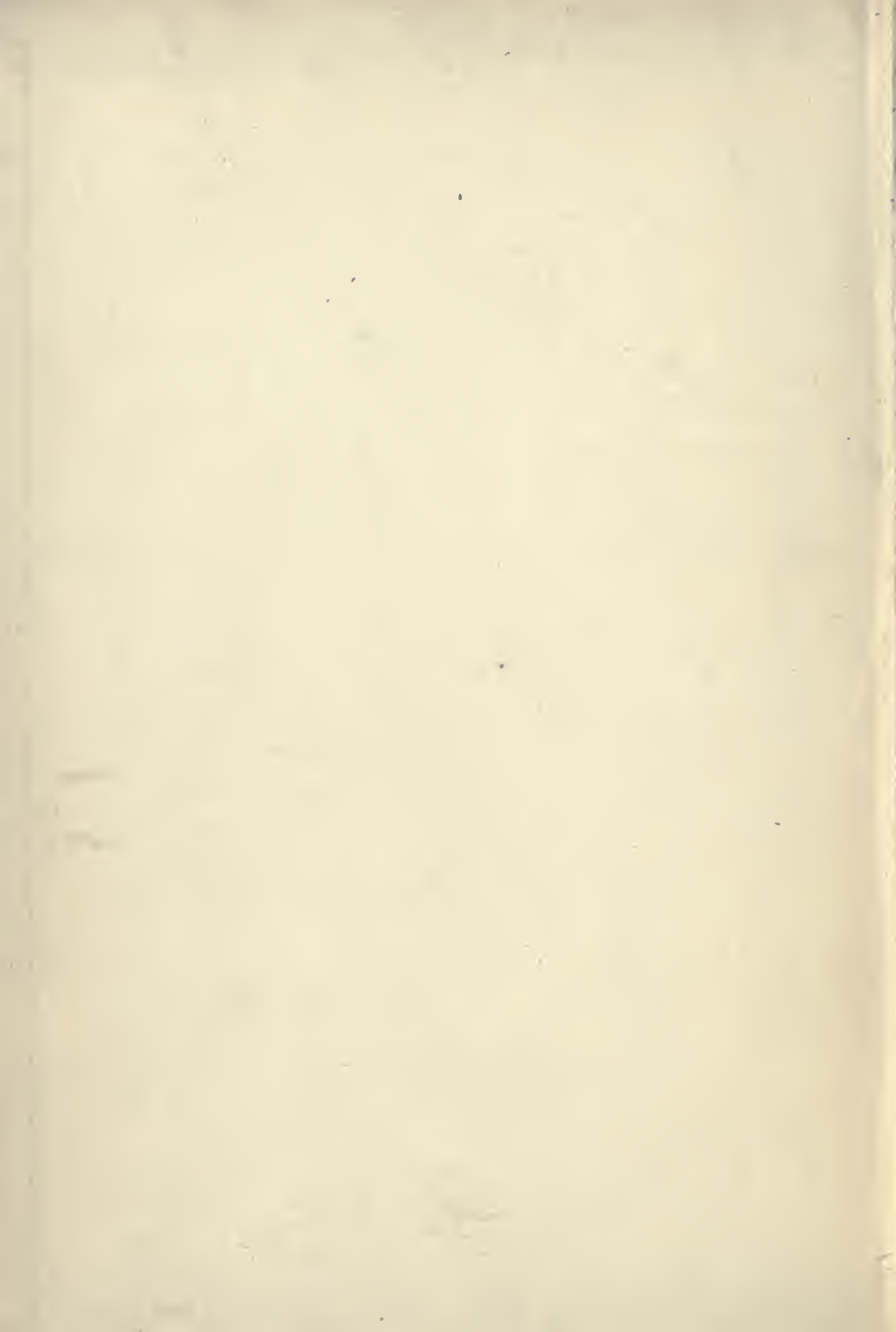


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1788

SIXTH
ANNUAL REPORT
OF THE
DANTE SOCIETY.

MAY 17, 1887.

APPENDIX I.

DANTE BIBLIOGRAPHY FOR THE YEAR 1886:

Compiled by William C. Lane.

APPENDIX II.

NOTE ON THE FIRST EDITION OF THE COMMENT OF
BENVENUTO DA IMOLA.

33397
15/5/94

CAMBRIDGE:
JOHN WILSON AND SON.
University Press.
1887.

PR
4881
FBS
no. 6-12

9569

6

OFFICERS.

President.

JAMES RUSSELL LOWELL.

Vice-President.

CHARLES ELIOT NORTON.

Members of the Council.

JUSTIN WINSOR.

LOUIS DYER.

PHILIP COOMBS KNAPP, JR.

Secretary and Treasurer.

JOHN WOODBURY,

10 Tremont Street, Boston, Mass.

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, 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, except in the office of President. In case of his death or resignation, a special meeting of the Society shall be called to elect a successor.

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.

LIST OF MEMBERS.

WILLIAM E. ALLEN	Worcester, Mass.
GEORGE A. ARMOUR	Chicago, Ill.
HARRY R. BALTZ	Philadelphia, Penn.
CHARLES H. BENTON	Cleveland, Ohio.
CHARLES B. BLAIR	Grand Rapids, Mich.
LAWRENCE BOND	Boston, Mass.
CHARLES S. BRADLEY	Providence, R. I.
A. J. BUTLER	London, England.
GEORGE W. CHILDS	Philadelphia, Penn.
MRS. CAROLINE H. DALL	Washington, D. C.
W. V. W. DAVIS	Worcester, Mass.
THEODORE A. DODGE	Brookline, Mass.
MRS. CAROLINE DUPEE	Boston, Mass.
MISS HELOISE DURANT	North Creek, N. Y.
LOUIS DYER	Cambridge, Mass.
A. M. ELLIOTT	Baltimore, Md.
E. A. FAY	Washington, D. C.
MISS C. FEJÉRVÁRY	Davenport, Iowa.
A. P. FRENCH	South Braintree, Mass.
MRS. JOHN L. GARDNER	Boston, Mass.
*E. W. GURNEY	Cambridge, Mass.
T. W. HIGGINSON	Cambridge, Mass.
HENRY JOHNSON	Brunswick, Me.

P. C. KNAPP, JR.	Boston, Mass.
W. C. LANE	Cambridge, Mass.
*HENRY W. LONGFELLOW	Cambridge, Mass.
MISS GEORGINA LOWELL	Boston, Mass.
JAMES RUSSELL LOWELL	Cambridge, Mass.
T. W. LUDLOW	Yonkers, N. Y.
EDWIN D. MEAD	Boston, Mass.
LUIGI MONTI	New York, N. Y.
B. H. NASH	Boston, Mass.
C. E. NORTON	Cambridge, Mass.
T. W. PARSONS	Boston, Mass.
THEODORE C. PEASE	Malden, Mass.
*C. C. PERKINS	Boston, Mass.
E. H. PLUMPTRE	Wells, England.
J. B. SEWALL	South Braintree, Mass.
E. S. SHELDON	Cambridge, Mass.
RUSSELL STURGIS	New York, N. Y.
J. G. THORP, JR.	Cambridge, Mass.
MISS ANNA TICKNOR	Boston, Mass.
PAGET TOYNBEE	Oxford, England.
MRS. M. A. WARD	Cleveland, Ohio.
L. G. WARE	Burlington, Vt.
JUSTIN WINSOR	Cambridge, Mass.
GEORGE E. WOODBERRY	Beverly, Mass.
JOHN WOODBURY	Boston, Mass.

* Deceased.

R E P O R T.

THE event of the past year of the most interest to the Society is the completion of Professor Fay's "Concordance of the Divina Commedia," of which mention has been made in previous Reports. Arrangements are being made for its printing, and the Council, knowing it to be the desire of the members of the Dante Society to aid in its publication, request each of them to interest himself to obtain subscriptions for the work, by which its heavy cost may be defrayed. One of the members has, indeed, liberally undertaken to meet any deficit in the cost of printing left by the subscriptions; and to her the Council would express, on behalf of the Society, its grateful acknowledgments. Her liberality should be only a stimulus to the other members to prevent the deficit from assuming large proportions. Further particulars in regard to the publication of the Concordance will be laid before the members of the Society in a special circular.

As a matter of interest in the history of the Society should be mentioned the publication of the first edition of Benvenuto da Imola's "Comment on the

Divine Comedy." It will be remembered that it was the hope of the Society, encouraged by the generous zeal of its first President, to publish this hitherto unprinted and important Comment, and that steps had been taken towards carrying out this intention when the announcement of the preparation of the present edition led the Society to withdraw from its design. Though not sharing the honor of this valuable service to students of Dante, the Society may feel that its proposal was an encouragement to those who regarded this publication as a reverent and honorable duty. It does not seem out of place to record here that the action of the Society in withdrawing from its purpose has been most courteously acknowledged by the family of Lord Vernon. An interesting note, accompanying the publisher's circular, is printed as an appendix to this Report.

Mr. Lane's bibliographical contribution to the Bulletin of Harvard University, entitled "The Dante Collections in the Harvard College and Boston Public Library," has reached the letter "G" in the second part, which is devoted to books on Dante, his works, life, and times. Additional titles are included from the private collections of Professor Norton and the late Professor Ticknor. The full title and description of each work is given, and the shelf-numbers and numerous explanatory notes are appended. This

catalogue when complete will make a pamphlet of about one hundred pages.

Mr. Lane has also prepared a Dante Bibliography for the year 1886, which is printed as an Appendix to this Report. It contains, in addition to the titles of separate publications, many references to articles that have appeared in magazines and elsewhere. Such a list is both interesting and valuable to students of Dante, and will be continued in subsequent Reports.

In the last Report mention was made of a Dante Prize offered by a member of the Society to students or recent graduates of Harvard College for the best essay on specified subjects relating to Dante. A Committee has been appointed to pass upon the essays which have been submitted. The subjects for competition the coming year are as follows:—

1. 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."
2. Dante's obligations to Aristotle.
3. The range and extent of Dante's acquaintance with the ancient classics.
4. A translation, with comment, of Dante's "Quaestio de Aqua et Terra."
5. The characteristics and respective value of Scartazzini's and Lubin's editions of the Divine Comedy.

One of the primary objects of the organization of the Society was the continuation and enlargement of a

collection of Dantesque literature, which already offers to the student nearly everything that has been printed that is essential to the study of the life and works of the poet. The occasional opportunities which occur to enrich this collection and the necessity of adding to it all new publications relating to Dante are sufficient reasons for the permanence of the Society. The following is a list of additions to the Library during the past year:—

ADDITIONS TO THE DANTE COLLECTION IN HARVARD
COLLEGE LIBRARY.

MAY 1, 1886 — MAY 1, 1887.

DIVINA COMMEDIA.

EDITIONS.

Lo 'nferno e'l pvratorio e'l paradiso. Venetia.	1545
Dolce, Lodov. : La divina comedia. Vinegia.	1555
Dolce, Lodov. : La diuina comedia. Venetia. 32°.	1629
La divina comedia. Verona.	1749
Macchiavelli, Filippo : La divina comedia, I.—III. Bologna.	1819
Lombardi, P. Bald. : La divina comedia. Ed. 3 ^a romana.	1820—22
Venturi, Pompeo : La divina comedia. Firenze.	1821
Tommaseo, N. : La commedia col commento, I.—III. Venezia.	1837
Lami e Fraticelli : La div. com. col commento del Venturi. Firenze.	1837
La div. com. con spieg. e colla vita da Boccaccio. Paris.	1844
La div. com. [Vita da F. Ugolino.] Firenze. 64°.	1883
La divina comedia. Firenze.	1886
Foresi, Mario : La div. com. voltata in prosa col testo a fronte. Firenze.	1886

TRANSLATIONS.

Butler, A. J.	The Purgatory : with trans. and notes.	1880
	The Paradise : with trans. and notes.	1885
Longfellow, H. W.	The divine comedy. 3 vol.	1886
Plumptre, E. H.	The Commedia and Canzoniere. Vol. I.	1886
Artaud de Montor	Le purgatoire.	1813
Dauphin, Henri	La divine comédie. Trad. 1842-48. Publ. posth.	1886
Jaccarino, Dom.	Il Dante popolare, in dial. napol. II.- IV.	1883-86
Pasquale-Marinelli, G.	Dantis Aligherii Div. com. latinis versibus.	1874
Farinelli, A.	Death of Ugolino, in Sanskrit.	1886

CRITICISM AND COMMENT.

BENASSUTI, L.	S. Francesco e Dante.	1882
BULGARINI, B.	Difese in risposta all' apologia di Cariero.	1588
CARBONE, Gius.	I destri del quarto cerchio nell' Inferno.	1886
CASTELVETRO, Lodov.	Sposizione a xxix canti dell' Inferno.	1886
CIPOLLA, Fr.	Studi danteschi.	1885
EROLI, Marchese Giov.	Alcune prose e versi. Vol I.	1885
GALANTI, Carm.	Lettere su Dante. 1st ser. 2d ser. 1-21.	1873-86
GIORDANO, Giov.	Studi sulla Divina com. II.	1886
GRAZIANI, Giov.	Interpretazione della allegoria d. Div. com.	1871
LORIA, Ces.	L' Italia della Div. com. Estratto da L' Italia della Div. com.	1872 1881
LUBIN, Ant.	La Matelda di Dante Allighieri.	1860
MANFRIN-PROVEDI, A.	Ricordi e documenti rel. a "Cenni storiche."	1883
MICHELANGELI, L. A.	Sul disegno dell' Inferno dantesco.	1886
MOSSOTTI, O. F.	Illustrazioni astronomiche alla Div. com.	1867
NEGRI, Paolo di	Matelda nella Divina commedia.	1876
NEGRONI, Carlo	Discorso critico sui lessi dolenti dell' Inf.	1884
PEREZ, Paolo	I sette cerchi del Purgatorio. 2 ^a ed.	1867
POLETTI, Giac.	Dizionario dantesco. II., III., IV.	1886
SCHIAVI, Lor.	Delle relazioni intime tra Aristotele, S. Tommaso e Dante.	1871
SCOLARI, Fil.	Intorno alla morte del Ugolino. Intorno ai prolegomeni del commento per D. Bongiovanni. Intorno al merito dell' ed. proc. dal Carlo Witte. Intorno alle prime quattro ed. della D. C.	1859 1859 1862 1865

SORIO, Bart.	Il veltro allegorico. Sopra tre luoghi da emendare.	1864
SPERONI, Sperone	Apologia di Dante scritta intorno al 1575.	1865
STEGAGNINI, Leop.	Dante e la storia.	1886
TRIBOLATI, Felice	Il blasone nella Divina commedia.	1882
TASSONI, Ales.	Postille scelte alla Divina commedia. Scritto inedito: publ. per nozze.	1826 [1867]
VALLE, G. della	Il senso geog.-astron. dei luoghi della Div. com.	1869
VANNUCCHI, Olivo	Nuovo commento ai passi oscuri della Div. com.	1886
VASSALLO, Carlo	Commemorazione di G. B. Giuliani.	1884
VASSALLO-PALEOLOGO	La concordanza dantesca. Fasc. 1-2.	1886
ZOPPI, G. B.	Il fenomeno e il concetto della luce in Dante.	1886
BLOW, S. E.	A Study of Dante.	1886
SHATTUCK, H. R.	Story of Dante's Divine comedy (Library magazine).	1887
AMPÈRE, J. J. A.	La Grèce, Rome et Dante.	1850
CARON, L.	La Béatrix de Dante.	1882

MINOR WORKS.

