close translation at least for the space of a line, when it becomes highly improbable that two men should independently have written the same words. Possible reminiscence passes into certainty when definite identical features occur in two works in great numbers or in the same arrangement. In the stanzas on the birth of John II we shall find unquestionable verbal and unquestionable general imitations very rare.

The same traits are manifest as in the former work. He is prosaic again in allusion to his composition within the composition itself, as in the thirteenth stanza: "Commo adelante va metrificado." A poverty of invention is apparent by a repetition of much of the material of the *Decir de las siete virtudes*. A garden, transported from the literary commonplaces of France, is once more the seat of the vision. There are voices in the air; the doubt as to the reality of the vision expressed in diction almost identical with that used before:

Non sé sy velava, nin sé sy dormia;

parallel passages in the description of the garden, as:

(*Virtudes*) El son del agua en la dulçor passava
Harpa, dulçayna, con vyhuela d'arco,

compared with

(*Juan II*) El rronper del agua eran tenores
Que con las dulçes aves concordavan,
En bozes baxas é de las mayores
Duçaynas é farpes otro sy sonnavan,

or

(*Virtudes*) Oliendo del jardin dulçes olores,

compared with

(*Juan II*) Oliendo las flores por medio del prado.

Again, there is the invocation of Apollo, the close analogy of the starry females, and, above all, the dull, regular, extended explanation of the characteristics of the allegorical figures. The pedantic propensity is well exemplified by the extremely artificial introduction, in the second stanza, of three languages. The very fact that exact verbal imitation of Dante is very infrequent renders it impossible to bring into relief any

instances where Imperial has sacrificed the figurative diction of the original for the sake of a clear explanation of the conception.

These exact imitations reduce themselves to

A guissa de dueña que estava de parto

of the first stanza, from the twentieth *Purgatorio*,¹ and possibly the

De linage en linage, de gentes en gentes,

from the harangue of Fortune, to be traced to the seventh *Inferno*:

Di gente in gente e d' uno in altro sangue.²

Imperial's whole conception of Fortune may be derived from this passage in the *Divine Comedy*. Sanvisenti³ also suggests as a possible reminiscence the catalogue of heroes,

Al grant Macabeo é al gran Çepion,
Al buen Josué,

which, when we consider the frequency of such lists in the Middle Ages, is very doubtfully to be referred to the eighteenth *Paradiso*;⁴ and I myself would add the manifestation of joy by the planets through greater effulgence, — a detail which, though no direct verbal relation is discernible, seems to originate in Dantesque methods. Finally, Imperial steps out of his narrative for a specific comparison with the *Inferno*,

Non vido Aliger tan gran asonsiego
En el escuro limbo espiramentado.
En el grant colegio del maestro griego
Col el mantuano ser poetizado . . . ,

and once again when he parallels the joy of the Sun at addressing him to that of Beatrice in heaven smiling upon "el poeta jurista, teologo Dante." And it is this respect for Dante that makes luminous the personality of Imperial, even though his pages are dull with the utter humdrum of mediæval didacticism. We can read it in the *Decir de las siete virtudes*, when he naïvely invests Dante with the attributes of Cato in

¹ Line 19.

² Line 80.

³ P. 76, note 36.

⁴ Lines 37-42.

Purgatory, as if white hairs and the burden of years were the attributes proper to the dignity of genius :

Era en la vista benigno é suave . . .
 Barba é cabello albo syn mesura
 Traya un libro de poca escriptura
 Escripto todo con oro muy fino,
 É comenzaba : En medio del camino,
 É del laurel corona é çentura.
 De grant abtoridat avia senblante,
 De poeta de grant exçellençia,
 Onde omilde enclinéme delante,
 Faciéndole devyda reverençia ;

or his adulation is to be read between the lines in the affection with which he culls here and there in the shining meadow of the *Divine Comedy*.

The *Decir* on the birth of John II is, then, so similar to that on the seven Virtues that it is to be technically classified as the same kind of imitation, although the word *imitation* is a misnomer. The translation of isolated bits of subject-matter is reduced to a minimum, and the influence of Dantesque form is to be sought only in scattered details, the relation of all but one or two of which is in itself doubtful. Imperial has here followed his own or the general mediæval method, punctuating it at intervals with reminiscences of Dantesque form. If it were not for these foreign slashes of the brush, the finished picture would present a composition of the purely mediæval type, such as we shall find in the productions of his pupils.

One of the shorter compositions of Imperial, indeed, exhibits in its six stanzas a somewhat closer relation to the *Divine Comedy*. I refer to the *respuesta* to Fernán Sánchez Calavera upon the mediæval crux of the compatibility of free will and divine omniscience.¹ There are three unquestionable direct verbal imitations: one, concerning the difficulty of expressing his experience in words, from Dante's language in the first *Paradiso*²:

Nin segunt Dante trasumanar,
 Podria lengua por bien que fable ;

again, from the discussion of the limits of the human mind :³

Menester non fuera parir Maria ;

¹ *Cancionero de Baena*, no. 521.

² Line 70.

³ *Purg.*, III, 39.

and lastly from Dante's discussion of the dependency of human actions upon the influence of the heavens :¹

Sy assí non fuera, fuera menguado
 En nos alvedrio, é en Dios justiçia
 Dar por mal pena é por bien letiçia.

There is no Dantesque reminiscence in the philosophical concept of Imperial, that to the mind of God there is no time, that for Him neither blessed nor cursed are born or die. He approaches the manner of Dante,² however, in his comment upon the two Latin sentences : " Major non surrexit " and " Set nobis aspexit." The *respuesta* is related to the *Divine Comedy* only in isolated fragments of substance ; the *Decir* on the birth of John II differs only in that there are two or three touches taken from Dante's form, although in the longer work Imperial's recollections of Dante are fewer and less vivid.

The first *Decir* upon the lady whom he dubs Estrella Diana³ contains three possible reminiscences : the line

Propio me paresçe al que dixo : Ave,

which should rather be referred to the *Purgatorio*, X, 40 than with Sanvisenti⁴ to the *Paradiso*, III, 121 ; the emphasis upon the smile of the beloved :

El su graçioso é onesto rysso ;

and the lines

Callen poetas é callen abtores,
 Omero, Oraçio, Vergilio é Dante,
 E con ellos calle Ovidio *D'amante* . . .

which, though the thought is by no means so extraordinary as to preclude original invention, may be derived from the twenty-fifth *Inferno*⁵ :

Taccia Lucano omai . . .
 Taccia di Cadmo e d'Aretusa Ovidio.

The main substance and form of the work, however, are not Dantesque, unless it is to be supposed that Imperial caught the idea of a meeting

¹ *Purg.*, XVI, 70.

² Cf. *Para.*, XIII, 31-111, the discussion of " A veder tanto non surse il secondo."

⁴ P. 77, note 41.

³ *Cancionero de Baena*, no. 231.

⁵ Lines 94, 97.

with his lady from the *Vita Nuova*. But the conception is very common in mediæval French verse; and the tone of the four stanzas, with the stress upon a comparison of the lady to a rose,

Rossa novela de Oliente jardin, . . .
E commo la rrosa entre las flores . . .
Nasçe á los veses muy oliente rrosa,

savors rather of the poem of Guillaume de Lorris. It is the first work which we have examined that can lay claim to artistic unity and grace, but we may well query the originality of its sources, and at any rate it becomes petty at the end in its double exhortation to Enfregymia (Iphigenia?)¹ and Helen to refrain from jealousy.

The second address to Diana in defense against the attacks upon the first² is frankly of the Provençal or Galician type. There is the Court of Love before which Imperial is summoned for his extravagant language; and the conclusion is a series of elaborate conceits in which the knight is armed allegorically by the traits of his mistress. In 238 of the *Cancionero de Baena* his addiction to the old school becomes more apparent in the final outburst:

O tú poetria é gaya çiençia!

for the latter phrase is the technical appellation of the Galician genre. The four stanzas in which he begs off in his fear of succumbing to the charms of Isabel Gonçalves³ continue in the vein of the troubadors. None of these three shows a trace of the influence of the *Divine Comedy*.

The *requesta* directed to Fray Alfonso de la Monja⁴ is the sort of complaint which Dante suggests is made against Fortune:

Quest' è colei ch' è tanto posta in croce
Pur da color che le dovrian dar lode.⁵

The lines

Que non ha vista que te vea
Nin sseso que se provea . . .

would seem clearly reminiscent of

Oltra la difension de' senni umani;⁶

¹ Cf. *Cancionero de Baena*, p. 668, n. cxxxv.

² *Cancionero de Baena*, no. 234.

³ *Cancionero de Baena*, no. 239.

⁴ *Cancionero de Baena*, no. 245.

⁵ *Inf.*, VII, 91-92.

⁶ *Inf.*, VII, 81.

and

Tan oculta te contienes

of

Che è occulto come in erba l' angue.¹

Being a complaint, the verses are in direct opposition to the lofty ideal of Dante, as is recognized by Imperial in the final statement :

E maguer que te alabe
E escuse en su estilo
Dante que tanto bien sabe,
Segunt yo ley é vylo . . .

The Dantesque conception of Fortune, which seems to prevail somewhat in the *Decir* on the birth of the young prince, inasmuch as he here specifically recants from such a position, cannot be said to have exerted any permanent influence upon the mind of Imperial. But the praise of Dante's erudition is to be noted, and especially the assertion of a direct knowledge of the *Divine Comedy*.

The answer of Imperial to the monk's reply,² though subtly handled, has no bearing upon the question at issue. The verses describing an encounter with a French lady³ are of some importance, first, for a possible reminiscence :

Segunt qu' el minor se omilla, . . .

to be compared with

Ed abbracciolo ove il minor s' appiglia ;⁴

and, secondly, for another imitation of his own matter, in the similarity of the meeting with that of the Estrella Diana. In the stanzas in praise of Don Fernando, king of Aragon,⁵ there is a further repetition of the material of the first Estrella composition in

E vy al que dixo "Ave" ;

and, as in this work, Dante is grouped without ado among the great poets of antiquity. There seems, again, to be some trace of the method

¹ *Inf.*, VII, 83.

² *Cancionero de Baena*, no. 247.

³ *Cancionero de Baena*, no. 248.

⁴ *Purg.*, VII, 15.

⁵ *Cancionero de Baena*, no. 249.

of the great Italian¹ in the mysterious mention of historical or mythological figures through their stories rather than by name, as of Amphion in

E del que amuró las villas
Solo con su hablar graçioso.