Fratricelli, P. J.: Opere minori.	1855	
Fratricelli, P. J.: Operi minori. 2 ^a ed. Vol. II.	1861	
Convito ridotto a lezione migliore.	1826	
I sette salmi penitenziali di Dante e di Petrarca.	1821	
I sette salmi penitenziali di Dante e di Petrarca.	1827	
Giannini, Cresc.: Sonetto, attrib. a Dante.	1877	
Rezzi, L. M.: Rime di Dante, Boccacci, etc.	1883	
Vita nuova. Venezia.	1840	
CAVALIERI, Ang.	Del Volgare eloquio di Dante.	[1865]
BERNARDONI, Gius.	Sopra la lettera a Guido Novella da Po- lenta.	1845
PROMPT, Dr.	Dichiarazione d'alcune canzoni di Dante (Newspaper cuttings.)	1886
VASSALLO, C.	Le opere minori: ed. da Giuliani. Recen- sione.	1882
LUOGHI del Convivio che illustrano il poema di Dante.		

BIOGRAPHY AND HISTORY.

IMBRIANI, Vitt.	Testamento della suocera di Dante.	1880
	Che Brunetto Latino non fu maestro di Dante.	1878
	Il documento che pruova Dante in Padova.	1881
	Aneddoti tansilliani e danteschi.	1883
LUNGO, Isid. del . . .	Dell' esilio di Dante. Con documenti.	1881
	Dino Compagni e la sua cronica. III.	1887
PEDRAZZOLI, Aug. . .	Tre motti inediti di Dante.	1882
[PELLI, Gius.] . . .	Memorie per servire alla vita di Dante.	1759
SCARTAZZINI, G. A. . .	Handbook to Dante. Transl. by T. Davidson.	1887
UCCELLINI, Primo . .	Relazione storica sulla scoperta delle ossa di Dante.	1865
VASSALLO, Carlo . . .	Sulla vita di Carlo Witte.	1884
SCOTTI, C. F.	Dante — La patria y la familia. Estudios.	1880

MISCELLANEOUS.

BOTTICELLI, S. . . .	Zeichnungen zu Dante's Göttliche komödie. [With Erklärender beschreibung, etc.]	1887 [84-87]
GROSSO E NEGRONI . .	L'avverbio "parte," e i commentatori di Dante.	1880
ZEHLE, H.	Laut- und flexionslehre in D's Div. com.	1886
CURTI, P. A.	Istorie ital. del secolo xiii. colla scorta della Div. com.	[1854]
PARADISI, A.	Versi sciolti.	1762
RAGGI, Oreste	Di una nuova ingiuria a Dante in Firenze.	1864
DANTE SOCIETY	Fifth annual report.	1886
ITALY — Ministero della pubbl. istruzionone	I codici palatini della r. bibl. naz. cent. di Firenze. Vol. i. fasc. 1-5.	1885-87
	I codici panciatichiani, etc. Vol. i. fasc. 1.	1887
CATAL. delle bandiere e stendardi al VI. centenario.		1869
VI. CENTENARIO di Dante. Omaggio.		1865
ALBO dantesco mantovano.		1865

The income of the Society, and consequently the amount available for the increase of the Library, as well as for the promotion of other appropriate objects, is derived from the annual dues of the members; and therefore it is desirable that the membership should be enlarged by the addition to its numbers of all persons who wish to encourage the study of the life and works of Dante.

JAMES RUSSELL LOWELL, *President*,
CHARLES ELIOT NORTON, *Vice-President*,
JUSTIN WINSOR,
LOUIS DYER,
PHILIP COOMBS KNAPP, JR.,
JOHN WOODBURY, *Secretary*,

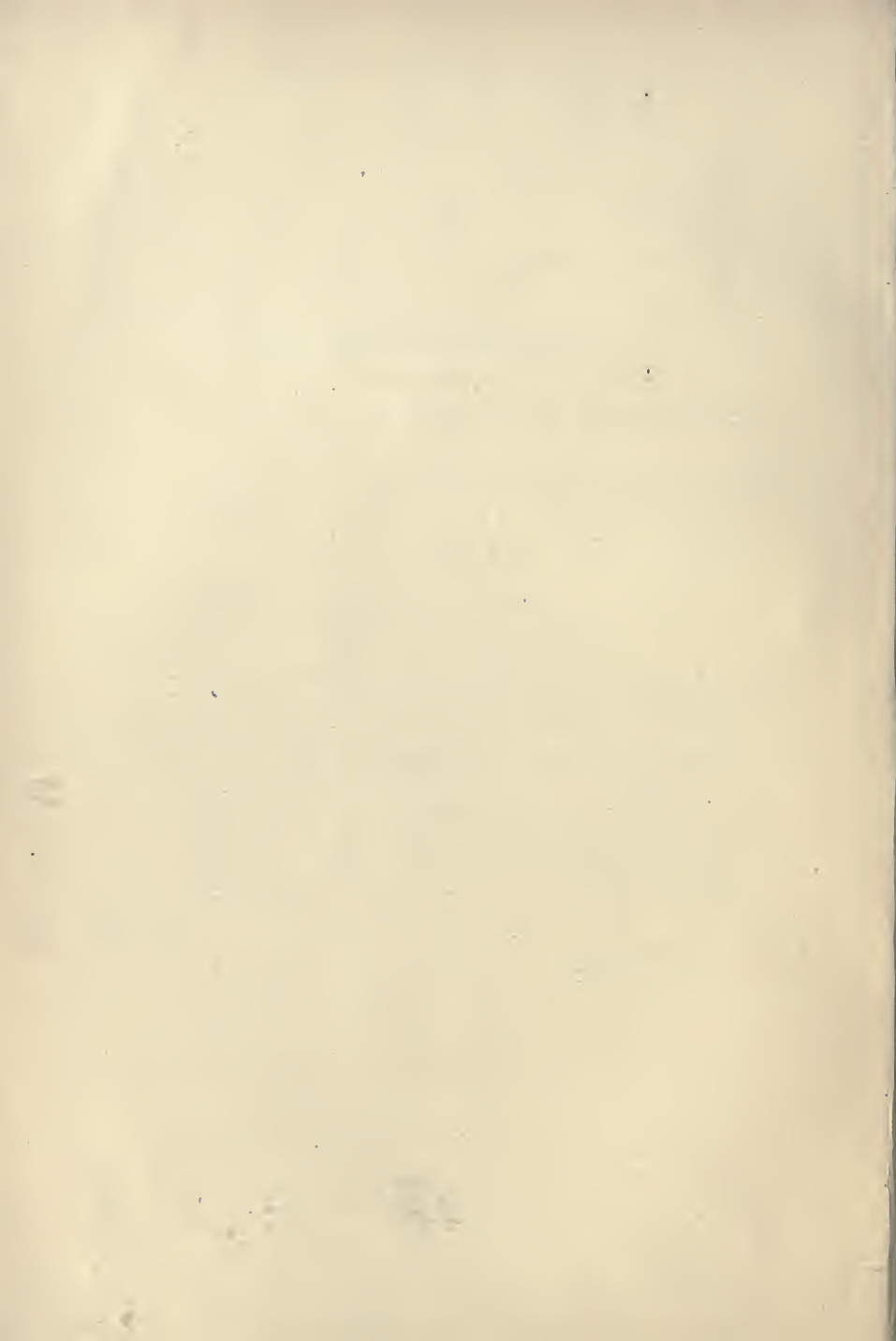
Council of the Dante Society.

CAMBRIDGE, MASS.,
MAY 17, 1887.

STATEMENT OF ACCOUNTS.

Balance on hand, May 18, 1886	\$177.99	
Received from assessments	204.54	
Received from George A. Armour "Dante Prizes"	200.00	
		\$582.53
Printing of the Fifth Annual Report . . .	\$166.50	
Paid to the Harvard College Library . . .	100.00	
Paid to E. W. Hooper, Treasurer, "Dante Prizes"	200.00	
Stationery, printing, and postage	11.25	
Balance on hand	104.78	
		\$582.53

MAY 17, 1887.



APPENDIX I.

DANTE BIBLIOGRAPHY FOR THE YEAR 1886.†

COMPILED BY WILLIAM C. LANE.

EDITIONS OF DANTE'S WORKS.

- § La commedia : col commento inedito di Stefano Talice da Ricaldone, pubblicato per cura di V. Promis e di Carlo Negroni. Torino, Loescher. 1886. 4°. pp. xix., 593. 50 fr.
Reviewed in *Giornale storico della lett. ital.* 1886, viii. no. 3.
- * La divina commedia col comento di Pietro Fraticelli. Nuova ed. con giunte e correzioni, arricchita de' cenni storici, del rimario, d'un indice. Firenze, G. Barbèra. 1886. sm. 8°. pp. 723, cxxx. L. 4.50.
- * La divina commedia. Ed. illustrata. Firenze, Adriano Salani. 1886. sm. 8°. pp. 491. *Port.*, 3 *plates*, and 3 *diagrs.* L. 4.
- * La divina commedia voltata in prosa col testo a fronte per cura di Mario Foresi. Firenze, Adriano Salani. 1886. sm. 8°. pp. 939+. *Portr.* L. 6.
- ✓ La commedia nuovamente riveduta nel testo e dichiarata da Brunone Bianchi. 9^a ed., corredata del Rimario. Firenze, Le Monnier. 1886. 16°. pp. xxvii., 762, 112. M. 4.80.
The Library has the 4th ed., 1854.
- * I quattro poeti italiani. Firenze, G. C. Sansoni. 1886. 8°. pp. xiv., 114, x., 90, viii., 352, viii., 139+. L. 15.

† Including a few books of earlier date, reviews of which have appeared in 1886.

§ Ordered for Harvard College Library.

* In Harvard College Library.

La divina commedia, illustrata da Gustavo Doré. Milano, Sonzogno. 1886. 4°. (Biblioteca classica illustrata.)

Disp. 1-63 (about half of the whole) published in 1886, at 10 cent. each.

The Library has a folio edition issued by the same publisher in 1880, with Doré's illustrations.

* Il Dante popolare, o La divina commedia in dialetto napolitano per Domenico Jaccarino, con note, allegorie e dichiarazioni. 7^a edizione. Vol. iv. [Inf. xxv.-xxx.]. Napoli, Fratelli Contessa. 1886. 8°. pp. 435-530. L. 1.50.

* The Paradise, edited with translation and notes by A. J. Butler. London [also New York]. Macmillan and Co. 1885. 12°. pp. xv., 436. 12s. 6d. (\$3.50).

Reviewed in the *Athenæum*, Jan. 9, 1886, p. 62;—by E. Moore in the *Academy*, Jan. 23, 1886, p. 52;—in the *Saturday review*, Feb. 6, 1886, p. 196;—in the *Oxford magazine*, May 5, 1886, p. 157;—in *Modern language notes*, 1886, nos. 3, 4.

The divine comedy, translated by H. W. Longfellow. London, George Routledge and Sons. 1886. 8°. pp. 760. (Excelsior edition.) 2s.

With "Notes and Illustrations" as originally published in 1867.

* The divine comedy, translated by H. W. Longfellow, with an introduction by Henry Morley. London, George Routledge and Sons, 1886 [1885]. sm. 8°. pp. xii., 339. (Morley's Universal library, 28.) 1s.

Does not contain the "Notes and illustrations."

* The divine comedy, translated by H. W. Longfellow. 3 vols. Boston and New York, Houghton, Mifflin, and Co. 1886. 8°. (Riverside edition.) \$1.50 each.

The divine comedy, translated by H. W. Longfellow. 3 vols. London, George Routledge and Sons. 1886. 8°. 3s. 6d. each.

A reprint of the Riverside edition.

* The Commedia and Canzoniere. A new translation with notes, essays, and a biographical introduction by E. H. Plumptre. Vol. i. London, W. Isbister. 1886. 8°. pp. 510. 21s.

— Same. Boston, Houghton, Mifflin, and Co. 1887. 8°. \$6.00.

Vol. i. Hell and Purgatory. — Reviewed in the *Academy*, Dec. 25, 1886, p. 419;—*Saturday review*, Dec. 25, 1886, p. 847;—*Athenæum*, Jan. 15, 1887, p. 90;—*London quarterly rev.*, Apr. 1887, pp. 63-78;—*Literarisches*

- centralblatt*, 21 Mai, 1887, p. 718;—by the Bishop of Ripon in the *Contemporary review*, Dec. 1886, pp. 851-863 (same in *Littell's Living age*, Jan. 15, 1887, pp. 171-178);—by C. E. Norton in the *Nation*, Feb. 3, 1887, p. 103.
- * La divine comédie. Traduction par Henri Dauphin. 1842-1848. Publication posthume. Paris, A. Colin. 1886. 8°. pp. 578. 10fr.
- Le premier chant de l'Enfer, expliqué littéralement, traduit en français et annoté par B. Melzi. Paris, Hachette. 1886. 12°. pp. 19. 1fr.
- § Paradies, übertragen von Julius Francke. Leipzig, Breitkopf u. Härtel. 1885. 8°. M. 5.
Reviewed by Th. Paur in *Blätter f. lit. unterhaltung*, 1886, no. 23.
- Göttliche komödie. Uebersetzung, kommentar und biographie Dante's von Aug. Kopisch. 3^e aufl. bearb. von Th. Paur. Mit illustrationen von Yan d'Argent. Berlin, Brachvogel & Boas. 1887 [1886-87]. l. 8°. M. 12.
The library has the first three editions, 1842, 1862, 1882, which are not illustrated except with portraits.
- § Paradiso, translated into Greek verse by Musurus Pasha. London, Williams and Norgate. 1886. 8°. pp. 335. 12s.
- * The death of Count Ugolino, translated into Sanskrit slokas by A. Farinelli. *Sanskrit. and Ital.* Florence, Le Monnier press. 1886. l. 8°. pp. 13+. 1s. 8d.
- § La Vita nuova, con introduzione, commento e glossario di Tommaso Casini. Firenze, Sansoni. 1885. 16°. pp. xli, 231. L. 2.20.
Reviewed in *Nuova antologia*, 16 aprile, 1886, lxxxvi. 796.

BOOKS AND ARTICLES ON DANTE.

- * **Angeletti**, Nazzareno. Cronologia delle Opere minori di Dante. Parte i^a. Convivio e De vulgari eloquentia. Città di Castello, S. Lapi. 1886. sm. 8°. pp. xvi. [xiv.], 99. L. 1.
Reviewed by Casini in *Rivista crit. della lett. ital.*, 1886, iii. no. 2.
- * **Azarias**, Brother. The spiritual idea in Dante's Divina commedia. (Amer. catholic quar. review, July, 1886, xi. 418-447.)
- § **Bartoli**, Adolfo. [Letter to Ales. d'Ancona on the newly discovered codex of Pietro di Dante's Comment in the Ashburnham collection, and its bearing on the personality of Beatrice.] (Il nazione [Florence], 2 aprile, 1886.)