General statements about the position of Imperial are somewhat dependent upon his reputation as a scholar, emphasized so strongly by Menéndez y Pelayo and Farinelli.² To be sure, even more than his contemporaries, he constantly indulges in the quotation of Latin. The *Decir* on the seven Virtues bristles with Latin sentences, and the mannerism spreads through the whole mass of his works. I have already noted the pedantic introduction of three languages into the second stanza of the verses upon the birth of John II;³ but the English and Arabic are exceedingly deficient, either by fault of the author or copyist, and at any rate the feat of quoting a single line from a foreign language is paralleled by the gamins on the street, all of whom are familiar enough with corruptions of *parlez-vous français?* Imperial's whole manner, indeed, is that of the young lad who with difficulty learns from his elders a line of French that he may flaunt it before his less lucky playmates. A working knowledge of Latin was no marvel in those days; and its excessive use by Imperial in imitation of Dante is probably an illustration of the everlasting tendency of all pupils to exaggerate into vices the mannerisms of the master. The French used by the lady whom he meets upon the banks of the Guadalquivir is again confused; but even if we are to attribute this fault to the ignorance of the copyist, there is all the likelihood in the world that the lines are transferred bodily from some French poem; or, all other explanations failing, there is no occasion for wonderment if a versifier of those days knew the language in which ordinary mediæval allegory had found so conspicuous a development. The controversial discussion of Free Will and Fortune, to which he gave expression in one of his shorter works, exhibits no illumination above that of his fellows. On the other hand, in the *Decir de las siete virtudes* there is a plain slip in the separation of Phœbus and Apollo into two deities — no more serious, however, than many of

¹ Cf. the introduction of S. Francis, *Par.*, XI, 50-54.

² Cf. above, p. 6, note 8; p. 8, note 1.

³ Menéndez y Pelayo, it seems to me, wrongly lays great stress upon this passage.

which Chaucer is guilty.¹ In this whole matter, indeed, there is again an analogy between these two mediæval writers. Both seem to have been versed in the French and Italian productions of the day, but to have shared in the almost universal ignorance of the true meaning of the Greek and Roman classics. Dante, though his comprehension of their proper position may have been no more enlightened, yet in his vastly broader and more intelligent erudition would not have been betrayed into such blunder. Imperial, though with all his contemporaries he displays some knowledge of the Ptolemaic system, yet appears often to slink away from the task of interpreting the *Divine Comedy* in some other particulars, as when he skips lines 16-18 of the first *Paradiso*:

Infino a qui l'un giogo di Parnaso
Assai mi fu, ma or con ambedue
M'è uopo entrar nell'aringo rimaso.

It may be urged that Imperial could not work this idea into the matter of his own composition, but, as I have already pointed out, he has achieved the task of inserting material no less incongruous, and the omission becomes more significant when, at lines 35-36, he again avoids the same classical allusion, developing rather the figure of the potentiality of a spark of flame. In his transformation of the passage of the *Paradiso* he also neglects the difficult *terzine* from 28 to 33. With these lapses in mind I cannot be brought to place Imperial's erudition above that of the other Sevillian versifiers. One instance has already been indicated in which it is doubtful whether Imperial comprehended the significance of the lines that he quoted; and when to this evidence are added the tendency to avoid difficult passages and the incongruity with which he sometimes introduces his plagiarisms, I should take decided umbrage at Menéndez y Pelayo's assertions in regard to Imperial's illuminated comprehension of the *Divine Comedy*.

What conclusions, then, are to be drawn from this examination of the sources, the methods, and the character of our much-lauded hero? It has become evident, I trust, that in no single case has there occurred a sufficiently important imitation of substance to deserve the name. This condition becomes more palpable when we view some real imitations

¹ Cf. the feminine Marsyas in the *House of Fame*:

And Marcia that lost her skin (v. 1229).

of substance, as Benivieni's new investiture of the *De Theologica Platonica* and Chaucer's use of the tale of Griselda, or, united with imitation of form, Ronsard's *Franziade* or his use of the Anacreontic upon the storm-driven Cupid. The final statements in regard to the *Decir de las siete virtudes* applies with greater force to his other works. The imitation of form, which in the first *Decir* can be asserted at best only for the introduction (and even here the French influence is of much greater importance), becomes more and more fragmentary in the minor compositions until finally it appears only in isolated lines. There is a continually decreasing scale from the *Decir de las siete virtudes* through the verses on John II, Free Will, and the Estrella Diana until we discover compositions entirely in the style of the *gaya ciencia*. Whether the Galician or Italian type is chronologically precedent affects the question but slightly; the fact remains that Imperial's extant verses contain but an insignificant, unsystematic, and unessential imitation of the *Divine Comedy*.

The case of Chaucer is once more of assistance. I have already indicated that the *House of Fame* is to be considered as a member of the same species as the *Divine Comedy* with slight reminiscences of Dante. In the prologue to the *Second Nun's Tale*, the hymn to the Virgin is transcribed from the thirty-third *Paradiso*; and in all,¹ Dante seems to have affected about one hundred lines of Chaucer's work. Now no one would think of classifying Chaucer as a Dantista; and yet the translation of a long hymn, the use of briefer citations, and the indebtedness of the *House of Fame* entitle him to the name as much as Imperial, in whose works can be discovered no such unbroken quotation as this laud of the Virgin. Though Chaucer twice plunges into *terza rima*, the force of his genius was not sufficient to mold these isolated instances into a canon for English verse. How can we expect more from the infinitely inferior literary personality of Imperial? Although the *Decir de las siete virtudes* abounds in hendecasyllables, and the minor works exhibit them in no infrequency, nothing tangible results, for Spanish literature had to wait for their permanent establishment until the activity of Juan Boscán and Garcilaso de la Vega.

Before we have examined the productions of his contemporaries and successors, it is perilous to make any absolute assertion about the

¹ A. W. Pollard, *Chaucer*, p. 84.

permanent influence of Imperial himself; but ere this, I trust, some of the opinions vouchsafed by the several critics have begun to appear somewhat unstable. Amador's summary of the *Decir de las siete virtudes*, "apenas hay en él pasage alguno que no tenga su original en el *Purgatorio* o en el *Paraiso*," is, to speak with charity, an unwarranted exaggeration. Puymaigre's and Baist's comment evidently has but little bearing upon the point at issue. Inasmuch as the characteristic note and great mass of Imperial's work is not Dantesque, it is futile, as will appear in the discussion of his "school," to make Dante responsible for the extension of the use of allegory from isolated episodes to whole compositions or for the transformation of its nature from playful to serious; and it would seem an anomaly if a man of such meager attainment as Imperial should, apart from a transmission of the influence of Dante, in the power of his own personality, effect a revolution by dint of establishing his own or French methods.

I have already taken exception to Menéndez y Pelayo's theories about the erudition and comprehension of the Sevillian versifier. Two other opinions of his are open to grave doubt. It can scarcely be said that Imperial's indebtedness runs the whole gamut of the *Divine Comedy*. His range in the *Inferno* and *Purgatorio* seems to be fairly unrestricted; but his relation to the *Paradiso* needs further elucidation. The *Decir de las siete virtudes* presents certain familiarity with only the first and last cantos.¹ Sanvisenti² himself admits that the *Tu argomentas* is by no means necessarily to be traced to the third canto of the *Paradiso*. In the verses upon the birth of John II it has already been suggested that the group of heroes and the reference to Gabriel may be taken from other sources. The idea of heavenly joy depicted by more brilliant refulgence probably comes from a perusal of the *Divine Comedy*, for in one passage, although there is no allusion to light, Imperial makes a definite comparison to the joy of Beatrice at Dante's queries, and in other passages, though without specific allusion to the Italian poem, the planets actually glow with greater brightness when they address the author. The reference to Beatrice as arbiter in the verses on predestination may be derived either from the *Paradiso* or *Purgatorio*. In any case, the reminiscence, in either of these instances, is only general and indirect. As the shorter productions exhibit no relation whatsoever to

¹ Cf. note, p. 59.

² Note 21.

the *Paradiso*, there exists no evidence for more than a very general and limited acquaintance with any part of that Cantica, and no *certain* evidence for a verbal acquaintance with more than the first and last cantos. The possibility that Imperial shrank from the *Paradiso* because it is more difficult of comprehension would tip the scale still farther against a belief in Imperial's intelligence and erudition ; and Menéndez y Pelayo's assertion of the breadth of Imperial's reading in Dante is incapable of proof.

Great shadow has already been cast over his poetic claims, so firmly championed by the same critic. I have hinted that it is doubtful how much of his matter is to be attributed to his own invention. His gardens are laden with the fragrance of the north ; his streams sparkle and murmur as if risen on the other slope of the Pyrenees ; and the fair but dreary damsels who dwell thereby prate the lessons they have conned in France. The composition¹ quoted by the commentators upon the *Cancionero* as drawn from the *Cancionero manuscrito de S. M.* is the most complete expression of Imperial's indebtedness. The writer in an arbor of roses is wounded by the darts of his mistress and dragged away captive. The tale is told with an elaborate dilation upon the varied beauties of the lady, and generally throughout with all the conventional mediæval machinery, until it is hard to believe that we are not perusing a translation of some undiscovered French original. But what if he has skillfully remodeled and rearranged this borrowed finery ? I fear we cannot grant him even that. In the shorter pieces when the difficulty is not so great, or where with some degree of probability a direct translation may be assumed, unity is not seriously violated ; but the *Decir de las siete virtudes* has in the preceding pages yielded under examination glaring incongruities, and the whole preliminary vision, when the piece is compared to so compact an entity as Ribera's *débat* upon Poverty, does not appear æsthetically necessary. In the latter work but half a dozen lines are devoted to the introductory details of the dream, with the result that a consistent attention to the main topic is apparent from beginning to end ; and by contrast the inordinate length of the introductory vision and the unrelated details give the *Decir* on the seven Virtues the aspect of an extremely ill-pieced crazy-quilt.

In the light of the foregoing examination, Sanvisenti's belief in a preponderance of Dantesque influence over the French becomes untenable ;

¹ A discussion of this work is strangely neglected by all critics.

Farinelli's stress upon French sources and upon the love of the Spanish for French allegory is needed as a corrective. We shall have occasion to indorse Farinelli's conclusions in the discussion of the so-called school of Imperial.

As a transition, the argument from antecedent probability is here of some importance. Is it likely that this rhymester neither endowed by nature with an unusual wit nor blessed with excessive erudition, a foreigner by extraction or birth, should be the father of a literary tradition?

Ruy Paes de Ribera deserves first consideration as the pretended chief inheritor of this conditional legacy.¹ It will perhaps be wiser to examine his compositions in detail before studying his general reputation. The *débat* concerning the preëminence of Poverty as a curse² has been groundlessly ascribed to Dantesque influence. The mere fact that Ribera devotes the four opening lines to the description of a gloomy valley as the environment of his discussion is of absolutely no probative force. It is the natural spot for these four curses of humanity, Grief, Old Age, Exile, and Poverty, and a commonplace of mediæval visions; and with no less propriety the heath of the witches in *Macbeth* might be compared to the *selva oscura* of the first *Inferno*. The use of the word *oscura* is the only point of resemblance — an accident without any significance whatsoever; and, on the other hand, the heaping of adjectives in asyndeton is absolutely foreign to Dante's method:

En un espantable, cruel, temeroso
 Valle oscuro, muy fondo, aborrido
 Acerca de un lago firviente espantoso
 Turbio, muy triste, mortal, dolorido.

Throughout the whole work there does not occur a single reminiscence of the *Divine Comedy*; and this absence is especially remarkable when we consider that the allegorical female figure of Dante's symbolical dream at the opening of the nineteenth *Purgatorio*, if Ribera had any acquaintance with the *Comedy*, would almost surely have suggested to him some details for his analogous personalities. Again one expects in

¹ The "school of Imperial" is treated directly after Imperial in the general works mentioned on pages 5-8.

² *Cancionero de Baena*, no. 290.

vain that the description of Exile will bring forth some Dantésque recollections. Ribera, if he follows Imperial at all, follows him rather in that characteristic which he does not derive from the *Divine Comedy*—the analysis of the minutest allegorical characteristics.