- § **Bernardi**, G. C. Beatrice e Laura : studio preceduto da una preparazione storica al rinnovamento della lirica amorosa. Casale, Pane. 1886. 8°. pp. 48.
 "Edizione di sole 50 copie fuori di commercio." Reviewed in *Rivista crit. della lett. ital.*, 1886, iii. no. 6.
- * **Biadene**, Leandro. La forma metrica del 'commiato' nella canzone italiana dei secoli xiii. e xiv. (Miscellanea di filologia e linguistica in mem. di Caix e Canello. Firenze, Le Monnier. 1886. 4°. pp. 357-372.)
 Considers Dante's canzoni among others.
- * **Blow**, Susan E. A study of Dante, with an introduction by W. T. Harris. New York, G. P. Putnam's Sons. 1886. 12°. pp. 102. \$1.25.
 Reviewed in *Saturday review*, May 29, 1886, p. 758; — *Literary world*, June 12, 1886, p. 198.
- Bologna**, Pietro. Opere dantesche — Biblioteca Bologna in Firenze, i. Firenze, tip. Cooperativa. 1886. 8°. pp. 65.
 Contains 699 titles.
- Bolte**, Johannes. Ein deutsches urtheil über Dante aus dem 17. jahrhundert. (*Zeitschr. f. vergl. literaturgeschichte*, 1886, i. 2.)
- Bonaventura**, p. da Sorrento. Tre opuscoli francescani, ossia S. Francesco poeta e le sue poesie. 5^a ed. Sant' Agnello di Sorrento. 1886. 4°. pp. 146. L. 2.
 iii. 2. Dante, Petrarca, Boccaccio.
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APPENDIX II.

NOTE ON THE FIRST EDITION OF THE COMMENT OF BENVENUTO DA IMOLA.

(The following note is reprinted from the circular of the publisher,
G. BARBÈRA, Florence.)

IL Commento latino di Benvenuto da Imola su la *Divina Commedia* — il più dotto indubitatamente de' commenti elaborati nel secolo di Dante, ed il meglio fornito di notizie storiche intorno alle persone ed agli avvenimenti ricordati nel Poema — vien fuori per la prima volta nella sua integrità, più di cinque secoli dopo che l' Università di Bologna invitò l' Autore a leggervi pubblicamente il divino Poema.

Rimasto manoscritto nelle Biblioteche, il lavoro dell' Imolese fu la fonte alla quale non pochi de' commentatori posteriori attinsero largamente; nè la sua importanza sfuggì all' acuto ingegno di Ludovico Castelvetro, il quale aveva fermato di farlo stampare da' Giunti, avvalendosi di un antico Codice ch'era presso i canonici della Cattedrale di Reggio nell' Emilia, Codice dipoi smarrito; ma le sventure sopravvenutegli, avendolo obbligato ad esulare ed a finire i suoi giorni in Chiavenna nel 1571, gliene impedirono la progettata pubblicazione. D' allora in poi il Commento per circa due secoli andò quasi dimenticato; e non è a maravigliarsene quando ben si consideri, che in questo stesso periodo, dalla fine del XVI alla metà del XVIII secolo, lo studio del divino Poema fu pressochè abbandonato. Il Muratori finalmente, scorto il merito storico di quel lavoro, ne pubblicò nelle sue *Antiquitates Italicae* quelle parti, che si riferivano allo scopo della sua opera.

Sebbene le *Excerpta Historica* facessero desiderare l' intero Commento, ciò nondimeno per circa un secolo restò di nuovo obbliato,

finche il Municipio d' Imola, che non ne possedeva alcun Codice, ad istanza dell' Accademia degl' Industriosi e del suo presidente, avvocato Giovanni Tamburini, venne nella determinazione di farne trascrivere una copia dal Codice esistente nella Biblioteca Estense, dal quale il Muratori tratte aveva le *Excerpta*. Finita la copia e depositata nella Biblioteca Comunale, il Tamburini si avvisò di eseguirne una traduzione, che messe a stampa in Imola, col titolo: — *Benvenuto Rambaldi da Imola, illustrato nella vita e nelle opere, e di lui Commento latino sulla Divina Commedia di Dante Allighieri, voltato in italiano dall' avvocato Giovanni Tamburini.*

La traduzione del Tamburini non fu punto accolta con favore da' dantofili; ed il primo a darne un giudizio sfavorevolissimo fu il Blanc, che la dichiarò *eine leider sehr ungenügende Uebersetzung*. Indi il chiarissimo americano Charles Eliot Norton, in un articolo inserito nella Rivista *The Atlantic Monthly* del maggio 1861, e ristampato più tardi separatamente con aggiunte, confrontando quanto erasi pubblicato dal Muratori [e da altri scrittori che ne avevano dati alla stampa alcuni passi] con la traduzione, ne svelò gli errori madornali nella intelligenza del latino, e la omissione o la infedele traduzione di que' luoghi del Commento che più attaccavano i Papi ed il Clero, in modo da renderla affatto inutile, agli studiosi del divino Poeta.

Nel frattempo che il Tamburini si occupava della sua infelice traduzione, l' egregio dantofilo Giorgio Lord Vernon, che faceva pubblicare a sue spese altri Commenti inediti, si decise a pubblicare anche il Commento di Benvenuto, e ne affidò la cura dell' edizione a Vincenzio Nannucci, del cui consiglio ed opera valevasi nelle altre pubblicazioni. Questi, dopo accurato esame de' Codici del Commento esistenti nella Laurenziana e nella Riccardiana in Firenze, nella Estense in Modena, nell' Ambrosiana in Milano e nella Vaticana e Barberiniana in Roma, fu di parere che il testo della Laurenziana, Plut. XLIII, Cod. 1, 2 e 3, s'avesse a preferire agli altri. Al signor Federico Bencini, solerte interprete de' Codici antichi, venne allora affidato il carico d' estrarne una copia fedele, alla quale, per collazione fattane dallo stesso Nannucci, furono aggiunte le varianti del Codice Estense, e de' Codici Strozziiani CLVII, CLVIII, e CLIX, Gaddiano Plut. XC, sup. Cod. CXVI. 2,

e CXVII per l' Inferno e il Purgatorio ; e del Laurenziano Plut. XLIII, Cod. IV, pel Paradiso, nella stessa Laurenziana, ch' egli reputò i migliori di quelli da lui esaminati ; e la prossima pubblicazione fu annunciata dal Batines nella Bibliografia Dantesca. Se n' erano già impressi alcuni fogli, quando Lord Vernon fu colpito da grave malore, che l' obbligò a lasciare la dimora in Firenze ed il suo prediletto studio, ed a farne sospendere la stampa : la quale non solo non fu più ripresa, ma, dopo la sua morte, que' pochi fogli stampati andarono distrutti.

La pubblicazione del Commento dell' Imolese rimase allora nell' ampio e sconfinato campo dei desideri e delle speranze ; e vi starebbe tuttora, se dal Nuovo Mondo non fossero venute le prime mosse che lo fanno alla perfine uscire in luce.

Fin dal febbraio 1879 il signor C. E. Norton, di recente tornato da uno de' suoi viaggi in Italia, propose all' illustre senatore Giacomo Filippo Lacaita che insieme con lui e con sir Frederic Pollock si fossero uniti a stampare a proprie spese il Commento ; ma mentre di ciò discutevasi, la Società Dantesca fondata poco dipoi a Cambridge nel Massachusetts, della quale era presidente il poeta Henry Wadsworth Longfellow e il Norton uno de' componenti, decise di pubblicare il Commento di Benvenuto, e dette incarico al chiarissimo senatore Pasquale Villari per una copia fedele del Codice Laurenziano, quello appunto scelto dal Nannucci. Pervenuto il manifesto della progettata pubblicazione in Inghilterra, Augusto Lord Vernon, memore dell' amore che suo padre Giorgio aveva agli studi danteschi, e del vivo rinascimento col quale aveva abbandonato la stampa del Commento di Benvenuto, si avisò farne eseguire di suo conto la pubblicazione, come tributo di stima e di affetto alla memoria del genitore, e morto nel 1883 anche Augusto Vernon, il fratello Guglielmo prese allora sopra di sè l' intera spesa dell' edizione.

Avendo i signori Vernon affidato al senatore Lacaita la cura dell' edizione, egli si rivolse innanzi tutto alla Società Dantesca di Cambridge nel Massachusetts pregandola di sospendere la pubblicazione in America ; ed avendo questa gentilmente aderito alla sua richiesta, nel 1883 fu messo mano alla presente edizione, che si è pubblicata in Firenze il 12 maggio 1887, giorno solenne e memorabile per lo scuoprimento della facciata di Santa Maria del Fiore.

SEVENTH
ANNUAL REPORT
OF THE
DANTE SOCIETY.

MAY 15, 1888.

APPENDIX.

DANTE BIBLIOGRAPHY FOR THE YEAR 1887.

Compiled by William C. Lane.

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CHARLES ELIOT NORTON.

Members of the Council.

JUSTIN WINSOR.

LOUIS DYER.

PHILIP COOMBS KNAPP, JR.

Librarian.

WILLIAM COOLIDGE LANE.

Secretary and Treasurer.

JOHN WOODBURY.

10 Tremont Street, Boston, Mass.

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, except in the office of President. In case of his death or resignation, a special meeting of the Society shall be called to elect a successor.

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.

LIST OF MEMBERS.

EDWIN H. ABBOT	Milwaukee, Wisc.
MRS. EDWIN H. ABBOT	Milwaukee, Wisc.
WILLIAM E. ALLEN	Worcester, Mass.
GEORGE A. ARMOUR	Chicago, Ill.
HARRY R. BALTZ	Philadelphia, Penn.
CHARLES H. BENTON	Cleveland, Ohio.
CHARLES B. BLAIR	Grand Rapids, Mich.
LAWRENCE BOND	Boston, Mass.
*CHARLES S. BRADLEY	Providence, R. I.
A. J. BUTLER	London, England.
GEORGE W. CHILDS	Philadelphia, Penn.
MRS. CAROLINE H. DALL	Washington, D. C.
W. V. W. DAVIS	Worcester, Mass.
THEODORE A. DODGE	Brookline, Mass.
MISS HELOISE DURANT	North Creek, N. Y.
LOUIS DYER	Chicago, Ill.
A. M. ELLIOTT	Baltimore, Md.
E. A. FAY	Washington, D. C.
MISS C. FEJÉRVÁRY	Davenport, Iowa.
A. P. FRENCH	South Braintree, Mass.
MRS. JOHN L. GARDNER	Boston, Mass.
*E. W. GURNEY	Cambridge, Mass.
W. T. HARRIS	Concord, Mass.
T. W. HIGGINSON	Cambridge, Mass.

HENRY JOHNSON	Brunswick, Me.
P. C. KNAPP, JR.	Boston, Mass.
W. C. LANE	Cambridge, Mass.
*HENRY W. LONGFELLOW	Cambridge, Mass.
MISS GEORGINA LOWELL	Boston, Mass.
JAMES RUSSELL LOWELL	Southboro', Mass.
T. W. LUDLOW	Yonkers, N. Y.
EDWIN D. MEAD	Boston, Mass.
LUIGI MONTI	New York, N. Y.
B. H. NASH	Boston, Mass.
C. E. NORTON	Cambridge, Mass.
T. W. PARSONS	Boston, Mass.
THEODORE C. PEASE	Malden, Mass.
*C. C. PERKINS	Boston, Mass.
E. H. PLUMPTRE	Wells, England.
J. B. SEWALL	South Braintree, Mass.
E. S. SHELDON	Cambridge, Mass.
RUSSELL STURGIS	New York, N. Y.
J. G. THORP, JR.	Cambridge, Mass.
MISS ANNA TICKNOR	Boston, Mass.
PAGET TOYNBEE	King's Lynn, England.
MRS. M. A. WARD	Cleveland, Ohio.
L. G. WARE	Burlington, Vt.
E. L. WALTER	Ann Arbor, Mich.
JUSTIN WINSOR	Cambridge, Mass.
GEORGE E. WOODBERRY	Beverly, Mass.
JOHN WOODBURY	Boston, Mass.

* Deceased.

R E P O R T.

EARLY in the coming summer Professor Fay's "Concordance of the Divina Commedia" will be published. The preparation of this work was begun by Professor Fay under the encouragement of the Society four years ago, and was steadily carried on by him until its completion last year. It has been entirely a labor of love on his part, and he has looked to the Society to provide for its publication. As was announced in the last Annual Report, a member of the Society authorized the Council to proceed with the undertaking; and with this encouragement, the Council entered upon the work of printing, which is now nearly completed. In the meanwhile a number of subscriptions have been obtained; but in this respect much remains to be done. The publication of the Concordance is the first substantial work of the kind which the Society has done; and it is desirable that the subscription-list should be as large as possible, not only to

prevent any large deficit, which must be paid by the lady who has so generously forwarded the undertaking, but also to furnish evidence of the interest of scholars and patrons of learning everywhere in the encouragement of careful and painstaking study of Dante. The Council feel that a slight effort on the part of the individual members of the Society would result in the disposal of the entire edition among libraries, students, and others interested in encouraging the study of literature.

Mr. Lane has prepared the Dante Bibliography for the year 1887, printed as an appendix to this report, in continuation of the plan begun by him in the Dante Bibliography for the year 1886, which was printed as an appendix to the last Annual Report. The value of Mr. Lane's work has been recognized generally by Dante scholars, and he has been encouraged to continue the work from year to year. It is also his intention to cover in the same way the period between the last contributions of Petzholdt and the year 1886. The Catalogue of Dante Collections in the Harvard College and Boston Public Libraries, with additional titles from the private collections of Professor Norton and the late Professor Ticknor, in course of preparation by Mr. Lane, has progressed as far as the letter R, and covers at present sixty pages of the Library Bulletin. When

completed and enlarged by an Appendix containing the titles which have come to hand since it was begun, and provided with an index of subjects, it may be expected to form a pamphlet of about ninety pages.

At the last annual meeting a committee, consisting of Colonel Higginson, Professor Dyer, and Rev. Mr Pease, was appointed to pass upon Essays presented for the Dante Prize offered by a member of the Society to students or recent graduates of Harvard College, for the best essay on specified subjects relating to Dante. A prize of fifty dollars was awarded by them to Heinrich Conrad Bierwith, A. B., 1884, for an essay on Dante's obligations to the Schoolmen, especially to Thomas Aquinas. Professor Nash, Dr. Knapp, and Miss Ticknor have been appointed a committee to pass upon the merits of the essays presented this year. The following additional list of subjects has been selected for the competition of the coming year:—

1 The influence of Dante upon the political development of Italy during the present century.

2. The character of the "Comment on the Divine Comedy" of Benvenuto da Imola, and the contribution to Dantesque studies made by its first complete publication in the Vernon edition, 1887.

3. A translation, and a discussion of the genuineness, of the letter of Frate Ilario.

4. Dante's conception of the nature of the body in the spiritual realms.

5. On the genuineness and authenticity of the "Chronicle of Dino Compagni," and its value in illustration of Dante's life.

During the past year a circular, calling attention to the Society's Collection of Dantesque literature, and its desire, in the interest of students of Dante, to make it as complete as possible, has been sent to many writers on subjects connected with the life and works of Dante, with the request for contributions to this collection, especially of books privately printed, and also of work of a more fugitive character published in periodicals and elsewhere. The Reports of the Society were offered in exchange to those contributing, who so desired. It is pleasant to record the generous response which the circular received, and it is to be hoped that the general interest of Dante scholars in the work of the Society manifested by these contributions will continue in coming years. In addition to the separate books and pamphlets on Dante, of which many are published every year, the Society would gladly include in its collection as large a part as possible of the current literature on the same subject which appears in periodicals or the transactions of societies. It does not seem wise to use the annual appropriation of the Society to any

large extent in purchasing publications of this class, since many of these contributions to the study of Dante are included in the bound volumes of the regular sets of periodicals, etc., in other parts of the College Library. It is, nevertheless, highly desirable to have the separate numbers or the separate pages containing such articles at hand in the special Dante collection, and for this element in our Library we must depend largely on the kindness and interest of friends.

The modest income of the Society has been devoted, as far as possible, to adding to its collection all new and important contributions to Dantesque literature. The following is a list of additions to the Library during the past year.

ADDITIONS TO THE DANTE COLLECTION IN HARVARD
COLLEGE LIBRARY.

MAY 1, 1887 — MAY 1, 1888.

EDITIONS OF DANTE'S WORKS.

- La divina commedia. 3 vol. Prato. 1822.
Lami e Fraticelli: La divina commedia col commento del Venturi. 3 vol.
Firenze. 1831.
Ferranti, Mauro: La comedia, con nuove chiose. Vol. I. Testo. Ra-
venna. 1848.
Trissino, *Conte* Fr.: La div. com. esposta in prosa, col testo. 2^a ed.
3 vol. Milano. 1864.
Giuliani, G. B.: La commedia. Firenze. 1880.
Biase, L. de: La commedia esposta in prosa. 2^a ed. col testo. Vol. I.,
II. Napoli. 1886.

Prontuario del Dantofilo. Roma. 1887.
Casini, Tom.: La vita nuova. Firenze. 1885.

TRANSLATIONS.

- Nazareth, Dav.: Terzine scelte della Divina Commedia. Trad. armena. Venezia. 1875.
Ford, James: The Divina commedia in English verse. London. 1870.
Haselfoot, F. K. H.: The Divina commedia translated line for line. London. 1887.
Johnston, David.: Translation of Dante's Inferno. Bath. 1867.
—— Translation of Dante's Purgatorio. Bath. 1867.
—— Translation of Dante's Paradiso. Bath. 1868.
Plumptre, E. H.: The Commedia and Canzoniere. Vol. II. London. 1887.
Pollock, Fred.: The divine comedy. London. 1854.
Topin, H.: La divine comédie. Le paradis, en vers français. 2 vol. Paris. 1862.
Bachenschwanz, L.: Von dem paradiese. Leipzig. 1769.
Bartsch, Karl.: Göttliche komödie. 3 vol. Leipzig. 1877.
Doerr, Ad. Göttliche komödie. Die hölle. [i.-xvii.] Darmstadt. 1867.
Francke, Jul.: Fegefeuer. Leipzig. 1884.
—— Paradies. Leipzig. 1885.
Musurus, *Pasha*: Paradiso, trans. into Greek verse. London. 1885.
Formiggini, *Dr.*: L'Inferno. Trad. ebraica. Trieste. 1869.
[Szász, Karoly.: 1st, 3d, and 5th cantos of the Inferno, translated into Hungarian.] (From periodicals.)
Cappelli, Gius.: La divina commedia in dial. venez. Padova. 1875.
Carulla, J. M.: La divina comedia. Version española. Madrid. 1874-1879.
Puigbó, Ped.: La divina comedia. (Span.) Barcelona. 1868.
Sayer, Eliz. P.: The banquet. London. 1887.

WORKS ON DANTE.

- ALBY, Renato: Proposta d'una variante al 72° verso del ix canto del l' Inf. 1876.
ANTONA-TRAVERSI, Cam.: Il "greve tuono" dantesco. 1887.
Gift of the author.
ARNDT, L. R.: De Dante scriptore ghibellino. Diss. 1846.
BERTACCHI, Cos.: Dante geometra. 1887.
Gift of the author.

BERTINI, Giov.: Nota dichiarativa di un passo nel canto xvi. dell' Inf. 1871.

[BIAMONTI, G. L.]: Lettere di Pamfilo a Polifilo. 1821.

BIANCHINI, Dom.: Lo scritto "Dante e il suo secolo" è proprio di Ugo Foscolo? [1880.]

BIERWIRTH, H. C.: Dante's obligations to the schoolmen. Prize essay. *MS.*

BORELLA-RONSISVALLE, Costanza: Scritti di storia e lett. 1887.

BORGOGNONI, Ad.: Matelda. 1887.

BOSSARD, Eug.: Alani de Insulis Anticlaudianus cum Div. com. collatus. 1885.

[BUSATO, Lu.]: Un onesto grido in nome di Dante. 1878.

CANALE, Ant.: La unità d' Italia non prevista da Dante nel tratt. della Monarchia. 1886.

CANAVESIO, Seb.: Il primo canto d. Div. com. spiegato coll' Ypsilon di Pitagora. 1875.

CARNECCHIA, F. G.: Convolto? 2^a ed. 1885.

CHAPMAN, Eliz. R.: The new Purgatory and other poems. London. 1887.

Gift of T. W. Higginson, Esq.

CHIARINI, Gius.: Il nuovo monumento a Dante in Firenze. 1864.

CIMATO, Dom.: Dante in Roma. 1887.

Gift of the author.

CIPOLLA, Carlo.: Taddeo del Branca. 1887.

COLAGROSSO, Fran.: Questioni letterarie. 1887.

CONTESA sulle opere dell' antico poeta Dante. [1779?]

CONTINI, Efsio.: Di un nuovo codice d. Div. com. [1868.]

CORNELIUS, P. DE.: Le Paradis, dessiné au trait. [1830.]

CUTTICA, F. S.: Saggio di studi su Dante. 1877.

DANTE SOCIETY. Sixth annual report. 1887.

FANELLI, G. B.: La Divina commedia. 3 vol. 1837-38.

FIORE di un commento sopra i primi xvi canti dell' Inferno. 1854.

FRANCHI e C.: Catalogo, N. 3. Luglio, 1887.

FRANCIOSI, Giov.: La gioventù del pensiero e dell' arte nel poema di Dante. 1886.

FRANSONI, Dom.: Studi vari sulla Div. com. 1887.

FRAPPORTI, Gius.: Studi sopra alcuni luoghi d. prima cant. d. Div. com. 1878.

GALANTI, Carm.: Lettere su Dante. 2d ser. 23-30. 1887-88.

Gift of the author.

GELLI, G. B.: Letture sopra la Commedia. 2 vol. 1887.

GENTILE, L. : Il codice Poggiali d. Div. com. Pt. i. (Rivista d. biblioteche, 1888.)

GIETMANN, Gerh. : Die Göttliche komödie und ihr dichter. 1885.

GOLDENTHAL, Jakob : Rieti und Marini, oder Dante und Ovid in hebräischer umkleidung. [1851.]

GRAVISI, Fed. DE : Dei cerchi infernali di Dante. 1876.

GRAZZINI, Eredi, Libreria: [Catalogo.] Dante e Petrarca. 1887.

GROSSO, Stef. : Degli studi di G. I. Ferrazzi su Torquato Tasso, e delle postille di Torquato Tasso alla Comedia. 1881.

GUASTI, Ant. : Cunizza da Romano nel cielo dantesco. 1886.

Gift of the author.

HEGEL, C. : Über den hist. werth der älteren Dante-commentare. 1878.

HETTINGER, Fr. : Dante's Div. com. ; its scope and value. 1887.

IMBRIANI, Vit. : Dante ed il Delli Fabrizi. 1885.

JUNDT, Aug. : L'apocalypse mystique du moyen âge et la Matelda de Dante. 1886.

LOESCHER, Erm. : Catalogo, N. 76. Biblioteca dantesca. 1887.

LUMINI, Apollo : Scritti letterari. 1884.

LUNGO, I. DEL : La critica ital. nella questione su Dino Compagni. 1877.

——— Dino Compagni e la sua Cronica. Vol. III. 1887.

LUPETTI, Ant. : Dante in molte vicende d. vita umana. 1887.

Gift of the author.

M., F. : Il Veltro profetico dell' anno 1815 e 1860. 1860.

MAGISTRETTI, P. : Viso e sorriso di Beatrice. 1887.

Gift of the author.

MARENGHI, Carlo : Dante politico. 1865.

MARIANI, Luigi : La Divina commedia. 2^a ed. 1873.

MASCHIO, Ant. : Il vero itinerario dantesco. 1886.

MAURO, Dom. : Concetto e forma d. Div. com. 1862.

[MONTI, Vinc.] : Saggio dei errori trascorsi in tutte le edizioni del Convito. 1823.

MOORE, Edw. : The time-references in the Div. com. 1887.

NARDUCCI, Enrico, *editor* : Duo capitoli, di Fran. D'Arezzo [e] Simone da Siena. 1859.

NEGRONI, Carlo, *editor* : Alcune varianti di punteggiatura e di lezione nell' episodio della Francesca da Rimini. [1886.]

OGNIBENE, And. : La statua di Dante in Verona. 1887.

ONGARO, Fr. DALL' : Perchè il poema di Dante sia il più moderno di tutti? [1860.]

PAUR, Th. : Das früheste verständniss von Dante's Commedia. 1888.

Gift of the author.

- PENCO, Ettore: Saggio d' interpretazioni d. Div. com. 1877.
- POLETTI, Giac.: Diario dantesco tratto dalle op. min. 1883.
- POSOCO, C. U.: La vita di Dante in relazione alla storia del suo tempo.
2^a ed. 1881.
- PROMPT, Dr.: Dante a Venezia. [1887.]
Gift of the author.
- Il Marte fiorentino. 1888.
Gift of the author.
- PYCHOWSKA, Mrs. L. D.: Ozanam's Dante. (Catholic world, 1886.)
Gift of the author.
- RAMBALDI, Benv. *da Imola*: Comentum super Dantis Comœdiam.
5 vols. 1887.
Gift of Hon. J. R. Lowell.
- RENIER, R.: La Vita nuova e la Fiammetta. 1879.
——— *editor*: La discesa di Ugo d' Alvernia allo inferno. 1883.
- RONZI, Ang.: Nuova esposizione d. Div. com. Saggi. 1877.
- ROSSI, Virg.: Della libertà nella nuova lirica toscana del 1300. 1886.
- SANDER, Ferd.: Dante Alighieri: ein lebensbild. 1887.
- SAVELLI, Cam.: Della istoria est. ed int. di Dante. 1841.
- SCAETTA, S.: La preghiera nella Div. com. 1888.
Gift of the author.
- Saggi di studi sulla Div. com. 1887.
Gift of the author.
- SCHMIDT, W.: Ueber Dante's stellung in der gesch. d. kosmographie.
i^{er} theil. Progr. [1876.]
- SCOLARI, Fil.: Su la pietosa morte di Guilia Cappelletti e Romeo Montecchi. 1831.
- SELFE, Rose E.: How Dante climbed the mountain. 1887.
- SHORE, Arabella: Dante for beginners. 1886.
- SIENNA — *Soc. senese di storia patria*: Rapporto della comm. per la
ricerca di tutto che in Siena si riferisce a Dante e alla Div. com.
(Bulletino della soc. 1865.)
- SMANIA, M. A.: Lettera sovra alcune parti del Com. cattol. d. Div.
com. e Manifesto, opere di Luigi Bennassuti. 1870.
- SOLDATI, Fed.: La visione che trovasi in fine del Purg. 1887.
Gift of the author.
- TARTARINI, Pietro: La Beatrice di Dante e la Bice Portinari. 1885.
- TASSIS, Pietro: Peccati e pene nell' inferno. 1886.
- TIENHOVEN, G. VAN: Un dantista olandese [Hacke van Mijnden].
1873.

- TORRE, Rugg. DELLA : Poeta-Veltro. [Pt. I.] 1887.
 Gift of the author.
- [——] Saggio su Dante, di Graziella. 1886.
 Gift of the author.
- TROIS L (Les) du Dante. 3^e éd. [1886.]
 [TURCHETTI, Odoardo]: Della necessita e convenienza di por mano alla
 facciata di S^a. Maria del Fiore. 1865.
- VACCHERI, G. G., e BERTACCHI, Cos.: Cosmografia della Div. com.
 1881.
 Gift of Signor Bertacchi.
- ——— Il gran veglio del monte Ida. 1877.
 Gift of Signor Bertacchi.
- ——— La visione di Dante considerata nello spazio e nel tempo.
 1881.
- VASSALLO, Carlo : Il Convito. 1876.
- VÉRICOUR, R. DE: Life and times of Dante. 1858.
- WARD, M. A. : Dante; a sketch of his life and works. 1887.

The value of the Society's Collection to American students, and the importance of keeping it abreast with the constantly increasing volume of Dantesque literature, has been dwelt upon in previous reports. The facilities which the Library offers to serious students of Dante are already appreciated by those who have enjoyed its advantages; and it is to be hoped that the number of such students will continue to increase. This object is one which alone should ensure permanency to the Society, and entitle it to substantial encouragement from lovers of good literature, as well as to the support of Dante scholars.

In the natural course of events the membership-

list is decreased from time to time by the withdrawal of members, and those remaining should be zealous to more than fill these vacancies with the names of others who realize the value of the study of Dante and his works.

JAMES RUSSELL LOWELL, *President.*

CHARLES ELIOT NORTON, *Vice-President,*

JUSTIN WINSOR,

LOUIS DYER,

PHILIP COOMBS KNAPP, JR.,

JOHN WOODBURY, *Secretary,*

Council of the Dante Society.

CAMBRIDGE, MASS.,

MAY 15, 1888.

STATEMENT OF ACCOUNTS.

Balance on hand, May 17, 1887	\$104.78	
Received from assessments	164.80	
	<hr/>	\$269.58
Printing of the Sixth Annual Report . . .	\$74.25	
Paid to the Harvard College Library . . .	150.00	
Stationery, printing, and postage	18.39	
Balance on hand	26.94	
	<hr/>	\$269.58

MAY 15, 1888.

APPENDIX.

DANTE BIBLIOGRAPHY FOR THE YEAR 1887.

COMPILED BY WILLIAM COOLIDGE LANE,
Assistant Librarian, Harvard College Library.

* * * The following list includes a few books published in 1886, which were not recorded in the list appended to the last Report of the Society, and a few others, reviews of which have appeared since that report was printed. Books or articles in the Harvard College Library are distinguished by an asterisk (*); the titles of other books are taken from the most reliable sources accessible, preferably from the excellent *Bollettino delle pubblicazioni italiane* of the National Library in Florence. Additional titles will be gratefully received by the compiler, and incorporated in next year's list.

EDITIONS OF DANTE'S WORKS.

La divina commedia. 3 vol. Milano, Ang. Bietti edit. (tip. fratelli Bietti e G. Minacca). 1887. 24°. *Port.* L. 3.

- * La commedia, esposta in prosa, e spiegata nelle sue allegorie, dal prof. Luigi de Biase. Seconda edizione riveduta e corretta col testo a fronte e note del prof. Gregorio di Siena. 3 pt. Napoli, A. Morano. 1886-87. 8°. L. 11.

Reviewed by L. Gaiter in *Il propugnatore*, 1887, xx (1). 280; xx (2). 448.

✓ La divina commedia, col commento di G. M. Cornoldi. Roma, tip. A. Befani. 1887. 8°. pp. xx., 855. 3 *plates.* L. 5.

- * La divina commedia con note critiche e storiche del re Giovanni di Sassonia (Filaete), ora per la prima volta tradotte dall'originale tedesco [by Carlo Negrone]. (*Il propugnatore*, 1887. xx (1). 334-370; xx (2). 64-108, 352-383.)

To be continued.

Il paradiso, dichiarato ai giovani da Angelo De Gubernatis. Firenze, tip. edit. Luigi Niccolai. 1887. 24°. pp. xvi., 430. L. 2.50.

Noticed in the *Athenæum*, Jan. 14, 1888, p. 46;—reviewed in the *Deutsche literaturzeitung*, 11 febr. 1888, col. 199.

Scelti luoghi della Divina commedia, commentati per uso dei giovani da F. Scappatura. Reggio, stab. tip. ditta Ceruso. 1886. 8°. pp. 32. 60 c.

- * Prontuario del Dantofilo. Luoghi principali, similitudini e versi frequentemente citati della Divina commedia, secondo le migliori edizioni, con indice-rimario. Roma, Forzani. 1887. 24°. pp. 434. L. 2.50.