The *Decir* on the occasion of the choice of regents for the young Don Juan¹ may be modeled at the beginning on Imperial's composition for the birth of the same king. The *Decir* on Fortune² is completely at variance with the high ideal of Dante. Ribera, neglecting altogether her relation to God and the providential government of the universe, dwells only on her dealings with men, conceiving her with low pessimism simply as the companion of the rich and the curse of the poor. Nor does the longer *débat* between Soberbia and Mesura³ exhibit any relation to the *Divine Comedy*. The painstaking delineation of Pride and her daughters is in the manner of Imperial; or it might as reasonably be maintained that Imperial follows the lead of Ribera, for the critics seem to have assumed *a priori* that Ribera is the literary offspring of Imperial. Soberbia and Mesura present their pleas, Justicia passes judgment, and assigns Mesura and the other virtues to the train of Don Juan. The composition from beginning to end is characterized by what we denominate indefinitely as the French manner. There are battles of Virtue and Vice in Spain as early as the *Psychomachia* of Prudentius.⁴ In France, the name of such allegorical contests is legion; virtually the whole *Roman de la Rose* is built upon elements involving the disagreement of many different types of allegorical personifications. Number 291 of the *Cancionero de Baena* is another lawsuit over the evils of poverty. The rhymed confession⁵ does not present a classification of sin according to the Dantesque system. No knowledge of Dante is implied in that the invective against Pride chances to mention, as in the *Purgatorio*,⁶ Lucifer as the first instance of the punishment of that sin, for he would naturally be the first suggestion to the mediæval mind. In the *Decir* against Miguel Ruys Thesorero⁷ the mention of the three physicians, "Ipocras, Gallyeno, tambien Avyçena," in the same order as

¹ *Cancionero de Baena*, no. 289 (a).

⁵ *Cancionero de Baena*, no. 293.

² *Cancionero de Baena*, no. 289 (b).

⁶ *Cancionero de Baena*, no. 298.

³ *Cancionero de Baena*, no. 288.

⁷ *Cancionero de Baena*, no. 300.

⁴ A. Puech, *Prudence*, Paris, 1888 (p. 255), comments upon the popularity of this poem.

in the *Inferno*, IV, 142, is not indicative of an acquaintance with the great Italian. An identity in the components and arrangement of such lists, by reason of their frequency in the Middle Ages, is again of no significance.

The only work in which there hovers the slightest fragrance of the *Divine Comedy* is placed in direct contrast to the rest of Ribera's productions by its palpable optimism.¹ A heavenly appearance, denoted by an effervescence of light, stands before his bed and asks him whether he sleeps or is awake,

Sy dormia ó sy velava,

or whether he is lost in meditation,

O que era en lo que estava
En mi cabo comiando.

Aroused, he makes the excuse that he was stricken with terror by the evils of the world; whereupon the unearthly messenger enumerates to him the necessary qualities for a prosperous nation and its king. There is the remotest possibility that the *un resplendor*, the appellation of the angel, is a Dantesque image,² still clinging to Ribera's consciousness. It is at present difficult to determine whether the lines

Quando dixo el angel: Ave

and

Sy dormía ó sy velava

originated in Imperial or Ribera; but inasmuch as the former has translated not a few passages from the *Divine Comedy* and Ribera otherwise none, it is reasonable to suppose that Ribera drew them from Imperial, especially as he may have imitated him in his *Decir* on the regents; and thus the only ground in this piece for concluding that Ribera had read Dante is the denomination of the spirit as a refulgence — rather insufficient for the construction of a literary theory.

Practically, there is no trace of an acquaintance with the *Divine Comedy*. I have discussed all the compositions in which the question could conceivably arise. It is possible that in the setting of his piece on the regents and in the work last examined, for a pair of lines, he is indebted to Imperial. The use of Latin may or may not come from Imperial; his habit of employing it for the conclusion of a piece

¹ *Cancionero de Baena*, no. 295. These verses hitherto have been strangely disregarded.

² Cf. *Par.*, III, 118, *et passim* in the *Paradiso*.

casts the presumption against the former alternative. His analysis of allegorical characteristics, though it is general mediæval property, may be borrowed from the Genoese versifier. But from those immaterial admissions it is a long step to the contentions of Amador. He states without modification that both Imperial and Ribera drew largely for the essence of their labors from the *Divine Comedy*, that Ribera followed in the path of Imperial in his imitation, and although Ribera did not perpetuate the Tuscan meters used by Imperial, he naturalized on Spanish soil the closer Dantesque imitations of his illustrious predecessor. The certainty of Amador is carried to the point of absurdity. Conceiving the idea in the first place without concrete proof in Ribera's works, he continues to construct a fine-spun theory, still without reference to the text, upon the dear figment of his brain. Puymaigre persists in calling surely Dantesque the verses for the regents of the young John II and the verses to Doña Catalina, the mother of the king,¹ entreating her to succor Castile in its fallen estate. The latter work I have neglected entirely in the examination of the lyrics of Ribera, because I do not believe that the mere presence of invective against existing abuses forms sufficient foundation for the assumption of a connection between a Spanish and an Italian satirist. Sanvisenti² denies emphatically that the presence of similar traits of character, such as severity, truthfulness, and robustness, imply a relationship. A still more comprehensive denial should be made. Farinelli would trace the conception of Fortune and the laments for Castile to the prototypes in the *Divine Comedy*; having already sought to demonstrate the instability of these propositions, I should go so far as to say that Dantesque elements appear in no works at all of Ribera. The contention that Imperial's example set Ribera to composing in the allegorical form is a good starting point for pretty theories, and we may speculate as we will upon what I have designated as spiritual influence, whether we consider Francisco Imperial or Ruy Paes de Ribera as the focus of that influence. But the theories are altogether incapable of proof. As far as Dante goes, they are of little consequence, for as he is not responsible for the essential qualities of Imperial's work, nor for anything in Ribera, it is manifestly absurd to state that he gave the impetus to the allegorical movement.

¹ *Cancionero de Baena*, no. 297.

² P. 61.

I myself have a pretty theory that Ribera has far juster claims to poetic eminence than Imperial. A sincerity and enthusiasm of definite purpose is much more clearly discernible. Amador admits that he has greater descriptive talent. Puymaigre calls him more original. His form is undoubtedly more artistic, in that he does not sacrifice congruity to a desire to weave into the introduction of his composition as many Dantesque threads as possible. Ribera, like Chaucer, devoting only a quatrain or so to the unessential details of the vision, proceeds directly to its actual substance, so that the final product obeys the rules of proportion. But I have really diverged from the main discussion, for as literature offers many examples of the formation of superior pupils by inferior masters, it makes little difference whether Ribera or Imperial be adjudged the worthier aspirant for the laurel crown.

It is conventional also to put the moralist Gonzalo Martínez de Medina into this fictitious category, but a review of his bare didactic pieces reveals neither any reminiscence of Dante nor any visible relation to Imperial. Though he treats such topics as the evils of his country and the reign of the new king, and frames exhortations to forsake vice,¹ he does not avail himself of the obvious parallels in Dante or Imperial. The reference to St. Francis in the verses upon the Trinity,²

Si dexas tiniebras e buscas la lumbre,
Avrás la morada del santo Cordero,

does not argue any acquaintance with the *Paradiso*; and it is worthy of note that in this same piece, in distinction from so many of his contemporaries, Gonzalo omits from his list of sages the name of Dante. Sanvisenti³ rightly observes that it is not in devotion, asceticism, and relentlessness toward sin, that we are to trace the influence of Dante in Gonzalo Martínez de Medina, for these qualities characterize the prevalent attitude of the Middle Ages.

It remains to examine certain isolated occurrences of the names of Dante and Imperial. Villasandino, the protagonist of the Galician school, in his verses against the abuses of the poetic art⁴ places Dante in the following list:

Virgilio é Dante, Oraçio é Platon.

¹ *Cancionero de Baena*, nos. 333, 335, 336. ³ P. 62.

² *Cancionero de Baena*, no. 337.

⁴ *Cancionero de Baena*, no. 80.

Again, in a brief reply to Ferrant Manuel¹ he intimates that as Samson was preëminent for strength and Absalom for beauty, so Dante was an innovator and master of poetry :

Dante, Virgilio, é Caton
En poetrya fundaron.

The high esteem implied in these passages precludes any doubt as to the sincerity of the following lines, which Sanvisenti introduces with the words :² " Chiude la sua poesia con un' ottava, nella quale, a dir vero, non so quanto conseguentemente é *con quanta buona fede, dice così.*"

A Dante el poeta, grant componedor,
Me disen, amigo, que rreprehendistes;
Sy esto es verdat, en poco tovistes
Lo que el mundo tiene por de grant valor

The substance of the composition is a reproof to Ferrant Manuel for disregarding the ancient methods :³

So maravillado commo preposyestes
Syn lay é syn deslay, syn cor syn discor,
Syn doble man sobre sensillo ó menor,
Syn encadenado dexar ó prender,
Que arte comun deveades creer
Que non tiene en sy saber nin valor.

De verbo partido maestrya mayor,
Nin de macho é fenbra non vos accorrystes
Palavra perdida non la enxeristes,
En vestros desires con saña ó rigor ;
De dos cosas una aproeva el error.
Por que non sopistes ó por non querer,
Pero sy se fyso por escarneçer,
Dios vos perdone, que es perdonador.

He accuses Ferrant Manuel of believing that poetry is not a matter of studious attainment, and of having reached, without any real knowledge of the best poetical devices, a lofty reputation through illegitimate means. The attitude of Ferrant Manuel towards Dante enters in as a secondary accusation. We are bound to assume that he has somewhere

¹ *Cancionero de Baena*, no. 254. Sanvisenti gives it as 258.

² P. 66.

³ *Cancionero de Baena*, no. 255.

attacked the great Florentine; and since Villasandino combines this accusation with his own general objections to what he considers the radical and unlettered attempts of his rival, he evidently regards Dante as a conservative of his own school; or else with no definite opinion as to the poetical doctrine of Dante, he looks upon him in the remote distance simply as a great luminary of the world of letters in the same class with Virgil or Homer, and reproaches Ferrant Manuel for his boldness in attacking his general and well-established reputation. There is absolutely no evidence in the works of Villasandino that he had read Dante; but rather the vagueness of his allusions might argue that he knew him only as he heard his name passed from mouth to mouth.

The "finida" from a later reply of Villasandino in the same series:¹

Pues çeñides la correa
De Françisco Ynperial
Vestra arte tal ó qual
Ya sé de qué pie coxquea,

does not contradict the above conclusions. It is the last dart that Villasandino hurls at Manuel de Lando.² Villasandino plainly considers Imperial in a different school from his own; but since he is himself an admirer of Dante, it is clear that he does not consider Dantesque influence as the spring of Imperial's essential characteristics. One might argue that if he had no direct knowledge of Dante, he might at the same time praise Dante as a figurehead and carp at the elements that are the result of his influence. But it has been demonstrated that if the works of Imperial have any essential distinction from the preceding lyrics of Spain, or if Imperial established or perpetuated anything in Spain, that distinction and that thing which he perpetuated are due to

¹ *Cancionero de Baena*, no. 258.