- * The Divina comedia, translated line for line in the terza rima of the original, with notes by F. K. H. Haselfoot. London, Kegan Paul, Trench & Co. 1887. 8°. pp. xxvii., 641. 16s.

Reviewed by E. Moore in the *Academy*, June 25, 1887, p. 443;—in the *Athenæum*, July 9, 1887, p. 48;—in the *Church quarterly review*, Jan. 1888, xxv. 412.

- * The Commedia and Canzoniere. A new translation with notes, essays, and a biographical introduction, by E. H. Plumptre. Vol. ii. London, W. Isbister. 1887. 8°. pp. 560. *Portrait, from the Torrigiani bust.* 21s.

Vol. ii. Paradise.—Canzoniere, etc.—Eclogues.—Studies: The genesis and growth of the Commedia. Estimates, contemporary and later. Dante as an observer and traveller. Portraits of Dante.—Indexes.

Reviewed by E. Moore in the *Academy*, Jan. 14, 1888, p. 19;—in the *Athenæum*, Jan. 14, 1888, p. 46;—in the *Saturday review*, Jan. 21, 1888, p. 78;—in the *Spectator*, March 17, 1888, p. 387;—in the *Literarisches centralblatt*, Jan. 7, 1888, col. 60;—in the *Church quarterly review*, Jan. 1888, p. 412;—in the *London quarterly review*, April, 1888, p. 73;—in the *Westminster review*, April, 1888, p. 533;—also reviews of vol. i. not previously noted, in the *New Princeton review*, Nov. 1887, p. 349, and in *Modern language notes*, May, 1887, p. 110. See also notes by F. T. Palgrave and Thomas Kerlake in the *Academy*, Jan. 28, 1888, p. 62.

La divine comédie; l'Enfer, le Purgatoire, le Paradis. Angers, Burdin et C°. (Paris, Gautier.) 1887. 8°. pp. 32. (Nouv. bibliothèque pop.) 10 c.

- La divine comédie, traduite en français et annotée par Artaud de Montor. Nouvelle éd. précédée d'une préface par Louis Moland. Illustrations de Yan Dargent. Paris, Garnier frères. 1887. 8°. pp. xxiv., 592.
- La divine comédie. Traduction nouvelle, accompagnée de notes par P. A. Fiorentino. 13^e éd. Paris, Hachette. 1887. 18°. pp. cvii., 474. 3.50 fr.
- Die hölle metrisch übertragen von C. Bertrand. Heidelberg, G. Köster. 1887. 1. 8°. pp. xxxii., 245. M. 4.
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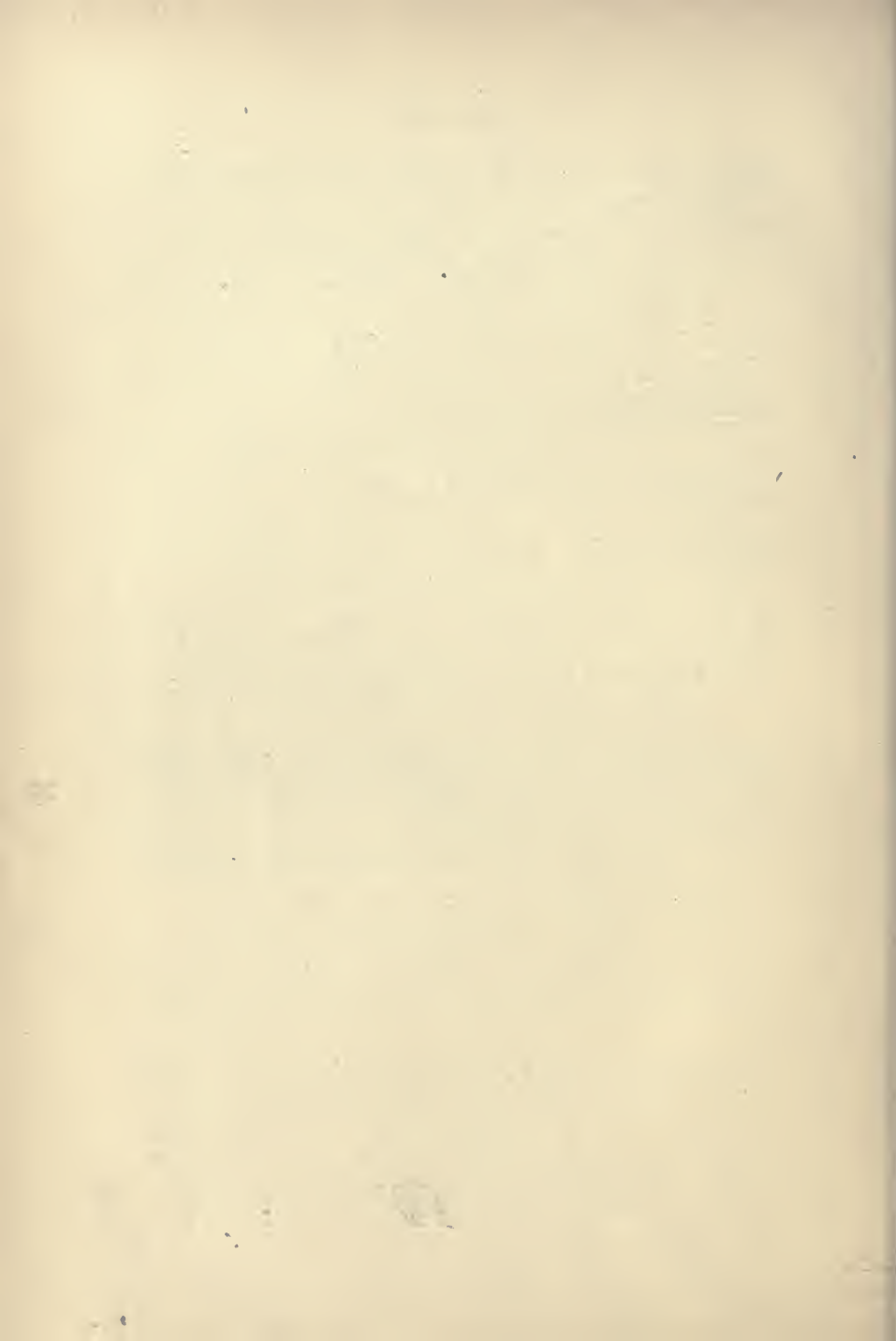
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- * **Rambaldi** da Imola, Benvenuto. Commentum super Dantis Aldigherii Comœdiam, nunc primum integre in lucem editum sumptibus Guilielmi Warren Vernon, curante Jacobo Philippo Lacaita. 5 vol. Florentiæ, typ. G. Barbèra. 1887. 4°. 2 plates. L. 75.
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Reviewed by T. Casini in the *Rivista critica della lett. ital.*, v. fasc. 1; — noticed in the *Saturday review*, June 25, 1887, p. 927.
- Ranieri**, Antonio. Avvertenze circa il modo da tenere per rendere la Divina commedia popolare. (Atti d. r. accad. d. archeologia, lettere e belle arti di Napoli, 1887, vol. xii.)
- * **Romagnoli Dall' Acqua**. *Libreria antiquaria*. Biblioteca dantesca e memorie dell' accademia delle scienze dell' istituto di Bologna. Catalogo mensile, gennaio, 1887. Bologna. 1887. 16°. pp. 48.
- * **Rossi**, Virginio. Della libertà nella nuova lirica toscana del 1300: sunto critico. Bologna, Nic. Zanichelli. 1887. 16°. pp. 160. L. 2.
1. L'epoca della transizione. 2. La Vita nuova. 3. Epilogo.
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- * **Ryder**, H. I. D. Revelations of the after-world. (Nineteenth century, Feb. 1887, xxi. 286-300.)
Treats of the visions of St. Brigit, St. Hildegarde, and the Monk of Evesham, and of Dante in relation to them.
- Scaetta**, Silvio, *and* Valerio. Saggio di studi sulla Divina commedia. Matelica, tip. G. Tonnarelli. 1887. 8°. pp. 61. L. 1.
Contents: — i. Sopra un passo della Divina commedia, "Che la seconda morte ciascun grida." Inf. i. 117. — ii. Saggio di studio sui versi 5310-5312 del poema dantesco. Purg. v. 37-39. — iii. Bonagiunta; Guinicelli; Arnaldo; estratto da un lavoro di prossima pubblicazione del conte Ruggiero Della-Torre di Cividale. — iv. Fama.
- * **Scartazzini**, Giov. A. A handbook to Dante. Translated from the Italian, with notes and additions by Thomas Davidson. Boston, Ginn & Co. 1887. 8°. \$1.25.
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- * **Selfe**, Rose E. How Dante climbed the mountain: Sunday readings with the children from the Purgatorio, with a preface by the Lord Bishop of Ripon. London, etc., Cassell. 1887. 8°. pp. 108. 2s. (75c.)
Noticed in the *Athenæum*, Jan. 14, 1888, p. 46.
- Sestini**, Bart. Pia de' Tolomei: [poemetto]. Milano, Ed. Sonzogno. 1887. 16°. (Biblioteca universale, no. 176.) 25 c.
- * **Sforza**, Giovanni. Una lettera dantesca di Gio. Jacopo Dionisi [al marchese Ces. Lucchesini]. (Giorn. storico della lett. ital. 1887, x. 388-391.)
A second letter from Dionisi is also quoted on the reading El or Eli in Parad. xxvi. 136, and on the contraction of words according to the usage of prose in similar passages by the old copyists.
- * **Shattuck**, Harriette R. The story of Dante's "Divine comedy." (The library magazine, Jan. 22, 29, 1887, 3d series, ii. 303-308, 313-318.)
- * **Soldati**, Fed. La visione che trovasi in fine del Purgatorio, considerata nel disegno generale della Divina commedia. Treviso, tip. ist. Turazza. 1887. 8°. pp. 31.
- * **Soszvary**, ———. Dante en Hongrie. [Review of a recent Hungarian translation of the Inferno by Ch. Szász.] (Revue internationale, 10 sept, 1887, xv. 716-737.)

- Thoma**, ———. Dante und Johannes. (Protestantische kirchenzeitung, 1886, no 15.)
- * **[Torre, Conte Ruggero della.]** Saggio su Dante, di Graziella [*pseudon.*]. Roma. 1886. 8°. pp. 128.
i. Il Veltro.—ii. Dante.—iii. Beatrice. “Edizione di 50 esemplari non posti in commercio.”
- * ——— Poeta-Veltro. [Parte i.] Cividale, Fulvio Giovanni. 1887. 8°. pp. 392. L. 6.
- * **Toynbee, Paget.** Paris and Tristan in the “Inferno.” [v. 67.] (The academy, Oct. 1, 1887, p. 221.)
- * ——— Dante, Orosius, and Alexander the Great. (The academy, Oct. 15, 1887, p. 253.)
- Verdinois, Federico.** Le paure di Dante. (Picche, Napoli, 1886, i. no. 10.)
- Vincent, George E.** Some Italian authors and their works. Boston, D. Lothrop Co. 1887. 12°. 60c.
Contains an essay on Dante.
- * **Ward, Mrs. May Alden.** Dante: a sketch of his life and works. Boston, Roberts Brothers. 1887. 12°. pp. 303. \$1.25.
Reviewed in the *Literary world*, May 28, 1887, p. 166,—in the *Nation*, June 23, 1887, p. 537.
- Zolese, Gaetano.** Sopra una variante del canto v. dell’ Inferno di Dante nel codice di Stefano Talice da Ricaldone: lettera seconda al. can. d. Gius. Carbone. Tortona, tip. lit. ditta S. Rossi. 1887. 8°. pp. 37.
- *The same.* Torino, tip. B. Canonica e figli eredi Binelli. 1887. 16°. pp. 26.



EIGHTH
ANNUAL REPORT
OF THE
DANTE SOCIETY.

MAY 13, 1889.

ACCOMPANYING PAPERS.

- I. THE EPISODE OF THE DONNA PIETOSA.
By George R. Carpenter.
- II. DANTE BIBLIOGRAPHY FOR THE YEAR 1888.
Compiled by William C. Lane.
-

CAMBRIDGE:
JOHN WILSON AND SON.
University Press.
1889.

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JAMES RUSSELL LOWELL.

Vice-President.

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Members of the Council.

JUSTIN WINSOR. LOUIS DYER.

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Librarian.

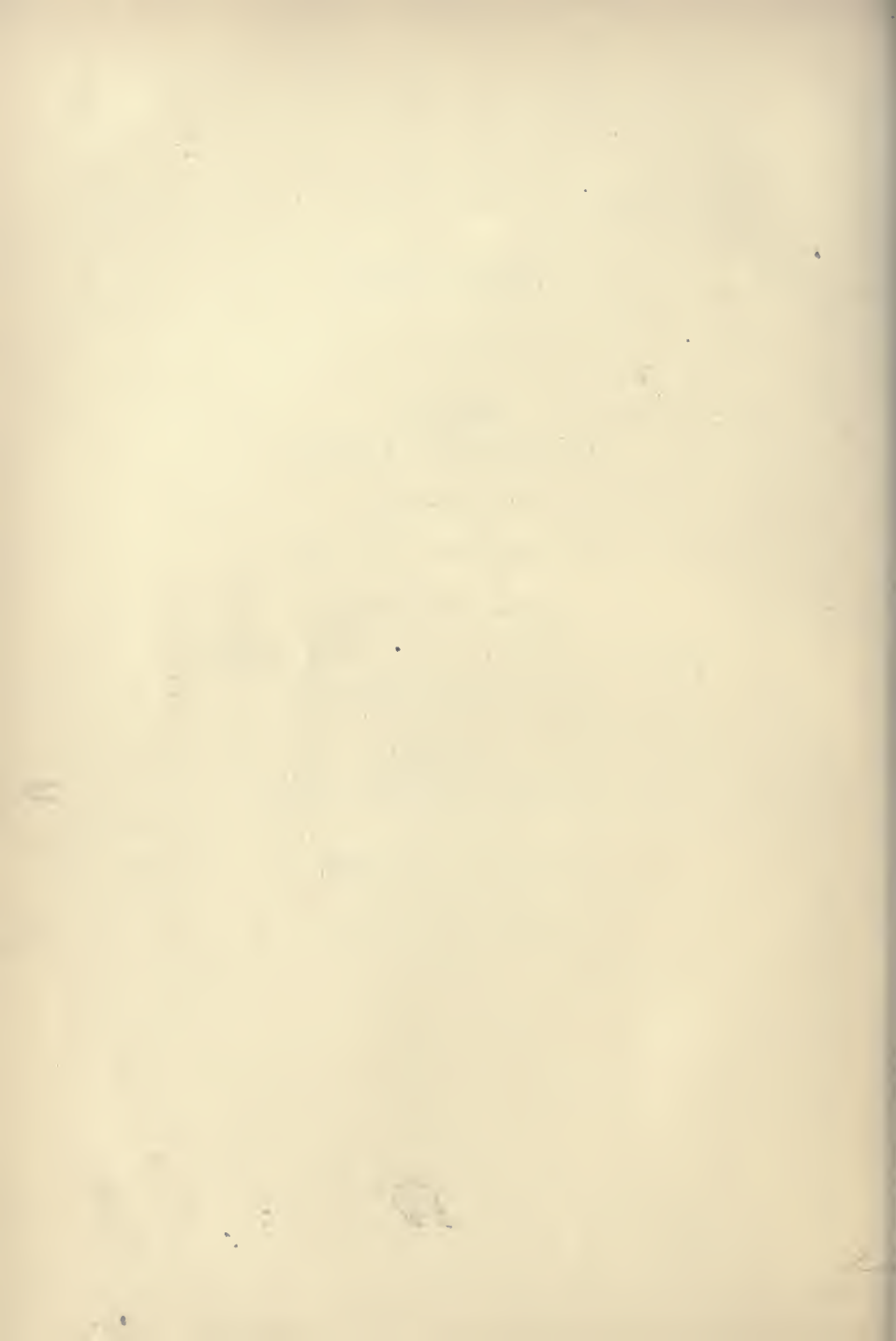
WILLIAM COOLIDGE LANE.