² It is to be noted that Villasandino himself in two pieces copies closely the manner of Imperial and Ribera — one a dream in which he beholds the ship of state (*Cancionero*, no. 334), and the other a vision upon the death of King Henry (*Cancionero*, no. 34), in which appear to him allegorical personifications. It may be that these are to be ascribed to an earlier manner, in which he was a follower of the school of northern France; or in the quatrain under discussion he may have inveighed against some of Imperial's abuses of whose nature we have no knowledge.

anything rather than Dantesque influence. It is enough for our discussion to prove that Dante had no effect upon the contemporaries of Imperial.

But we can go a step farther. Santillana, to be sure, also states that de Lando was a follower of Imperial: "imitó mas que ninguno otro á Miçer Françisco Imperial";¹ but the use of the words *ninguno otro* does not imply necessarily a formal school of Imperial; and, as has already been indicated, from the standpoint of de Lando's extant works, his imitation of Imperial was not in the allegorical manner, and indeed we are not certain in what it consisted. It is very probable that the reference in both Villasandino and Santillana is to one of the numerous verse contests typical of the day, in which de Lando had supported Imperial's philosophy, and not his form of expression, so that the quatrain would be only a means for dating the commencement of what Villasandino considers de Lando's radicalism. But this possibility is far from equivalent to the admission of a distinct allegorical school of Imperial. Ruy Paes de Ribera may or may not reflect his influence. In any case, this single quatrain from the vast *Cancionero de Baena* is slight foundation for a whole literary theory, supported, as it is, only by the one passage in Santillana; and I should at least hesitate to assert the existence of a school on the basis of two vague statements, both of which apply to but one disciple and refer to we know not what aspect of discipleship, the first proceeding from a mediocre rhymester of the fifteenth century, whose judgment of literary influences and movements is not entitled to much respect, and the other from one who as the first avowed critic in Spanish literature is not likely to be infallible.

In the works of Ferrant Manuel de Lando, however, strange to say, there is no trace of Dante.² The passage quoted by Sanvisenti,³ in which Ferrant Manuel asks for information upon astronomy and upon the songs of consolation that the sacred singers hymn to the king, is too general in its substance to imply a reference to Dante. The use of the name of Dante by Diego Martínez de Medina in his reply to Imperial's

¹ *Obras*, p. 17.

² Even Sanvisenti (p. 79, n. 62) admits: "Per quanto v'abbia pensato, a me non è riuscito di riscontrare veruna specifica allusione a qualche parte della trilogia dantesca, mi sembra tuttavia sentirvi una vaga reminiscenza dell'ultima cantica." "Vaga," indeed!

³ P. 67.

first verses on Estrella Diana¹ seems only an echo from Imperial's use of the name; and the mention by Baena himself² shows only that the fame of Dante as a poet and "rhetorician" was widespread. The reply of Diego de Valencia to the verses of Imperial³ upon the birth of John II but repeats incredulously the information that Imperial had vouchsafed about Dante in his own composition.

There is little or nothing to be added to Farinelli's exposition of the works of Fernán Pérez de Guzmán.⁴ It would appear certain that he had at least a slight acquaintance with the *Divine Comedy*. Witness the lines:⁵

Alça la vela tu nave
De su engeño muy sotil envysso;⁶

but I should again hesitate to base any assertions on the single instance, especially when I perceive that the lines occur in a reply to Imperial upon Estrella Diana, where Guzmán might have learned a line from some friend who knew Dante,⁷ that he might answer Imperial in his own medium. In the other two cases I disagree with Farinelli. I can see no reason for relegating to the Dantesque category the allegorical stars of the *Quatro virtudes cardinales*; nor is the analogy close enough between the lines

Che spande di parlar si largo fiume

and

fontana clara y fria
donde yo la grand sed mia
de preguntar saciava

to justify a statement of Dantesque influence in the poem on the death of the bishop of Burgos. We are left to conclude from one line that Guzmán possibly had read the *Comedy*; and one line, in proportion to the great mass of his works, is not indicative of a very vital influence. He is not a Dantista in any sense of the word.

¹ *Cancionero de Baena*, no. 233.

² *Cancionero de Baena*, no. 371: "Del alto poeta, rectorico Dante."

³ *Cancionero de Baena*, no. 227.

⁴ Pp. 12-17.

⁵ *Cancionero de Baena*, no. 232.

⁶ Cf. *Purg.*, I, 2.

⁷ As probably Shakespeare for his Greek.

To resume once more, and finally, the influence of Dante upon Imperial is purely of form, and at that, exceedingly fragmentary and unessential.¹ The influence of Imperial is perhaps to be traced in the works of Ruy Paes de Ribera, and if we are to trust the dictum of Villasandino and Santillana, in those of Ferrant Manuel de Lando. In neither of these cases, however, is it the Dantesque imitation that Imperial transmits. The assertions of Puymaigre and Baist thus lose their significance. It might be granted that Imperial is responsible in Spain for the mannerism of extended and serious allegorical analysis; but in any case the *Divine Comedy* is not his model in those things in which his influence might center. Whether the fact that Dante used allegory, though of a totally different nature and for quite another purpose, had any of what I have denominated as spiritual influence upon Imperial, and through him upon hypothetical pupils, is incapable of absolute proof. There is no doubt, however, in my own mind. The name of Dante flits before the fancies of the Sevillian poetasters of the fifteenth century in most cases in the same kind of murkiness that envelops classical antiquity. He is only a reputation. If common sense has any place in the sphere of literary judgment, all probability would point to the spiritual influence of that school whose formal and substantial influence is clearly manifest; or, specifically, it would seem that the rose gardens and the *débats* of northern France, which characterize the productions of Imperial and Ribera, influenced them and others to the perpetuation of these forms. I employ the word *pupils*, because in general parlance two or three men do not constitute a school, especially when these two or three exhibit elements of influence only very indefinitely and spasmodically, nay, not even certainly. In any case, however, there is no school in the sense that it was the recipient of a definite literary tradition of Dantesque imitation; and from data in hand, I should even hesitate to assert that it was Imperial who confirmed the French tradition. May there not have

¹ It is noteworthy that as the influence of Dante upon the Sevillian group of versifiers is less vital than upon the Catalan writers, so Castile and Andalusia are united to Italy by no such close political and commercial ties as are Catalonia and Aragon. Farinelli (p. 2) observes: "*A corto di notizie sicure e documentate non sapremmo ancora dar miglior principio alla storia della fortuna di Dante in Ispagna che togliendo in esame l'opera di Francesco Imperial, emigrato, nell'ultima metà del '300, da Genova a Sevilla.*"

been, as in the drama, a continuous chain of development from the earliest times until, with Imperial and Ribera, a definite type is attained, although on account of the meager fragments of Spanish literature extant we are unable to follow that evolution through its various stages? Again, to grant the innovation, is Imperial or Ribera or some other responsible? Though Ribera may be in some matters the pupil of Imperial, it is by no means necessary to assume that he learned from him the essentials of his art. May not Ribera be the innovator? He seems the truer poet. It is a reasonable supposition that Ribera, though perhaps acquiring some qualities from Imperial, is himself responsible for the essential characteristics of the allegorical type as it was then manifest in Spain.

The time was not ripe for the spread of the Italian spirit. Even the Marquis of Santillana was to fail in his attempts to ingraft the Italian measures and methods. As in France of the fourteenth century, despite the efforts of Nicholas Oresme, Pierre Berçuire, and Jean de Montreuil, by reason of the political and social turmoil of the day, the Petrarchian germs failed to unfold, so in Spain, Italianism had to await the nurture of Juan Boscán and Garcilaso de la Vega. The soil was not ready for the seed. In Italy Petrarch and Boccaccio had labored until the ground was rich and the fresh sprouts of the Renaissance had begun to shoot forth; but Spain and France were still dark and arid.

III

Dante's influence upon Imperial and his contemporaries, though slight, formal, fragmentary, and unproductive of results, manifests itself constantly, as we have seen, in direct literal translation. Such verbal identity is, of course, the most unquestionable proof of relation between two writers; but Catalan compositions, where Dantesque influence is almost as certain, are in all cases oddly lacking in this palpable evidence. A hasty perusal of the *Gloria de amor* of Rocaberti, even if the reader neglects to analyze the reasons for his impressions, will leave him with as firm a belief in the influence of the *Divine Comedy* as would the *Decir de las siete virtudes* or the verses on the birth of John II. There must, then, exist other characteristics than literal translation, which even unconsciously conduce to conceptions of

interrelation — circumstantial evidence, so to speak ; and before a discussion of the specific instances of Dantesque imitation in Catalan literature, it is advisable to distinguish, if only briefly, the nature and probative value of these characteristics.

There is always more or less doubt whether an imitation is direct or through the medium of another writer, especially in the Middle Ages when certain general literary forms and ideas were the common property of all lands, and poets pilfered the works of the ancients for rhetorical adornment as ruthlessly as builders of churches did their temples for columns ; or again, even to a greater degree, in the Renaissance where a proper plagiarism was consciously defined and advocated, and Pico della Mirandola gave Plato a new artistic expression or Sannazzaro transformed the Eclogues of Virgil, in much the same way as Brunelleschi constructed San Lorenzo or Alberti San Francesco, with eyes fixed constantly on the ruins of Rome. The first extant imitation of a piece of literature is in all probability to be referred to the original itself ; so that this consideration alone would assign the verses of Imperial to direct Dantesque influence, unless we are to suppose that he drew rather from an Italian imitator of the *Divine Comedy*. The more imitations that have intervened between the original and the work under discussion, the remoter the possibility of direct relation. Proximity in time, then, may be taken as the first proof of direct imitation. Imperial's several mentions of the name of Dante and his manifest familiarity with his great work preclude the possibility of some later Italian source ; and, in general, extended acquaintance with the matter of the original document is the second proof for the immediate influence of its author. Cumulative evidence is, of course, as valuable in literature as in law ; and it is to be reckoned with not only when there are a number of instances of the same kind of proof, as in this case repeated instances of acquaintance with Dantesque matter, but also when there are several instances of different kinds of proof, however weak each kind be, as, for example, proximity in time coupled with proximity in substance and language.

The third sort of proof, close approximation in language, requires a somewhat more detailed treatment. Naturally, the greater the number of identical words in the respective passages, the more undoubted the connection between the two ; but when the similarity is reduced to a

mere analogy of conception and the translation of one or two words, the case is more difficult. Here the decision is affected by the existence of translated passages or at least extended verbal identity in other parts of the poet's work, especially if contiguous to the debated lines; or secondly, by the uniqueness of language, if it be characteristic of both the original and the asserted imitation. The description of Charon in the *Sompni* of Bernat Metge¹ offers an excellent illustration of the point at hand. The Catalan author uses the words

fort vell, ab los pels blanchs — ab los hulls flameiants.²

Dante, in two separate lines, describes the infernal ferryman in the following terms:

Un vecchio, bianco per antico pelo,³

and

Che intorno agli occhi avea di fiamme rote.⁴

The Virgilian passage, which Dante seems to have had in mind, reads:

Charon, cui plurima mento

Canities inculca iacet, stant lumina flamma.⁵

Vell corresponds to *vecchio*; *pels blanchs* roughly to *bianco per antico pelo*; and *flameiants* to the idea of *fiamme*; but as there is nothing at all extraordinary about any of these expressions, and all are virtual translations of the passage in the *Aeneid*, they are not in themselves sufficient testimony of the influence of the *Divine Comedy*. Nay, the Virgilian *stant lumina flamma* is closer to the Catalan than the original and bolder *di fiamme rote*, and again the union of the description of the hair and eyes in the same line of the *Aeneid* would appear to be the source of their conjunction by Metge. The very fact that *di fiamme rote* is an unusual expression, if it were found also in the *Sompni*, would be a well-nigh irrefutable proof of Dantesque influence. When, however, we find this description of Charon joined by Metge to so close a verbal similarity as is presented between *a les tenebres infernals* where exist *fret e calor inextimable*, and *Nelle tenebre eterne, in caldo e in gelo*, and even to a direct translation:

no haian esperança de jamay veure lo cel

from

Non isperate mai veder lo cielo,

¹ The edition that I use for quotation is *Le Songe de Bernat Metge*, J.-M. Guardia, Paris, 1889.