Cambridge, Mass.

Secretary and Treasurer.

JOHN WOODBURY.

10 Tremont Street, Boston, Mass.



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, except in the office of President. In case of his death or resignation, a special meeting of the Society shall be called to elect a successor.

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.

LIST OF MEMBERS.

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MRS. EDWIN H. ABBOT	Milwaukee, Wisc.
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JOHN WOODBURY	Boston, Mass.

* Deceased.

ANNUAL REPORT.

THE recent publication by the Society of Professor Fay's "Concordance of the Divina Commedia" is the most important event to be noted in the Annual Report of the Council. Mr. Fay, it will be remembered, began the labor of compilation in 1883, and completed his arduous task in 1887. He then placed his work in the hands of the Society. The Council, supported by the generous guaranty of a member of the Society, were enabled to proceed at once with arrangements for its publication. At the same time a committee was appointed to obtain subscriptions for the book when completed. The printing was finished in September of last year, and it was found advisable, after supplying subscribers, to put the remainder of the edition in the hands of Little, Brown, and Company of Boston, and Trübner and Company of London, for sale respectively in this country and in Europe. Professor Fay's work has been recognized by the press, and by Dante scholars generally, as a substantial addition to Dantesque literature.

It is not alone its adequacy for the main uses of a concordance which gives it value. Its almost absolute accuracy and thoroughness, and the readiness with which it can be used to further philological and other critical studies in the *Divine Comedy*, make it one of the most useful and permanent contributions to the study of Dante which have been made within recent times.

The Society is indebted to Professor Fay for the credit which so important a publication gives to it. The edition, which was limited to five hundred copies, should be easily disposed of among libraries and students, and the members of the Society should make individual efforts towards this result, in order that no loss may fall upon the member whose thoughtful generosity made the publication possible.

It has been brought to the attention of the Council, that a number of gentlemen connected in various ways with Harvard University, stimulated by the appearance of Professor Fay's work, have undertaken the compilation, by a system of co-operation, of a concordance of the "*Vita Nuova*" and the "*Canzoniere*." The general plan adopted is to give the reference to each word, quoting as little of the context as possible. The work is already well advanced, and will probably be ready for deposit in the Library within a year. It is hardly necessary to call the attention of a Dante student to the value of such a concordance, when used in connection with what we

already have. By making it possible with little labor to bring together more instances of the use of the same word by Dante, valuable aid is given, not only for philological study, but also for the interpretation of the great poem itself. It is not impossible that the Society may undertake the publication of the work.

Mr. Lane's Catalogue of Dante Collections in the Harvard College and Boston Public Libraries, with additional titles from the libraries of Professor Norton and the late George Ticknor, is completed, and the last part will appear in the May number of the Bulletin of Harvard University. This work has already been described at some length in the Fourth Annual Report of the Council. An appendix will contain a list of additions received while the Catalogue has been passing through the press, and also an alphabetical list of subjects, which is intended to be very full, and will give the Catalogue a distinct feature which no other list of Dante books has. The Society will be able to send a copy of the Catalogue to each of its members. Mr. Lane has also prepared his annual Dante Bibliography, which is printed, as heretofore, as an accompanying paper to the Report.

Mr. Lane's Catalogue will give the best evidence of the important service to Dante scholars, and to literature generally, which the Society has undertaken to perform, namely, the continuation of these collec-

tions by the addition to them of all contemporaneous Dantesque literature of value, and of such manuscripts, early editions, and comments not yet included which may at any time become obtainable. In this connection the Council desires to express the thanks of the Society for the generous response it has received from authors of works on Dantesque subjects to the circular of the Librarian, requesting contributions to the Library, especially of privately printed articles and books, and papers of a fugitive character. The Society offers in return to those who desire them copies of its Annual Report. In the past year, out of ninety titles added to the Library, thirty have come from the authors themselves, and ten from other persons. The following is the annual list of additions to the Library.

ADDITIONS TO THE DANTE COLLECTION IN HARVARD
COLLEGE LIBRARY.

MAY 1, 1888 — MAY 1, 1889.

EDITIONS OF DANTE'S WORKS.

- [La divina commedia col commento del Landino] Vinegia. 1484.
Gift of Louis Dyer, Esq.
- Dante, col sito et forma dell' Inferno. [Toscolano. cir. 1521.]
La visione. Di novo ristampato. Padova. 1629.
Gift of Louis Dyer, Esq.
- La divina commedia per opera del Volpi. 3 vol. Padova. 1727 ['26-27].
Opere [col commento del Venturi]. 5 vol. Venezia. 1741 [1751, '41].
La commedia esposta dal Prof. L. de Biase. Vol. III. Napoli. 1887.
La divina commedia col commento di G. M. Cornoldi. Roma. 1887.
Gift of the editor.

La commedia col commento inedito di Stefano Talice da Ricaldone.
3 vol. Milano. 1888.

Gli amori di Dante (Vita nuova e Canzoniere). Con note di G. Stiavelli.
Roma. 1888.

La vita nuova, con note di Giov. Fioretto. Padova. 1883.

Gift of the editor.

TRANSLATIONS.

Cary, H. F. Dante's Inferno. London. 1888.

Wilstach, J. A. Divine comedy, in English verse. 2 vol. Boston. 1888.

Gift of G. R. Carpenter.

Gildemeister, Otto. Dante's Göttliche comödie. Berlin. 1888.

Musurus, *Pasha*. Inferno, Purgatorio, Paradiso, trans. into Greek verse.
3 vol. London. 1882-85.

Gift of Hon. J. R. Lowell.

WORKS ON DANTE.

AGRESTI, Alb. Il vero velato nel c. viii. del Purg. 1888.

Gift of the author.

ALIGHIERI (L'). Rivista di cose dantesche, diretta da F. Pasqualigo.
Anno i. fasc. i. 1889.

BAUR, G. A. L. Boetius und Dante. 1873.

BERGMANN, F. W. Der Jagdhund und der fünfhundert-zehn- und fünfer.
1879.

BESI, Alessio. Della necessità di tornare allo studio di Dante. 1873.

BOCCACCIO, Giov. La vita di Dante. Ed. F. Macri-Leone. 1888.

——— (?) Rubriche e breve raccoglimento della Commedia. 1859.

BOVIO, Giov. La protasi di Dante. 1888.

BUSCAINO-CAMPO, A. Studj di filologia italiana. 1877.

Gift of the author.

CANAL, Pietro. Della vera lezione nella canzone "Donne ch' avete
intelletto d' amore." 1878.

CARBONE, Gius. Di una variante di lezione nel Inf. v. 93. 1887.

CARDUCCI, Gios. L' opera di Dante. 2^a ed. 1888.

CARPENTER, G. R. On the interpretation and reconciliation of the dif-
ferent accounts of his experiences after the death of Beatrice given
by Dante in the Vita nuova and the Convito. Prize essay, 1888.
MS.

Deposited by the author.

- CASTIGLIA, Bened. Dante, ou le problème de l'humanité au moyen âge. 1857.
- CHIARA, Stan. de. Saggio d' un comento. Inf. v. 1880.
Gift of the author.
- . La "pietra" di Dante e la "donna gentile." 1888.
Gift of the author.
- CHURCH, R. W. Dante and other essays. 1888.
- COCO, Gius. Int. la soluzione apportata dal Bergmann al supposto enigma conc. l' ombra di colui "che fece per viltate il gran rifiuto." 1877.
- COLOMB DE BATINES, P. Giunte e correzioni inedite alla Bibliog. dant. pubbl. da Guido Biagi. 1888.
- CREONTI, Adelia. Il limbo. Canto iv. Div. com. 1888.
Gift of the author.
- DALMISTRO, Ang. Sposizione 'succinta d' ogni canto dello Inferno [e Purg. i.-xx.] 1828.
- DANTE SOCIETY. Seventh annual report. 1888.
- DIACONIS, Giov. Nuova ricognizione sulla vita, sulle opere e sui tempi di Dante. [Pt. i.] 1887.
Gift of the author.
- FAY, E. A. Concordance to the Div. com. 1888.
- FERRI-MANCINI, F. Sulla opportunità dello studio della Div. com. 1888.
Gift of the author.
- FINZI, Gius. Saggi danteschi. 1888.
Gift of the author.
- FIORETTO, Giov. Quadri sinottici per l' interpr. della Div. com. 1888.
Gift of the author.
- FISCHER, Ant. Die theologie der Div. com. 1857.
- FRAZZINI, Cat. Per le faustissime nozze Melati-Nicoletti. 1867.
Contains a translation of Longfellow's sonnet to Dante.
- GALANTI, Carm. Lettere su Dante. 2d ser. 22, 31-33. 1888.
Gift of the author.
- GAMBIRASIO, Lu. Omero, Dante e Shakespeare e la poesia biblica. 1887.
Gift of the author.
- . Dante Alighieri e Giosuè Carducci. 1888.
Gift of the author.
- GENTILE, L. Il codice Poggiali della Div. com. 1888.
Gift of Leo S. Olschki.

GIULIANI, G. B. Arte, patria, religione. 1870.

GREGORETTI, FR. Quattro tavole che rappr. l' inferno, il purg. e il parad. [1865].

Gift of Prof. C. E. Norton.

GROSSO, Stef. Sulle postille del Tasso alla D. C. (L' Alighieri. i. i.) 1889.

HAMMER-PURGSTALL, J. Del verso arabo, Inf. xxxi. 67. 1855.

HETTINGER, Franz. La divine comédie, sa caractéristique, etc. Traduit par P. Mansion. 1887.

Gift of the translator.

—— Dante's geistesgang. 1888.

Gift of the author.

HOEPLI, U. Catalogo nr. 52. Biblioteca dantesca. 1888.

LUNGO, Isid. del. Protestatio Dini Compagni. [1886.]

—— Una famiglia di Guelfi pisani de' tempi di Dante. [1887.]

—— Dante e gli estensi. [1887.]

—— L' imperatore nel contado fiorentino. 1888.

—— Il volgar fiorentino nel poema di Dante. 1889.

All five the gift of the author.

MAGISTRETTI, Pietro. Il fuoco e la luce nella Div. com. 1888.

Gift of the author.

MAZZOCCHI, Giov. Compendio della cronologia Scaligera. 1841.

MAZZONI, Jac. Discorso in difesa della Comedia. 1573.

MÉZIÈRES, A. Étude sur Dante. 1865.

NEGRONI, Carlo. Del ritratto di Dante. 1888.

OLIVA, Gaet. Per l' inaugurazione del monumento a Dante [in] Rovigo. 1865.

ORTOLAN, J. Les pénalités de l'enfer. 1873.

PALLASTRELLI, B., and FIORUZZI, C. Il codice Landiano della Div. com. 1865.

PERINI, Carlotta. Ezzelino da Romano. 1864.

PICONE, Gius. Poche parole sulla terzina xxv. Parad. i. 1888.

Gift of the author.

PINTO, Ger. Pensieri ed osserv. su' comentì al verso, Inf. v. 103. 1888.

Gift of the author.

POLETTI, Giac. Dizionario dantesco. Vol. V.-VII. 1887.

PONTA, M. G. Nuovo esperimento sulla principale allegoria della Div. com. 2^a ed. 1845.

- RUSO, Gius. Osservazioni alle Poche parole del Picone. 1888.
Gift of the author.
- SCHIER, K. H. Supplément des commentaires sur la Div. com. 1865.
SCHNEIDER, K. F. Ueber den reim in Dante's Div. com. 1869.
SCOLARI, Fil. Note ad alcuni luoghi delli primi cinque canti della Div. com. 1819.
SMANIA, M. A. Lettera sopra un recente commento del verso, Purg. xxxiii. 43. 2^a ed. 1871.
TASSIS, Pietro. Peccati e pene nell' inferno dantesco. 2^a ed. 1888.
Gift of the author.
- TERMINE-TRIGONA, Vinc. "Amor che a nullo amato," ec. Nuovo comento. 1887.
Gift of Sig. Gerardo Pinto.
- TITTA, Cesare de. "Amor che a null' amato," ec. Critici e comentatori. 1888.
Gift of Sig. Gerardo Pinto.
- TORRI, Aless. Epigrafi onorarie ital. per Dante. 1861.
TREVISO, *Italy* — *Ateneo*. Solenne tornata nel sesto centenario di Dante. [1865.]
VERONA, *Italy*. Inaugurazione del monumento a Dante. 1865.
VITTI, Tomm. Vittorio Emanuele II e le profezie di Dante. 1881.
Gift of Leo S. Olschki.
- VIVIANI, Quir. Il Dante giusta la lezione del codice Bartoliniano. [Prospectus]. 1823.
ZINELLI, F. M. Intorno allo spirito religioso di Dante. 2 vol. 1839.
ZOLESE, Gaet. Sòpra una variante del Inf. v. 93. 1887.
Gift of Leo. S. Olschki.

At the last annual meeting, Professor Nash, Dr. Knapp, and Miss Ticknor were appointed a committee to pass upon the essays submitted in 1888 for the Dante Prize, offered for a series of years, by a member of the Society, to students or recent graduates of Harvard University, for the best essay on

a subject connected with the study of Dante's life and works. The committee awarded a prize of one hundred dollars to Mr. G. R. Carpenter, A. B. 1886, for his essay on 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*". The Council, with Mr. Carpenter's consent, print the essay with this Report.

The same committee has been reappointed to pass upon the essays presented this year.

Among the events of the year of interest to Dante scholars is the formation of the Dante Society of Florence, concerning which the Council hopes to be able to give more information in its next Report. A periodical also has been started, published in Verona, devoted to Dantesque matters, entitled "*L' Alighieri.*"

The Council close their Report, as usual, with an appeal to the members individually to see to it that the membership of the Society is not diminished, and if possible increased in number; for the revenue, and consequently the usefulness, of the Society is limited by the amount received from its annual dues. A glance at the previous Reports of the Council will show that the Society has done something for the study of Dante, and has encouraged others to do more. The foundation and continuation of a Dante library alone demands the support of all friends of good literature. It has been difficult to bring to people's attention that the Society is not confined to

Dante scholars. No qualification is required for membership beyond the interest which every one should feel in advancing the study of history, letters, and art.

JAMES RUSSELL LOWELL, *President*,
CHARLES ELIOT NORTON, *Vice-President*,
JUSTIN WINSOR,
LOUIS DYER,
PHILIP COOMBS KNAPP, JR.,
WILLIAM COOLIDGE LANE, *Librarian*,
JOHN WOODBURY, *Secretary*,

Council of the Dante Society.

CAMBRIDGE, MASS.,

MAY 13, 1889.

STATEMENT OF ACCOUNTS.

Balance on hand, May 15, 1888	\$26.94	
Received from assessments	219.56	
		<hr/>
		\$246.50
Printing of the Seventh Annual Report	78.75	
Paid to Harvard College Library	100.00	
Stationery, printing, and postage	17.00	
Balance on hand	50.75	
		<hr/>
		\$246.50

MAY 13, 1889.