³ *Inf.*, III, 83.

² P. 142.

⁴ *Inf.*, III, 99.

⁵ *Æn.*, VI, 299-300.

and when neither of these lines of Dante occurs in Virgil, the accumulation of evidence makes the influence of this passage of the *Inferno* a certainty. Since, moreover, these few lines of the *Sompni* are virtually the only positive proof of a Dantesque imitation, a careful analysis becomes all the more important.

The method of identification by observation of the recurrence of an extraordinary phrase has been of value in the treatment of Imperial. It was there stated that the lines

Mira las riendas é ansy mira el freno
é sy ty queda sano algun pedaço

were a reminiscence of

Che val perchè ti racconciasse il freno
Giustiniano, se la sella è vuota?

Now there is an identity only in the single word *freno*. The concept of the bridle of government, though not absolutely humdrum, is yet not extraordinary enough to warrant by itself the assumption of Dantesque influence. But add to this consideration two further data: the similarity of the context in each passage, namely, the denunciation of the respective countries of the two poets, and secondly, the apparent stupidity with which Imperial lugs in the Italian metaphor, as if he exclaimed to himself: "Lo! Here is a fair adornment, to deck my poem withal!" and recked little of its appropriateness to his immediate thought; and by cumulative evidence the imitation again becomes a certainty. This last characteristic of the incongruity is itself almost conclusive, for if we find in one conception an idea or turn of language which is identical with an idea or expression in another and has but slight bearing upon the immediate context, it is likely that the compiler of the former passage has dragged it in as a *tour de force*. Imitation, then, by close approximation in language may be determined in four ways: by the uniqueness of the expression, by its conjunction with absolute translation or slavish similarity of diction, by analogy in the general trend of the context, and by incongruity of a phrase with the immediate connection in which it appears.

Imitation is again recognizable by mere similarity of conception. As I have pointed out, the Middle Ages in all lands laid so little stress upon originality that it is rash to make any statements without certain

reservations. Identity of language, appearing in direct connection with similarity of conception, or at another place in a poem in which similarity of conception has already been observed, virtually proves the source of the conception. If this be lacking, it is not advisable to assume an influence unless the similarity of thought extends over a great part of the composition or unless the ideas occur in the same order. Thus in the *Decir de las siete virtudes* the invocation to Apollo, paralleled by that in the first *Paradiso*, the description of Dante, which would seem to be modeled upon that of Cato in the *Purgatorio*, the vision of Leah, and the invective against Castile, since they are literary commonplaces of the period, would not constitute enough analogies in conception to admit of certain conclusions, unless they were united to frequent translations. If the conceptions are not literary commonplaces, the presence of several of them is enough to establish an imitation. Thus it is only the ramifications of idea which accompany the invocation that by their number and uniqueness make plain the source of Imperial ; for he takes from this canto the prayer that Apollo breathe his inspiration upon him ; adding the reference to Marsyas, he beseeches the heavenly light that aid be lent to his memory ; he uses the simile of the spark of fire ; he refers to the constellation whose four circles form three crosses ; and he introduces the example of Glaucus. Again, in the works of Ruy Paes de Ribera the conclusion was reached that the single analogy of a person gone astray in a wild and gloomy wood was insufficient ; but on the other hand, we shall discover that the great number of similarities in the allegory of Rocaberti's *Gloria de amor*, where there is virtually no verbal approximation, is one of the determining factors for the decision. The other factor is an identity of order in the allegorical narrative. If a group of similar ideas occurs in the same arrangement in two different productions, it becomes the more probable that one is modeled upon the other. Some of the tests in imitations in language will be found to apply also to ideas, and vice versa. For instance, the presence of an extraordinary thought in two authors is as safe a testimony of relation as an extraordinary phrase ; and the last-named test of order in ideas holds true for a series of similar words.

In brief, these four criterions may be applied : the time of the composition in the history of the literature under question ; the general

familiarity evinced with the name and the works of the original author ; approximation in language ; and close similarity in thought or form.

In the light of this analysis of the tests of imitation, it is necessary to interpret and reconcile the various theories about Dantesque elements in Catalan literature of the fifteenth century, and to assign what examples we find to the categories defined at the very beginning of this essay. It is incumbent upon me first to summarize the different statements upon the subject.

The criticism by Cambouliu,¹ except in fragments relating to Rocaberti, is inaccessible to me. The brief and superficial essay of Milá y Fontanals,² "Notas sobre la influencia de la literatura italiana en la catalana," does little more than indicate certain lines of investigation with a few examples. The important statements in this article are : the assertion of Dantesque influence in the *Sompni* of Bernat Metge, a work which Farinelli assigns to 1396, a date shortly after the death of John I ; the mention of the translation of the *Divine Comedy* about 1429 by Andreu Febrer and the presence of Dantesque elements in his original verse ; the assertion of Dantesque elements in the anonymous *Venturos Pelegri* ; the reference to a mention of Dante by Jaume Roig in 1474 ; again to the copy of the *Purgatorio* with comment made by Bernat Nicholau Blanquer in the fifteenth century ; to the *Sentencias catòlicas* of Jaume Ferrer de Blanes, a collection of sententious sayings made from the *Divine Comedy* before the close of the century ; and lastly, a short discussion of Dantesque elements in Rocaberti's *Gloria de amor*, an allegorical picture of the joys of good and the sorrows of wicked lovers. The essay, which is meant to be little more than suggestive, is of slight value except as an impetus to further study. It would leave one with the general impression, contrary probably to the writer's own ideas, that the influence of Dante upon the actual monuments of Catalan literature was not vital or permanent.

The essay of Enrico Cardona³ adds to Milá's discussion in emphasis upon the accuracy of Febrer's translation and its efficacy in the introduction of the *terzina* into Catalonia, and in a critique of the *Gloria*

¹ Cambouliu, *Essai sur l'histoire de la littérature catalane*, Paris, 1858, pp. 105 ff. (Recension of this essay by Ebert, *Jahrbuch für rom. und eng. Lit.*, vol. ii, pp. 267 ff.)

² *Obras*, vol. iii, pp. 499-506.

³ *Dell'antica letteratura catalana*, Naples, 1878, chap. iv.

de amor, wherein he maintains that love corresponds to the moral rule in the *Divine Comedy* as the criterion by which judgment is passed, that the imitation is both in thought and in word, and that Rocaberti errs through confusion by a lack in system for his categories of souls. Rubió y Lluch in *El Renacimiento*¹ finds the influence of Dante in Antony Vallmanya and again in Bernat Metge. Morel-Fatio² lays stress upon the commentaries for the Italian poem and upon Rocaberti's use of the *terza rima*. Ebert's article in the *Jahrbuch für rom. und eng. Lit.*,³ a recension of the work by Cambouliu, is important for its elaborate analysis and summary of Rocaberti's poem, and for its emphasis upon the essential divergency between the Italian and Catalan languages, which is made manifest in Febrer's awkward attempt to transplant the hendecasyllables to Catalan soil. Denk⁴ adds nothing to Ebert except the statement of Dantesque elements in Vallmanya, for he too discusses the translation of Febrer and presents a still more elaborate summary of the *Gloria de amor*.

Farinelli is right in censuring Sanvisenti's treatment of the Catalan poets. In his short chapter⁵ Sanvisenti does little more than mention various compositions that he may deny them a Dantesque origin. The *Venturos Pelegri* recalls in places the allegory of the *Divine Comedy*, but there is no certainty. "Ma, nel suo insieme, il componimento non si discosta dal tipo di quelle ascetiche produzioni in cui i religiosi dell'età di mezzo andavan dicendo del mondo oltretterreno di castigo e di purgazione, per ridurre i traviati in sul dritto cammino." He mentions a possible analogy in both Miguel Stela and Leonard de Sors, but discovers nothing conclusive. He concludes his chapter with an analysis of Rocaberti's poem, as usual, in view of former analyses, superfluous. The pith of his conclusions upon the *Gloria de amor* appears in the following excerpt: "Il divino poeta ha solamente potuto ravvivare alquanto le smunte tinte d'un vecchio quadro, non dare al pittor novello

¹ Pp. 37 ff.

² Gröber, *Grundriss*; Morel-Fatio, *Katalanische Litteratur* (Strassburg, 1893), II B, 2 Abt., 1 Lief., pp. 78 ff. and 124.

³ Vol. ii, pp. 267 ff.

⁴ *Einführung in die Geschichte der altcatalanische Literatur*, Munich, 1893: general, p. 95; Vallmanya, pp. 305-306; Febrer, pp. 333-337; Rocaberti, pp. 337-348; March, p. 386.

⁵ Pp. 249 ff.

tutta una tavolezza nuova né una nuova idea." Rocaberti's use of the Italian hendecasyllable he describes as "vario nell' accentazione e ben sonante." In the chapter upon the influence of Petrarch, having in a note¹ denied that there is any sure reference to the *Divine Comedy* in certain phrases that he quotes from the *Sompni* of Bernat Metge, he infers: ² "qualche frase par ricordino le opere di Dante — ma il non esservi nulla di preciso m' induce a ristare da confronti che potrebbero essere casuali coincidenze di concetto, pago invece di concludere, a questo proposito, che il generico esempio de' nostri sommi diede all' arte spagnuola la più sicura autorità per compenetrare fra loro tipi di letteratura e forme poetiche le quali già erano care al medioevo, aggiungendo tuttavia a quelle qualche cosa di più che permette risentire l' influsso speciale di quei sommi italiani." The end of the whole matter is, he concludes, that in Catalonia the efficacy of the *Divine Comedy* was overshadowed by the *Rime* of Petrarch.

The objection to this piece of criticism is that it neglects all the earlier and many of the later literary lights of Catalonia, such as St. Vincent Ferrer or Auzias March, and advances a theory on insufficient ground, such as the denial of Dante's direct influence upon Bernat Metge. Farinelli, whose article, as part of a recension,³ is of necessity only fragmentary, having attacked and captured Sanvisenti's air castle, proceeds to fill in those breaches which had been left in the construction.