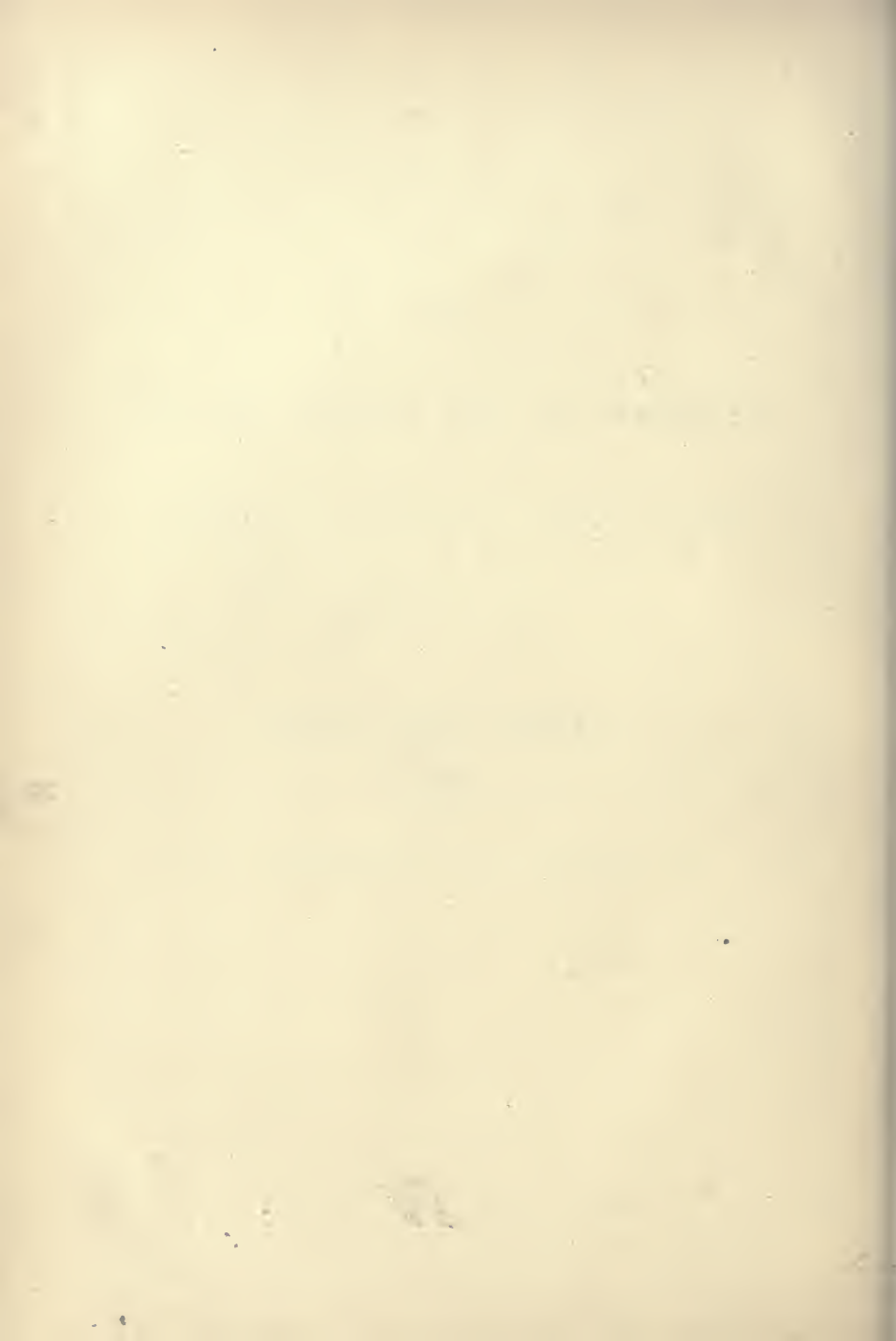
THE
EPISODE OF THE DONNA PIETOSA,

BEING AN ATTEMPT TO RECONCILE THE STATEMENTS IN
THE VITA NUOVA AND THE CONVITO CONCERNING
DANTE'S LIFE IN THE YEARS AFTER THE
DEATH OF BEATRICE
AND BEFORE THE BEGINNING OF THE DIVINA COMMEDIA.

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THE
EPISODE OF THE DONNA PIETOSA.

I.

WHEN WERE THE VITA NUOVA AND THE CONVITO
WRITTEN?

IT is of importance to know to what part of Dante's life we are to assign the Convito and the Vita Nuova. That the verse of the latter was written on the occasions mentioned in the commentary, there can be no doubt; but it is not easy to determine the date or dates at which the prose portion—the commentary which connects the poems—was written. In the Convito (i. 1), Dante says that the Vita Nuova was written at the entrance of his youth: "E io in quella [la V. N.] dinanzi all' entrata di mia gioventute parlai e in questa [il Convito] di poi quella già trapassata." This statement is slightly ambiguous. "Dinanzi all' entrata," etc., may mean "before the entrance of my youth," or, as Todeschini says, *dinanzi* and *di poi* may be "two adverbs used to give greater precision to the idea of the pronouns *quella* and *questa*;"¹ so that the statement is really: "Ed io in quella, dinanzi *nominata* [Vita Nuova], parlai all' entrata di mia gioventute;" which means that the book was written *at* the beginning of Dante's youth. Fortunately, however, the ambiguity of the passage cannot lead us far astray, and for the present we

¹ Scritti su Dante (Vincenza, 1872), ii. 112. See also D'Ancona, *La Vita Nuova* (2d ed., Pisa, 1884), p. xx; and Lubin, *Dante spiegato con Dante* (Trieste, 1884), p. 85.

will not attempt to determine whether Dante wrote the *Vita Nuova* before the beginning of his youth, or *at* the beginning of his youth.

In the fourth book of the *Convito* (chapter xxiv.) Dante says that youth begins with the twenty-fifth year. It should be observed here that the Italians seem to make no distinction between the cardinal and the ordinal numerals when speaking of age. "In his fortieth year," for instance, is equivalent to "when he was forty years old."¹ We may assume, therefore, that Dante wrote the *Vita Nuova* when he was about twenty-five years old. Boccaccio, too, asserts that Dante wrote "quasi nel suo ventesimosesto anno,"² when he was almost twenty-six, and while his tears for Beatrice still flowed ("duranti ancora le lagrime della sua morta Beatrice"). Since Beatrice died June 9, 1290, and Dante was twenty-six in or about May, 1291, we infer that Boccaccio meant by "almost in his twenty-sixth year," the first part of 1291. Dante was then "at the entrance of his youth." Boccaccio, however, is not to be quoted as a trustworthy authority. In this instance it is easy to see how he got the date of the *Vita Nuova*. It was written while Dante's tears for his lady were still flowing,—that was evident from the narrative itself,—hence it was written some months after the death of Beatrice, or, almost in Dante's twenty-sixth year.³ We have, then, Dante's own statement that he wrote the *Vita Nuova* before or at the beginning of his youth,—which, if Dante used the term "youth" in the precise sense in which he afterwards defined it, would fix the date somewhere in the years 1290 or 1291. We have also a statement of Boccaccio's, not to be depended upon entirely, which

¹ See, for instance, the use of numerals in Boccaccio's *Vita di Dante*; and in Bartoli, *Storia della lett. ital.*, v. chap. 2. Cf. Filippo Villani, *de Vita et Moribus* Dante: "Obiit poeta . . . vitæ suæ anno sexto et quinquagesimo."

² *Vita di Dante*, per cura di B. Gamba (Venezia, 1825), p. 82.

³ On the worth of Boccaccio's *Vita* in general, see Th. Paur, *Ueber die Quellen zur Lebensgeschichte Dante's* (Görlitz, 1862), pp. 8 ff.

agrees with what Dante says, and further limits the time to the spring of 1291.

On the other hand, there are allusions in the Vita Nuova which testify to a later date. In chapter thirty-five Dante says that he was in a certain place June 9, 1291. After that he passed through various experiences, which we shall discuss a little later; finally he speaks of seeing certain pilgrims "in quel tempo che molta gente andava per vedere quella imagine benedetta, la quale Gesù Cristo lasciò a noi per esempio della sua bellissima figura;"¹ that is, "la Veronica del sudario di Cristo."² Until recently the best commentators have agreed in regarding this passage as a direct reference to the special exhibitions of the Veronica at the Jubilee, which began at Christmas, 1299.³ Late investigations, however, show that the most important manuscripts read *va* instead of *andava*; that is, "at that time when many people *go* to Rome," and not "at that time when many people *were going* to Rome."⁴ It follows from this and from indications afforded by ecclesiastical chronicles, that the reference is absolutely indefinite, and, far from indicating the pilgrimage during the Jubilee of 1300, may refer to any pilgrimage of any year.⁵

In the last chapter of the Vita Nuova Dante speaks of a wonderful vision in which he saw things which made him resolve to speak no more of Beatrice until he could more worthily treat of her. This *mirabil visione* is usually taken to be the first idea of the Commedia. Hence this chapter, it

¹ Chapter xli.

² Giov. Villani, Cronica, viii. 36.

³ See Witte, Dante-Forschungen, i. 147, 148, and Vita Nuova, p. 114, note; Norton, The New Life of Dante (1867), p. 114; Carducci, note in D'Ancona's Vita Nuova (1st ed.), pp. 122-3.

⁴ Rajna, Per la data della Vita Nuova, etc., in the Giorn. stor. d. lett. ital., vol. vi. (1885), pp. 113 ff.

⁵ See Todeschini, Scritti su Dante, ii. 94; Fornaciari, Studi su Dante (Milano, 1883), pp. 156-7; Casini's excellent edition of the Vita Nuova (Firenze, 1885), notes on pp. 199, 200. On the other side of the question, see Lubin, Dante spiegato con Dante, p. 95. Rajna, indeed, asserts that Dante's statement applies to any year *except* 1300. Cf. F. Macri-Leone's critical edition of Boccaccio's Vita di Dante (Firenze, 1888), p. 96.

is supposed, must have been written in or not long before 1300, the year in which the action of the *Commedia* is placed, and in which it has been assumed that the first conception of it entered Dante's mind. But there is nothing whatever to show that Dante had not conceived the idea of the *Commedia* before 1300.¹ Certainly such a conception of Beatrice as that in the *Commedia* is but a step from that in the allegorical *canzoni*, which were plainly written before 1300. Hence, in the first place, the words in question may possibly not refer to the first idea of the *Commedia*; secondly, even if they do so, there is no reason for ascribing definitely to a time not long before the year 1300 the conception of that idea; and, thirdly, even if the chapter be written in or near 1300, there is nothing improbable in the supposition that Dante added it as a conclusion to the *Vita Nuova*, "after the conception of the *Divina Commedia* had taken form in his imagination, in order to connect the work of his youth more directly, and in indissoluble relation, with the work of his maturer years."²

Another passage of importance in determining the date of the *Vita Nuova* is the reference to Guido Cavalcanti in chapter thirty-one. The book was written for him, — "questo primo mio amico, a cui ciò scrivo," — and hence it must have been written when he was alive. Now Cavalcanti died on the 27th or 28th of August, 1300, and both Witte and D'Ancona (as well as others) lay great stress on this.³ The mention of Guido is, of course, of value only in proving that the book could not have been written after 1300.

To sum up, then: Dante said that he wrote the *Vita Nuova* at or near the beginning of his youth; that is, not far from the year 1290. A statement of Boccaccio's, not worthy of much credence, would limit the date to the early part of 1291. In the *Vita Nuova* itself there is a reference to June 9, 1291, and

¹ Casini, *Vita Nuova*, p. xix.

² Norton, *The New Life of Dante*, p. 115. Compare, on the other side, D'Ancona, *Vita Nuova* (2d ed.), pp. xviii f.

³ Witte, *Vita Nuova*, p. xv; D'Ancona, *op. cit.*, p. xix.

to certain things which happened after that date. Certain references which were supposed to point clearly to 1299 and 1300 have been shown to be still indefinite. All the expressions of time in the last part of the *Vita Nuova* are indefinite, and the period covered may be months or years. These expressions of time can, however, be more exactly determined by comparison with the corresponding narrative in the *Convito*. In short, Dante says that he wrote the *Vita Nuova* not far from the year 1290, and there is no reason for supposing that the whole or any part of it (except, perhaps, the last chapter) was written so late as the last years of the century.

In the *Convito*, as in the *Vita Nuova*, we must distinguish between the dates of the *canzoni* and the date or dates of the commentaries which explain them. We will first consider the *canzoni*.

In Paradise Dante meets Carlo Martello, titular king of Hungary and son of Carlo II. of Naples. Early in 1294 Martello had spent "more than twenty days in Florence,"¹ and it is supposed that he then met and learned to love Dante. At any rate, the phrases which Dante uses in the passage referred to, show plainly the deep friendship between the king and the poet. How close this friendship was, it would be interesting to know, because it would help to determine the date of the *canzone*, "Voi che intendendo il terzo ciel movete," which Martello recalls to Dante in Paradise, and which serves as a text for the second division of the *Convito*.

"Noi ci volgiam coi principi celesti
D' un giro, e d' un girare, e d' una sete,
Ai quali tu del mondo già dicesti:
Voi che intendendo il terzo ciel movete,"²

says the king to Dante, speaking of the whirling heaven of Venus. By the phrase "tu del mondo già dicesti" it may easily

¹ Villani, viii. 13. Not in 1295. Todeschini says in March, 1294: *Scritti su Dante*, i. 171 ff.

² *Paradiso*, viii. 34-7.

be supposed that Martello refers to a song of Dante's which he himself knew ; indeed, it is not hard to believe that this was the king's favorite *canzone*, and that Dante, remembering his royal praise, and naturally reminded of his own poem of many years before by the *terzo ciel* to which in fancy he now came, brought together in the *Commedia* at the appropriate place the song and the friend with whom he associated it. If that be the case, the date of the *canzone* must have been before the death of Martello, which occurred early in 1295.¹

The *canzone* in the third division of the *Convito* is also mentioned in the *Commedia* (*Purg.* ii. 106 ff.). Dante begs Casella, —

“ Se nuova legge non ti toglie
 Memoria o uso all' amoroso canto,
 Che mi soleva quetar tutte mie voglie,
 Di ciò ti piaccia consolare alquanto
 L'anima mia, che con la sua persona
 Venendo qui, è affanata tanto.
Amor che nella mente mi ragiona,
 Cominciò egli allor sì dolcemente,
 Che la dolcezza ancor dentro mi suona.”

It follows that Casella himself had set the song to music, or was at least accustomed to sing it to Dante. Casella died in 1299 or 1300, as we learn from *Purg.* ii. 94 ff. ; hence the *canzone* must have been written in 1299 at the latest, and probably, as we shall see later, long before that.

There is nothing whatever to show the date of the third *canzone* of the *Convito*.² The contents of all three *canzoni*, however, as well as certain points in the prose portions of

¹ Wegele says that the *canzone* was written in 1294-95. Selmi concurs. Lubin tries to limit the time to December, 1294. Witte says, “ verso il Dicembre, 1294.” There are other considerations which enter into the argument. I shall discuss it fully when I come to speak of the chronology of the episode of the *donna gentile*.

² It must, of course, have preceded its own commentary. Fraticelli and others try in this way to fix a date for it.

the work, seem to prove that they followed one another at no very great interval of time. It is not impossible that a twelvemonth might cover the whole cycle of feeling which they express. Of the *canzoni*, then, the first was probably written not later than March, 1295, and the second not later than 1299; the third, as we shall see further on, need not have been written later than 1295-6.