Before 1400 he brings to light no imitation of the *Divine Comedy*. Visions and allegorical journeys are common in Catalonia from the earliest times; Arnaut de Villeneuve, though a contemporary of Dante and a kindred spirit, especially in his relations to Boniface VIII, exhibits no trace of an acquaintance with the great Italian poem; his pupil, Ramon Lull, is as ignorant of Dante, though his works echo the same mediæval sentiments. At the turning of the century, with the entrance of humanism, signalized by the instruction of the Italians Giovanni Parteni and his successors Maestro Guglielmo and Francesco Boccinis at Valencia, and with a sure knowledge of Dante illustrated by the mention of his name in one of the sermons of St. Vincent Ferrer, the way is paved for the imitation of parts of the *Divine Comedy* in the *Sompni* of Bernat Metge. Farinelli dissects this composition that he may point out the Dantesque elements. He finds traces of the *Divine*

¹ P. 383.² P. 354.³ Op. cit., pp. 20-37.

Comedy in what little has been published of the original verse of Andreu Febrer. With his finger upon the *Sentencias catòlicas* of Mossen Jaume Ferrer, with well-nigh as unstable footing as Sanvisenti, he sets forth the claim that the people of Catalonia admired and imitated rather the sententious side of Dante's genius. He concludes his recension with the assertion that the *Divine Comedy* is the only work of Dante which influenced Ausias March, presenting a few remote parallels and outlining the analogy in spirit between Dante and him whom, when we have plowed through many pages of the unrelieved dullness and oppressive mediocrity of his predecessors and contemporaries, we shall not hesitate with Farinelli to denominate "il maggior poeta catalano di quel secolo."

I have nothing to add to what Farinelli has said about the introduction of Italian influence into Catalonia. Our discussion will naturally begin with what he states to be the first real employment of Dante's machinery, the *Sompni* of Bernat Metge.¹

The author must forsooth, like all allegorical travelers, have a guide for his vision, and he chooses the shade of his dead master, King John I. The description "de mitja estatura ab reverent cara"² presents no real similarity to the picture of the group of poets in the fourth *Inferno* or of Cato in the first *Purgatorio*.³ His guide only conforms to the regular mediæval procedure when he clears up the various puzzles that besiege the author's intellect. A long beard⁴ is not so rare an object that Metge could not evolve the idea without the suggestion of the Cato in the *Purgatorio*, and the parallelism would seem to be refuted in that the conception of this long-bearded companion of John I as an unceasing monitor for his soul of the misdeeds of his earthly life is not found in Dante's system of punishment. The words of the king: "car recordant mon deffeliment me renovella la tristor. Pero, pus axi ho vols, hoyes,"⁵ are no closer to Ugolino's introduction:

Tu vuoi ch' io rinnovelli
Disperato dolor che il cor mi preme,⁶

¹ For biographical notes, I refer to the several histories and articles upon early Catalan literature already mentioned. ² P. 2.

³ For a more detailed analysis of the substance of this composition see pp. 350-355 of Sanvisenti and the essay of Farinelli.

⁴ P. 5.

⁵ P. 100.

⁶ *Inf.*, XXXIII, 4-5.

than to Æneas' address to Dido at the beginning of the second book of the *Æneid*:

Infandum, regina, jubes renovare dolorem;

and the naturalness of the concept permits belief that the thing might have sprung from the writer's own imagination. Again, the description of the struggle of the angels and demons for the soul of the king¹ has no point of contact with the words of Buonconte in the fifth *Purgatorio* except the mere fact of the contention, a *motif* that occurs throughout the Middle Ages with tedious frequency. The location of Hell at the center of the universe² is by no means peculiar to the cosmography of Dante and the didactic Orpheus of the *Sompiù*.

Up to this point, then, we have no sure indication of a knowledge of the *Divine Comedy*. To apply our tests, the similar conceptions of a guide for the vision, a strife for the soul in the article of death, and an explanation of the geography of the lower world are not extraordinary or numerous enough to justify a conclusion; and the approximation in language is close in no passage. The different setting of the vision would conduce to graver doubt, for Metge conceives himself in prison under torment of spirit, when in a dream John of Aragon appears to him, solves certain of his doubts, and relates the story of his own death and the reason for his punishment, and his companion Orpheus outlines the penal system of the universe. Thus far, the comment of Farinelli seems unjustifiable: "usa familiarmente anche espressioni virgiliane e dantesche" and "a tratti, perchè il concetto pagano abbia parvenza cristiana, vi mette pochi e leggeri ricordi del cieco carcere di Dante." But Farinelli is evidently only passing judgment upon this portion of the work by anticipation of what is to come. In other words, these vague analogies in substance must be ratified by close verbal approximation; and this, as I have pointed out in the abstract discussion of the tests of imitation, is supplied by the description of Charon.³ To make assurance doubly sure, the Limbo outlined by Orpheus corresponds exactly to that of Dante, although such a correspondence, were it not united to the delineation of Charon, would in itself be insufficient. Minos as judge is an additional factor in the chain of evidence; but there is naught to support the remark of Farinelli that

¹ Pp. 100-109.

² P. 157.

³ The description of Hell extends from page 140 to page 158.

the arrow simile which depicts the fall of the souls after the sentence of Minos is a reminiscence of Dante's employment of the same figure¹ to describe the approach of the bark of Phlegyas. He is right in pointing out that the picture of the city of Dis is modeled rather upon Virgil. From the treatment of Limbo to this point the similarity in conception is so marked, and the order of ideas so close to the *Divine Comedy*, that these characteristics might be in themselves conclusive; but henceforth the confused system of Metge is in total discord with the perspicacious arrangement by Dante.

The plain truth, then, is that the starting point for any absolute assertion of Dantesque elements is the description of Charon, and this only. The order and similarity of ideas for a large section of Hell are strong proof, but offer no certainty except in union with this indubitable verbal imitation. Farinelli himself indicates as many analogies with the sixth book of the *Aeneid*. Sanvisenti's theories lose their wind. His language, to be sure, is cautious and vague in the extreme; he wishes to avoid "confronti che potrebbero essere casuali coincidenze di concetti," and at the same time he admits "qualche cosa di più, che permette risentire l'influsso speciale di questi sommi italiani." But the general trend of his expression is a denial of the immediate influence of the *Divine Comedy*. Similarity in the material and order of conception makes this influence a certainty, and confirms the probability that Metge drew the other less palpable analogies from the source, the knowledge of which is proved conclusively by the verbal approximation of the Charon passage.

The nature of the imitation differs essentially from that of Imperial. The Dantesque elements in the *Decir de las siete virtudes* have no bearing upon his final purpose, an exaltation, in the French manner, of the seven Virtues. The reminiscences of Imperial's reading in the *Divine Comedy* are like bits of tinsel which he scatters at random over the dull allegorical dress to brighten its dullness. The invocation to Apollo, the delineation of Cato, the vision of Leah, the invective against Castile, have no place in the essential framework and development of the purpose. Not so in this Catalan imitation. It is little else than a reduction and combination of the first cantica of the *Divine Comedy* and the sixth *Aeneid*. The general allegorical form of a description of Hell is

¹ *Inf.*, VIII, 13.

the same, although it is doubtful whether Metge had in mind any but the superficial, literal sense; and the substance, the torments of the condemned, is also identical. We have, then, what has been termed in the section upon Imperial a double concrete influence in form and substance of Dante and Virgil, in the same general class as the *Franciade* of Ronsard. It is true that there is evidence of the same kind of attempt to explain figurative language as in the verses of Imperial. Where Dante simply presents the picture of Minos standing, Metge at once defines him as "molt cruel jutge"; and analyzes Dante's "Serpentelli e ceraste avean per crine"¹ by "Ab serpents quels pengen per los caps avall, a manera de cabells"; and again when the Italian poet suggests the character of the sages in Limbo by their appearance, conversation, and action, the Catalan strikes boldly out with: "E aci estan los gentils filosoffs e pohetes, els bons cavallers, e aquells qui han trobades arts, e les han divulgades, e han aprofitat a molts en lo mon." After all Metge is writing only prose and has no great pretensions; and it is something, instead of culling a pretty picture here or an invocation there, to have comprehended to a small degree the scheme of the whole *Inferno*.

In another composition of Metge, the *Libre de Fortuna e Prudencia*,² "tediosissimo poema allegorico morale," as defined by Farinelli, the conception of Fortune is somewhat similar to that of Dante, but there is naught that smacks of verbal identity. The same may be asserted of the six lines which Farinelli would correlate with the "nessun maggior dolore" *terzina*. The mock sermon ascribed to him exhibits no reminiscence of Dante.

The anonymous *Venturos Pelegri*, for which likewise Milá y Fontanals vaguely claims features similar to parts of the *Divine Comedy*, and to which Sanvisenti has devoted so much unnecessary space, is lacking in verbal approximation. Its purpose, as a whole, is altogether different. It resembles any of the many episodes in Dante's journey through Hell and Purgatory. A soul in the torment of Purgatory relates his story to a pilgrim who has gone astray on his journey to the Jubilee at Rome and begs for the indulgence that the pilgrim will gain. Death had come upon him as he slept in pleasure before he had fulfilled his promise to restore the goods acquired by his father's avarice, the usual debate for his soul had occurred, and the intercession of the Blessed Virgin finally

¹ *Inf.*, IX, 41.

² Milá y Fontanals, *Obras*, vol. iii, p. 386.

triumphed. None of this widespread mediæval substance is of any significance. Inasmuch as an imitation of idea is almost certain to carry along with it some of the language in which the idea is clothed, in none of the compositions of the school of Imperial, or so far in Catalonia, has the influence of the conception been dissociated from some close verbal similarity; and there is surely nothing in the *Venturos Pelegri* to establish a new precedent.

In the accessible verses of Miguel Stela and Leonard de Sors¹ I have discovered nothing of importance to our discussion, and in the published lyrics of Febrer² only the remotest kind of parallels. The simile of the falling leaves which occurs in the "sirventes" beginning, *Doloros crits ab vets brava terribla*, is closer to the Virgilian original³ than to the Dantesque paraphrase,⁴ except for the use of the one word *despulha* which may reflect the Italian *spoglie*. I have nothing to add to the previous comment of Ebert, Denk, and Scartazzini⁵ upon the nature and the value of Febrer's translation. Vallmanya's mention of Dante's allusion to Lavinia in the fourth *Inferno*⁶ is worth repeating only to show that the writer had read at least a part of the *Divine Comedy*.

There remains the *Gloria de amor* of Rocaberti.⁷ Omitting a detailed analysis, which has already been given three times, by Ebert, Denk, and Sanvisenti, I shall touch only upon those characteristics which bear upon the interpretation of the poem.

The introduction in prose with its exhortations to the young and fair, with its gardens and its grove, is plainly French in spirit. The apparition of *una pusque bellissima donzella* who betrays *la candida vista dins subtilissima vel* may bear a relation to Beatrice of the thirtieth *Purgatorio*:

Sopra candido vel cinta d' oliva
Donna m' apparve; ⁸

¹ Baselga y Ramírez, *Cancionero Catalan*, Zaragoza, 1896.

² Milá y Fontanals, *Obras*, vol. iii, pp. 441-473.

³ *Æn.*, VI, 309.

⁴ *Inf.*, III, 112-114.

⁵ Scartazzini, *Eine altcatalanische Dante-übersetzung*, *Magazin für die Literatur des Auslandes*, no. 52, 1870.

⁶ *Sort feta per Nanthoni Uallmanya notari en lahor de les monges de Ualldonzella*, *Torres Amat Memorias*, pp. 639 ff.

⁷ *Gloria de amor*, C. del Balzo, *Poesie intorno a Dante*, vol. iv, p. 5 (Rome, 1893).

⁸ Vv. 31, 32.

and Rocaberti may have derived his emphasis upon her eyes from the perusal of the *Paradiso*. In the first *cant*, wherein the writer finds himself astray and depressed in heart, the ideas of the wooded valley, the desirability of death, and the difficulty of describing the gloom of the prospect are extraordinary enough in conjunction for the suspicion of a relation to the opening lines of the *Divine Comedy*. An occasional identity of diction strengthens the possibility.

Ab dolor gràn *me retrobi* un dia
 Dins una vall darbres tant dolorosa
 Qu'esmaganant la dolor que sentia,
 La pensa trobé la mort desigosa,
 Trist, no sce dir l'entrar de ma ventura
 Tant era ple de tristor mon entendre
 Lo dret repos nega ser ma factura!¹

A comparison with the introduction to the *Proceso* of Ruy Paes de Ribera, where also a gloomy valley is chosen as the scene of the vision, will reveal the difference between a real reminiscence of Dante in Rocaberti and a mere coincidence of allegorical form in the Sevillan rhymester.

The second *cant* transplants the phrase *lago del cor*;² and translates with some accuracy the simile from the fifth *Inferno*:

Che mugghia come fa mar per tempesta
 Se da contrari venti è combattuto.³
 Cridant la mort ab veu tan dolorosa
 Com fa la mar perdos vents combatuda.

The simile of the fall of the leaves is here closer to Dante than to Virgil:

Come d'autunno si levan le foglie
 L'una appressa dell'altra. . . .⁴
 Si com lo temps qui ve ab tal fortuna
 Que dels arbres les fulles s'en aporta
 No tot justat, *mes una après una*.
 Quam multa in silvis autumnus frigore primo
 lapsa cadunt folia.⁵

¹ I quote from the unsatisfactory text of del Balzo.

² *Inf.*, I, 20.

⁴ *Inf.*, III, 112-113.

³ Vv. 29-30.

⁵ *En.*, VI, 309-310.

The substance of the *cant* is a complaint against the vicissitudes of his passion, the principal theme of which is a wearisome elaboration of the "pangs of despis'd love."

The third and fourth *cants* with the French machinery of an allegorical castle, the guide *dels amants Conaxença*, and the first sight of those who have been condemned for faithlessness in love, are only of direct significance for the present subject in their emphasis upon the preponderance of French matter.

The long fifth *cant* contains a description of Venus enthroned with Cupid and surrounded by men and women canonized in the Court of Love, as if the writer held before his imagination the remembrance of some altar piece of the Madonna high seated amidst a group of saints. The *terzina*

A qui io viu escoltant no suspir
Ne plant ne dol ne tristor ne turment
Mas viu amor turmentar *sens martir*¹

is fairly close to the description of Limbo. The lines

Ffeyen un ioch qui a la fi *segira*
Com per lo vent larena pres marina²

are evidently modeled upon

Facevano un tumulto, il qual s' aggira
Sempre in quell' aria senza tempo tinta,
Come la rena quando a turbo spira.³

The lines

Viu dius un temps tan estranya crestuda
Denamorats que james no pensara
Amor uagues una tal part venguda,⁴

if they are at all reminiscent, are at least a complete transformation of

Si lunga tratta
Di gente, ch'io non avrei mai creduto
Che morte tanta n'avesse disfatta.⁵

¹ P. 25, *terzina* 8.

³ *Inf.*, III, 28-30.

² *Terzina* 10.

⁴ P. 26, *terzina* 9.

⁵ *Inf.*, III, 55-57.

And now while Rocaberti questions the several lovers whom he meets, as heretofore his verse has echoed the first four cantos of the *Inferno*, the queries and answers are drawn from the canto of *Francesca*. I cite two typical examples. He importunes Achilles thus:

Mes *dius lo temps del delitos suspir*
Lahon ne com tu conaguist amor
Per lo qual sents complir lo teu desir?¹

and the verse

Amor emort en su temps conegui²

seems to echo

Amor condusse noi ad una morte.

The honor that Conaxença bids Rocaberti³ show may be extracted from two phrases of the former canto:

Onorate l' altissimo poeta

and

Fannomi onore; e di ciò fanno bene.⁴

The sixth *cant* recounts the further wandering through the mysterious domain, as they stop here to watch Petrarch strive with three Frenchmen for the laurel wreath of the poet of love, or linger at the convent of Irene, while Conaxença dilates upon the nature of love. Rocaberti outdoes himself in the splendid simile with which he presents Dante and Beatrice:

Com arbre gran qui te longua radice
En terra baix viu dius lo foch damor
Lo sabent Dant con sua Beatrice.⁵

As the several groups of lovers are introduced, reminiscences of the fifth canto of the *Inferno* continue through this and the following division, for instance:

Lo teu gran dolor aplanyer ma vençut;

¹ P. 28, *terzina* 3; cf. *Inf.*, V, 118-120.

² *Terzina* 7.

³ P. 30, *terzina* 10.

⁴ *Inf.*, IV, 80, 93.

⁵ P. 34, *terzina* 9.

and the meeting with Macias :¹

Molt volunters parlar ab ell volria.
 Quant serem prop lamors tu molt lo pregue
 Per fu amor quin tal delit lo mena
 Te vulla dir ço que amant denegue.²

In the eighth *cant*, having been ferried across the Hellespont by Leander, in the ninth he sees Francesca da Rimini herself amidst the followers of the god of love. He is at last received at the court, whence, wounded by a gold-tipped arrow, he is sent forth under the guidance of Conaxença to seek his refractory sweetheart. A final parallel, indicated by Sanvisenti, is the characterization of Semiramis :

Semiramis qui de sa cobeiança,
 Segons se lig, feu ley imperial,³

which evidently reflects the fifth *Inferno* :

Che libito fe' licito in sua legge.⁴

By accumulation of similar ideas that are at the same time uncommon, and by the language in which those ideas are expressed, the influence of Dante upon Rocaberti is shown to be a certainty. It is noteworthy that in no case is the approximation in diction very close, but it is rather by the uniqueness and number of the instances that the imitation is made clear. Rocaberti does not seem to have the *Divine Comedy* before his eyes ; or, if he has, he often purposely transforms the mode of expression. In spiritual influence, which I have defined at the beginning of the essay, Virgil, no less than Dante, helps to form the literary manner of Rocaberti. The *Divine Comedy* may have supplied the framework for the *Gloria de amor* ; but Rocaberti's idea of an afterworld for lovers may very well have originated in the sixth *Aeneid* :

Hic quos durus amor crudeli tabe peredit,
 secreti celant calles et myrtea circum
 silva tegit ; curae non ipsa in morte relinquunt.⁵

It is curious that, whereas the verses of Imperial bristle with literal translation, in these two Catalan compositions of Metge and Rocaberti

¹ P. 37, *terzina* 2 ; cf. *Inf.*, V, 117.

⁴ V. 56.

² P. 44, *terzina* 2 and 3 ; cf. *Inf.*, V, 73 ff.

⁵ Vv. 442-444.

³ P. 58, *terzina* 2.

the imitation approaches' anything like such translation only in one short line. The Catalonians deserve greater praise in that they heed rather the general scheme of the *Inferno*.

For it is only the *Inferno* that they seem to know; Rocaberti does not even go beyond the fifth canto; Metge, although he reaches the city of Dis, confuses his system thereafter, perhaps with malice aforethought that he may conceal his source, as in his pilferings from Boccaccio's *Corbaccio*.¹ The work of the latter, however, I have tried to demonstrate, is a mere fragment from Dante's huge fabric. Rocaberti by the combination of the French and Italian currents achieves a worthy product, in which critics center their acumen upon the resuscitation of French allegory by union with Dantesque form. I have already quoted the substance of Sanvisenti's judgment, which is as sane and as well phrased as any. Cambouliu² is somewhat more emphatic: "C'est pourtant ce thème (l'amour chevaleresque) que Rocaberti a repris dans la *Gloria d'amor*, et que, grâce à l'appui de Dante, il a trouvé moyen de rajeunir et de rendre intéressant. . . . Eriger cet ensemble d'idées et de conventions en loi morale, étendre cette loi à tous les temps et en faire la base de la condition future des âmes au-delà du tombeau, telle fut la pensée de l'auteur de la *Gloria d'amor*." To translate these criticisms into our own terminology, Rocaberti has produced a concrete imitation of Dante in form. As Fazio degli Uberti brought a geographical treatise and Christine de Pisan the exaltation of Reason and her sovereign into the model of the *Divine Comedy*, so the Catalan poet has formulated his different substance, a mediæval treatise on love in the French method, in the same mold as Dante's allegorical journey.

Different indeed is his substance. These two mediævalists, upon whom alone³ in Catalonia of the fifteenth century there descends any

¹ The knowledge of this plagiarism we owe to the broad learning and acute memory of Farinelli, *Note sulla fortuna del Corbaccio nella Spagna medievale, Bausteine zur rom. philol.*, 1905, pp. 401-460.

² Cf. the above-mentioned recension of Ebert.

³ The works of Auzias March, perhaps, form an exception, if indeed it can be said at all that he underwent the influence of Dante. He denominates the Italian poet as *lo Dant historical* (p. 177, edition cited below), and seems once or twice to approximate the diction of the *Divine Comedy*. I should hesitate to follow Farinelli in stressing the analogy in spirit between March and Dante as a proof of the influence of the Italian poet upon the Catalan. Auzias March appears to me to

tangible vestige of Dantesque heritage, never once catch a glimpse of the deeper life that underlies the outward crust of the *Divine Comedy*. It is worthy of note, as an illustration of the perfectly natural course in which all literary movements proceed, that both Imperial and Metge come of Italian families, and Metge may have lived in Italy at Bologna;¹ but neither brought from his connection with Italy much inspiration to the interpretation of the great poem. I cannot agree with Farinelli, however, that it is the sententious aspect of Dante's work that appeals to the Catalonians. The *Sentencias catòlicas* alone prove nothing; and the works of Metge and Rocaberti, whose chief interest is in the

mark a stage in the theory of spiritual love somewhat in advance of that incorporated in the *dolce stil nuovo*. He is rather a Petrarchist. Neoplatonism finds expression in his absolute divorce of body and spirit, and his conceptions are well-nigh as ethereal as those of Benivieni, Pico della Mirandola, or even Michael Angelo. The discrepancy between man's two natures is emphasized in the *Cants de mort* as well as in the *Cants d'amor*. I quote from the first *estramp* in the *Cants d'amor* (*Obras del poeta valencià Ausias March*, Francesco Fayos y Antony, p. 173 (Barcelona, 1884)):

Si com Sanct Pau Dèu li sostrague l'arma
del cos perquè ves divinals misteris,
car es lo cos del esperit lo càrcer
é tant com viu ab elles en tenebra,
axí amor l'esperit meu arrapa
é no hi acull gens maculada pensa
eperçó sent lo delit qui no's cansa
si que ma carn la ver' amor no'm torba;

And from the second *Cant de mort*, p. 200:

Deu há dos móns á tot hom establít
axí com són dos natures en ell
cascuna part espera en aquell
d'hon l'esser tráu finit ó infinit.
Al nostre cos la mort del tot confón
perdent son be lo qual es tot present
lo esperit no tem annullament
per mort reviu mes vá no sabent hon.

The translation of Febrer is not an original literary production, resulting from Dantesque influence, but is rather an indication of that influence. In like fashion a mere collection of quotations from the *Divine Comedy*, such as the *Sentencias catòlicas* of Ferrer, cannot be reckoned as an important landmark in the evolution of Catalan literature.

¹ Farinelli, p. 26.

allegorical form of the *Comedy*, are a direct and palpable proof to the contrary. At least, the Catalonians surpass the Sevillans in the breadth of their vision; and as Imperial for a moment seems inspired, when he beholds his master peering through the luxuriant delights of the French garden:

E commo quando entre árboles asome
 Alguno, que ante los sus ramos mesce,

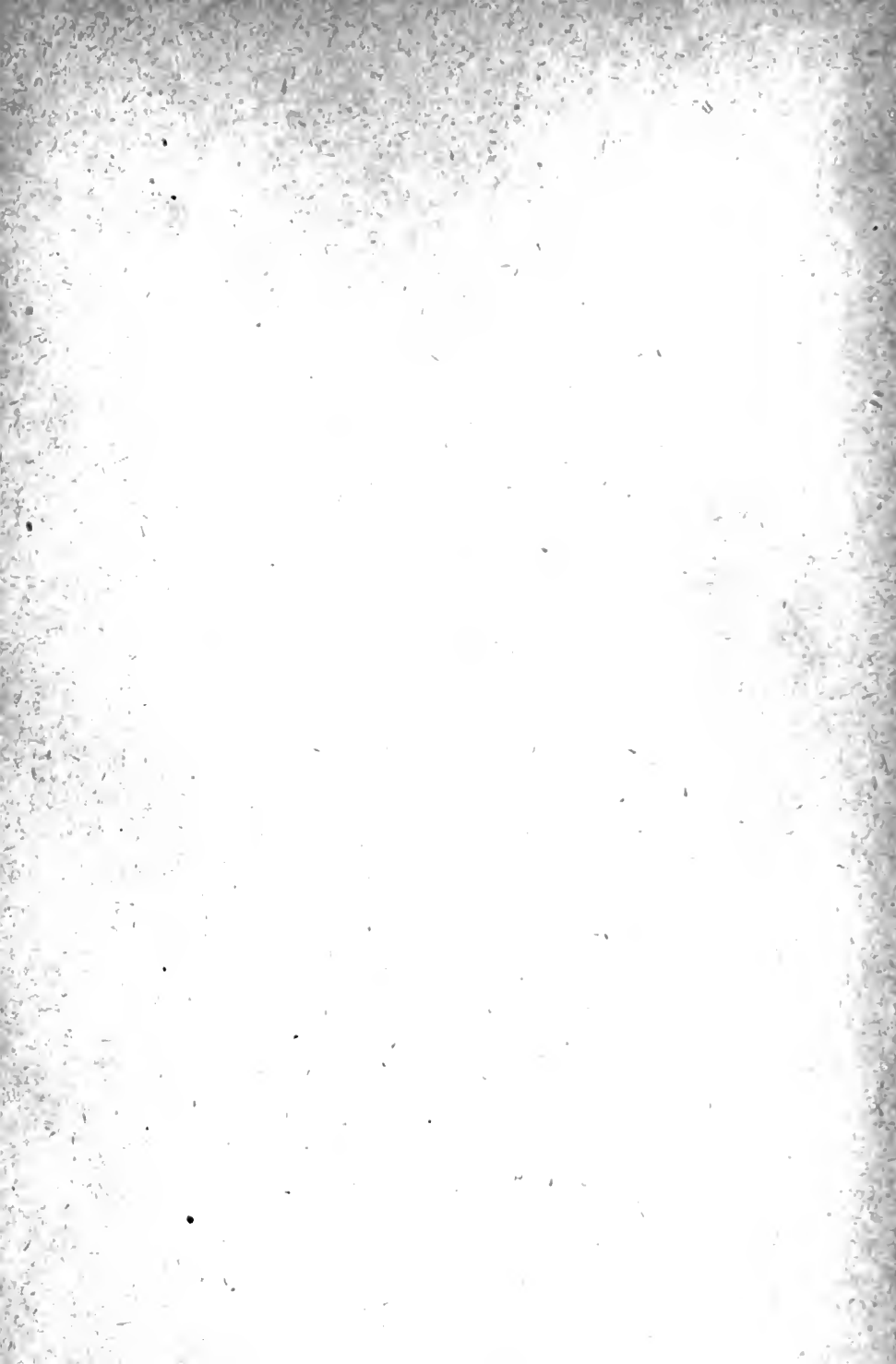
so Rocaberti, though finding him in no less incongruous surroundings, swelling the wearisome Petrarchistic throng of model lovers, yet eclipses himself, raising himself above the dreary plain of allegory by his enthusiastic reverence for the loftiest of the world's poets:

Com arbre gran qui te longua radice
 En terra baix viu dins lo loch damor
 Lo sabent Dant con sua Beatrice.

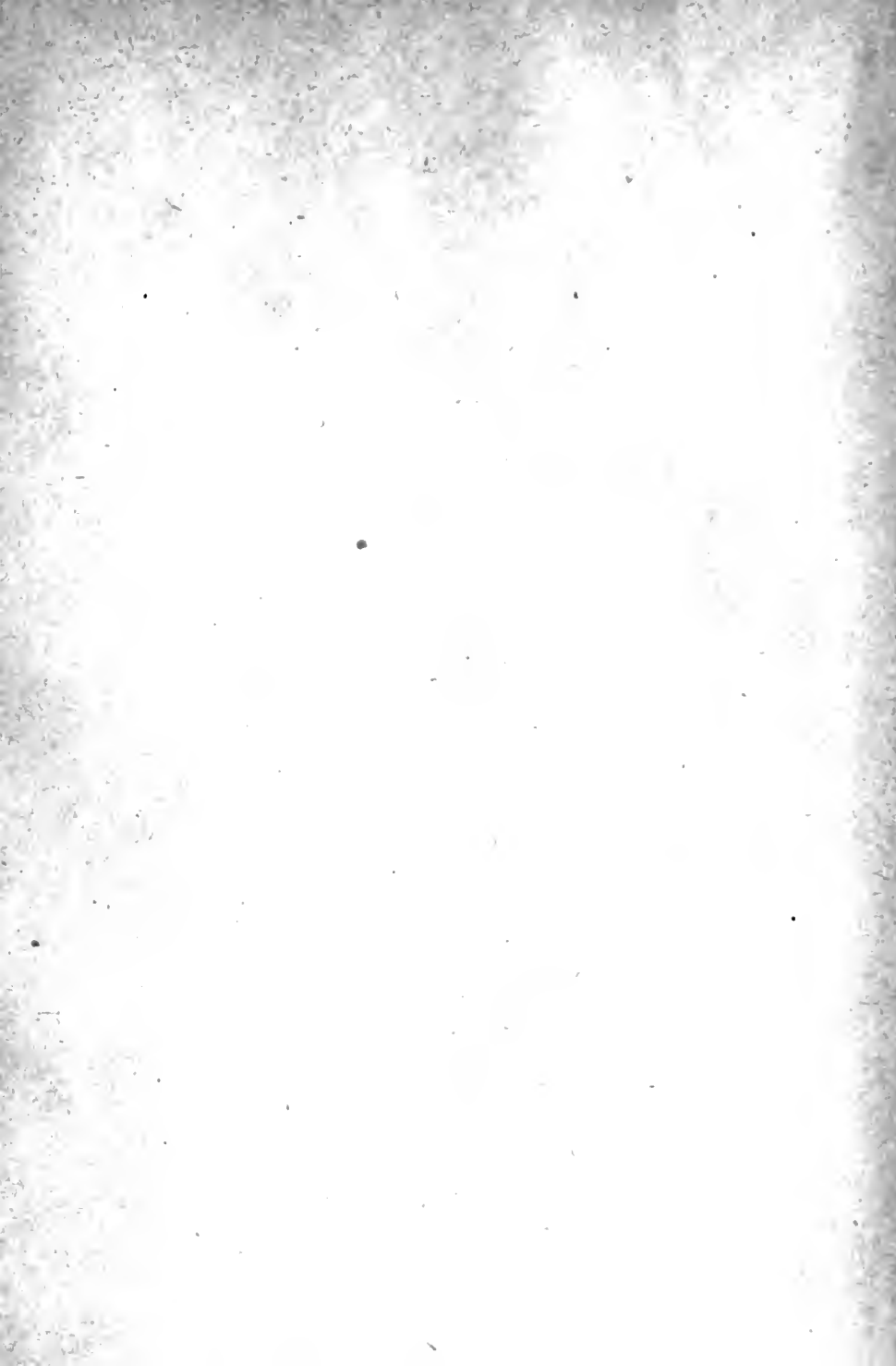
Dante, of course, is technically a mediævalist like Imperial or Rocaberti. He is the highest manifestation of an age which in Italy he concludes; but he elevates mediæval expression to such a pinnacle and so transfigures it with his own personality that his sources are no longer recognizable. On antecedent probability, so personal and transcendent an achievement is incapable of real imitation. The pupil may seize upon fragmentary elements, but anything that approaches a repetition is impossible. In the beginning at least, especially in Castile, the influence of Dante has been shown to be both slight and inorganic, and, on antecedent probability again, it is unlikely, that at the court of John II a whole structure of Italian imitation could be reared by Santillana and Juan de Mena upon so unstable a foundation. It is rather the movement from which Dante springs that is subject to imitation, or, since mediævalism was universal, to different national expressions. The *Divine Comedy* is mediævalism, but at a unique and unattainable height. Italy was severed less than the other Latin nations from the traditions of classical ideals, and was never thoroughly mediæval; it is rather France that is the point whence radiates the ordinary mediæval type. Only as the expression of the fully developed Renaissance does Italy affect permanently the rest of Europe; and it is to be noted that then the energy of the influence is concentrated not in the individual but in the movement.

ADDITIONAL NOTE. — I observed in Farinelli's treatment of Santillana (p. 45, note 3), too late for insertion in the body of this article, that the less figurative clause quoted upon p. 10, "á mi memoria, etc.," and the additional application of the spark figure are themselves derived from the last canto of the *Paradiso*. This information is corroborative of the theory advanced upon that page, for in the former instance, instead of translating the metaphor of the first canto, which is the basis of his invocation, Imperial substitutes the more prosaic expression from another canto, and in the latter instance, not satisfied that Dante's figure of the earlier canto is comprehended, he transplants another employment of the same figure in the *Paradiso* to explain and elaborate the first. Imperial does not even invent his prosiness; he derives it from the *Comedy* or combines different passages of the *Comedy* to conform to his less inspired conception of poetic fitness. Nor does this new instance of borrowing from the *Paradiso* affect the statement made upon p. 27 about Imperial's general neglect of that Cantica. The first and last cantos of the *Paradiso*, as its most conspicuous parts, would be most likely to catch his casual glance; and the borrowings in both cantos, with the exception of the Glaucus comparison from the immediately adjoining context, being merely from invocations, imply no knowledge either of the framework or the substance of the third Cantica.

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