As to the date of the prose of the *Convito* there is a great dispute. Even Bartoli, usually so clear in his statements, seems to have no definite opinion. In one place he says: "It appears that Dante began the *Convito* in his youth, that he continued it in his exile, and never completed it;"¹ and in another he refers with approbation to the opinion of Wegele. Now Wegele says plainly:² "Der Commentar selbst dagegen ist wahrscheinlich in der Zeit zwischen 1306 und 1308, und in der Reihenfolge geschrieben in welcher er vorliegt." Witte assigns it an even later date,³ and Scartazzini in his earlier writings seemed to be of the same opinion.⁴ Recently, however, the latter has changed his ground slightly:⁵ "Basing their arguments on certain passages, some critics have tried to show that the third and fourth treatises were composed before Dante's banishment. If this opinion is erroneous, it certainly did not deserve the neglect with which it has been treated, for some of the observations on which it is based are certainly correct." And he concludes by admitting that certain passages of the *Convito* were without doubt composed in the last years of the thirteenth century.

On the other hand, Fraticelli, following Scolari, tries very

¹ Enc. Brit., xiii. 502.

² Dante Alighieri's *Leben und Werke* (Jena, 1879), pp. 195, 196.

³ *Dante-Forschungen*, i. 176 ff.

⁴ Dante Alighieri, *seine Zeit, sein Leben und seine Werke* (2d ed., Frankfurt a. M. 1879), pp. 329 ff.

⁵ Scartazzini, *Dante* (Milano, 1883), ii. 55. Davidson's translation of the same (Boston, 1887), pp. 209 ff.

laboriously to prove that the first and third treatises were written in 1314, the other two in 1297-98;¹ and Selmi, in a very persuasive work,² upholds with great skill his opinion that the bulk of the *Convito* was written in 1298 or thereabouts, and that Dante made additions to it during his exile. D'Ancona,³ Renier,⁴ and Carducci⁵ agree in the main with Selmi. The whole discussion involves too many points to be given in full, but a synopsis of the main arguments of the two parties will enable us to see where the burden of proof lies.

The first set of arguments which Fraticelli and Selmi bring forward consists of instances in which Dante is supposed to correct in the *Commedia* mistakes or misstatements which he had made in the *Convito*. In Par. xxii. 139-141, for instance, Dante says of the moon: —

"Vidi la figlia di Latona incensa
Senza quell' ombra, che mi fu cagione
Per che già la credetti rara e densa."

Now, in the *Convito* (ii. 14), Dante states at some length the very opinion which is mentioned here as false, and which Beatrice, in another passage of the *Commedia* (Par. ii. 46-148), refutes somewhat elaborately. Fraticelli's argument⁶ is, then, that if Dante, writing as if he were in the year 1300, corrects mistaken notions which he once held as to the *macchie lunari*, these notions must have been held previous to 1300, and hence the second treatise of the *Convito*, in which this erroneous theory is stated, must have been written before 1300. The obvious reply to this is that though Dante

¹ Preface to the *Convito*, vol. iii. of *Opere minori di Dante* (Firenze, 1879), 5th ed., pp. 6 ff.

² *Il Convito* (Torino, 1865).

³ *La Vita Nuova* (1st ed.), p. xliii. n.

⁴ *La Vita Nuova e la Fiammetta*, pp. 162 ff.

⁵ *Studi letterari* (Livorno, 1874), pp. 209 ff.

⁶ *Op. cit.*, pp. 8 ff.

feigned himself in the year 1300 so far as regarded the chronology of births, deaths, and historical events, the opinions of the *Commedia* about physics, astronomy, and philosophy were those held by him at the moment in which he wrote. For Dante to carry his feigning so far as to express in the *Commedia* only the opinions which he held in the spring of 1300 would have been impossible;¹ and a correction in the *Paradiso* of any statement found in the *Convito* merely shows that the *Convito* was written before the *Paradiso*, not that it was written before 1300.²

The second set of arguments is drawn from allusions in the *Convito* to persons as living who were really dead at the ordinary date given for the composition of the book, and similar alleged discrepancies. Asdente, the cobbler and prophet of Parma, whom Dante met in the *Inferno* (*Inf.* xx. 118), and who must therefore have been dead by 1300, is spoken of in the *Convito* as living (*Conv.* iv. 16): so Fraticelli and Selmi say.³ But a careful examination of the passage shows that it does not necessarily imply that Asdente was then living, but that it refers to him simply as a notorious character,—whether alive or dead is not apparent. Supposing, however, that Dante did speak of him as alive, it follows, on the one hand, that Dante made a mistake either in the *Inferno*, where he said that Asdente was dead, or in the *Convito*, where he said that he was alive; or, on the other hand, that the passage in the *Convito* was written before 1300. So far as I know, there is nothing to show when Asdente really died.⁴ Dante may have made a mistake in the *Inferno* about

¹ Cf. D'Ancona, *La Vita Nuova* (1st ed.), p. xliii. n.

² There are other slight points of difference between opinions expressed in the *Commedia* and opinions expressed in the *Convito*, but nothing that would seem to indicate a conscious correction of a former statement. See, however, Fraticelli, *Opere minori di Dante*, iii. 9, 40.

³ Fraticelli, *op. cit.*, p. 32.

⁴ Salembene mentions Asdente as living and famous in 1239: "Iste homo, praeter proprium nomen, quod est magister Beneventus, communiter appellatur

the death of this obscure cobbler: in that case Fraticelli's whole argument falls to the ground. He probably did not think of Asdente either as living or dead when he wrote the passage in the *Convito*: in that case also the whole argument proves worthless. Or, finally, there is a bare possibility that Dante mentions Asdente in the fourth book of the *Convito* as living. In that case, provided that Dante's memory had not played him false, there remains a slight argument in favor of the early date for the fourth book of the *Convito*.

Gherardo da Camino, to take another instance, is mentioned in *Purg.* xvi. 124, as living, and in the *Convito* (iv. 14) as dead. But if he was alive in 1300, why might he not be dead in 1306-8? But, says Fraticelli, Dante was wrong. Gherardo must have been dead in 1300. He had adult sons in 1254; he is not heard of after 1294: hence he must have died before 1300, and Dante for once made a mistake. Furthermore, since Gherardo must have died after 1294 and before 1300, Fraticelli would set as a convenient date 1297. Hence the fourth book of the *Convito*, which speaks of him as recently dead, must have been written shortly after 1297. This whole argument is weak. Dante did *not* speak of Gherardo in the *Convito* as if he had died recently. On the other hand, we have Dante's express statement that Gherardo was alive in 1300. In the absence of all proofs to the contrary, this fact alone would be conclusive, especially as there is evidence to show that Gherardo did not die until several years after 1300.¹

Again, Guido Montefeltrano is called "il nobilissimo nostro" in the *Convito* (iv. 28); in the *Inferno* he is placed among Asdenti," etc.,—quoted in Angeletti, *Cronologia delle opere minori di Dante, parte prima* (Città di Castello, 1886), p. 70, n. Benvenuto da Imola and Landino in their notes on *Inf.* xx. 118, mention him in connection with Frederick II. It seems to me probable that Asdente died some years before 1300.

¹ See Gaspary, *Geschichte der ital. Lit.*, i. 259. He seems to have authority for saying that Guido died in 1306. See also Angeletti, *op. cit.*, pp. 68-9.

the fraudulent (Inf. xxvii.). Fraticelli explains the contradiction as follows. Guido died in the latter part of 1298, in the full odor of sanctity, — *cordigliero* in the order of the Franciscan brothers, which he had entered in 1296. Dante, then, writing of him in 1298 in the *Convito*, naturally praises the old soldier who is ending his days peacefully in a monastery. Not long after Guido's death, however, Dante and all Italy knew of the disgraceful counsel he had given to Pope Boniface VIII. in 1297, — counsel which led to the shameful annihilation of Palestrina ;¹ and indignant at such a doublefaced act on the part of a man whom he thought retired from the world, he placed him with the fraudulent counsellors in the *Inferno*. Here there is a slight probability on the side of Fraticelli's argument ; but it might easily be that Dante, writing the *Convito* after 1300, could still call Guido " il nobilissimo nostro," and that it was not until later, and yet previously to the time when he wrote the twenty-seventh canto of the *Inferno*, that his opinion changed.²

So much for Fraticelli's arguments. Selmi has others, based largely on the mood in which Dante was when he wrote certain portions of the *Convito*. In the second book he is evidently thoroughly in sympathy with the *canzone* which he is annotating, and that does not usually happen when a poet reviews his work of ten or fifteen years before, especially when years bring with them so much of changing action and thought as they did for Dante at that period of his life. The third treatise, too, is different from the second, and bears the same relation to it that the *canzone* of the third treatise does to the *canzone* of the second treatise. In the third treatise Dante can even speak of Beatrice coldly. Love

¹ For authorities, see Scartazzini's *Divina Commedia*, note on Inf. xxvii. 110.

² Mr. Norton suggests that there is no serious difficulty in accounting for the two ways in which Dante mentions Guido Montefeltrano. Certain of his qualities Dante admired, and so he praised him as *il nobilissimo nostro*. There were others which were worthy of severest condemnation, and so he put him in the *Inferno*. Compare him, for instance, with General Lee.

is no longer the natural impulse of the gentle heart ; it is " unimento spirituale dell' anima e della cosa amata " (Conv. iii. 2) ; he himself has come " all' unimento della sua anima con questa gentil donna, nella quale della divina luce assai gli si mostrava." Add to this the splendid praises which he showers on philosophy, and think whether Dante could have written thus after the marvellous vision of Beatrice, while he was studying with all his strength to be fit to sing the praises " di quella benedetta Beatrice, la quale gloriosamente mira nella faccia di Colui, *qui est per omnia sæcula benedictus.*" Selmi denies that such a contradiction could be possible, and many agree with him ; but after all it is a matter of which we know nothing whatever. The man who could, by a continued effort of the imagination which has no superior in the world, put back time to the year 1300 and found on that date a whole vast scheme of the universe, could certainly, if it were necessary, put himself in the mood of ten years before. But even such a supposition is not necessary to explain the tone of the commentary to the Convito. In spite of the curious attempts of Scartazzini, we know nothing whatever about the mental life of Dante during a long period. That Dante from the *mirabil visione* to the day of his death kept his love — even his artist-love, *amor in rima* — firm for Beatrice, is a theory not to be held without many modifications. To say that even after 1300 the struggle between the idealized Beatrice and the *donna gentile* did not sometimes return, would be rash. Arguments, then, derived from the tone of the commentary to the Convito cannot be considered as of much weight.

Other arguments are based on a study of the language of the commentary. Selmi finds traces in the first treatise which show that it was written as a preface and in large part after the other treatises, which may indeed have been published without it.¹ In the fourth treatise he sees a change

¹ Selmi, *Il Convito*, pp. 38-40.

of mood and of language, and hence a lapse of time between the first twenty chapters and the remaining portion. The latter, like parts of the first treatise, he supposes to have been written after the exile.¹ So that, on the whole, Selmi's conclusions are,² that in the last years of the thirteenth century Dante conceived the plan of the *Convito* and wrote parts of it, "cominciando dal Trattato primo e seguitando con ordine al quarto." Interrupted by his growing responsibility in the affairs of the State, and later by his banishment, it was left untouched until some time during the first decade of the fourteenth century. Then Dante took up the work again, retouched the first, and completed the fourth treatise. His task was again interrupted, and, busied with the *Commedia*, he never returned to the *Convito*.

Against these doubtful arguments of Fraticelli and Selmi we have Dante's plain reference to his exile in the first treatise³ and the minor indications in the latter part of the fourth,⁴ the testimony of Villani,⁵ the absence of a single well-proved indication of a date before the exile, the presence of certain references which indicate a date after 1306,⁶ and finally Dante's own statement of the relation between the *Vita Nuova* and the *Convito*. According to that statement, Dante did not write the *Convito* in his youth, but in another age, — the manhood of his life.⁷ It is true that this passage

¹ Selmi, *Il Convito*, early in the essay.

² *Ibid.*, p. 66.

³ *Convito*, i. 3, 4.

⁴ See Selmi, *op. cit.*

⁵ *Istorie fiorentine*, ix. 136.

⁶ Gaspary, *Geschichte der ital. Lit.*, i. 259 and note.

⁷ *Convito*, i. 1. The much-disputed words, "E io in quella dinanzi all' entrata di mia gioventute parlai e in questa di poi quella già trapassata," are no doubt ambiguous in meaning. *Quella*, as D'Ancona and others point out, may refer to *entrata* or to *gioventute*. The clever device of Del Lungo to obviate the difficulty by supposing that *quella* should refer to *entrata*, and *entrata* be understood to mean the first half of youth, has received little favor at the hands of the Italians best qualified to understand the use of the word in Dante's time. See Bartoli, *Storia d. lett. ital.*, v. 179. But the sense of the context is clear. Dante writes *più virilmente*, as befits *una altra etate*.

may have been added, or rather inserted, at a late date; but that is improbable. At all events, the burden of proof still falls on Fraticelli and his followers. On the face of the Convito everything points to a date in the first decade of the fourteenth century (probably 1306-1308); and the efforts to show by internal evidence that parts were composed before 1300, have been entirely unsuccessful.

In short, to sum up this long, and I fear tedious, discussion of the date of the prose portion of the Convito, we may conclude that it was not written before the exile. We have no right, then, to regard the Convito as in large part written before the Vita Nuova was finished; and evidence taken from the Convito with regard to events that happened shortly after Beatrice's death must be used as evidence given ten years at least after the events themselves.

II.

CHARACTER OF THE REFERENCES TO DANTE'S LIFE IN THE VITA NUOVA AND THE CONVITO.

We have satisfied ourselves so far as possible with regard to the dates at which the Vita Nuova and the Convito were composed, and thus gained a certain power over the materials which we shall have to handle; for we know now, so far as can be known at present, to what period of Dante's life they belong. This knowledge will be of service in helping to determine the relative value of testimony from the two books. For the Vita Nuova dates from a period immediately following Dante's short love for the *donna pietosa*; the Convito, on the other hand, was in all probability written from five to ten years after the beginning of the exile, and hence from ten to fifteen years after the episode of the *donna pietosa*. The former will then be more likely to share the mood of that

period of his life, and to give us an idea of how Dante instinctively thought and felt at that time; the latter will give us the clearer, better-formulated ideas of a time of life more advanced.

Before, however, we quote passages from the *Vita Nuova* and the *Convito* as accurate statements made by Dante with regard to his own life, we must stop a moment to consider whether the *Vita Nuova* is a plain autobiography or an artfully arranged narrative resting more or less on facts, and whether or not Dante has told us the simple and whole truth about himself in the *Convito*. Until that is decided with regard to the *Vita Nuova*, we have no more right to quote from it to establish chronology or exact fact than we have to quote at random from the *Del Reggimento e dei Costumi delle Donne* of Francesco da Barberino, and depend upon the results as testimony to the author's life. An examination of the life and works of this very Francesco¹ shows the way in which it is necessary to understand the earlier works of his great contemporary, Dante. Francesco, too, belonged to the circle of poets and painters in Florence, and in his youth sent out verses to the great writers of the day, just as Dante did; he too had his *donna*, who was always human in form, but in essence divine; he had the same attraction towards Provençal literature and the school of Bologna. In his *Del Reggimento e dei Costumi delle Donne*—an Italian poem with a Latin translation and Latin notes—we find ourselves in full allegory sometimes, and allegory, too, that seems to take the form of autobiography. The time was full of art in literature; the great impulse—so strong and sweet in the best days of Italy—to artistic treatment of subjects as distinguished from servile copying or rude chronicling, was already beginning to move men, and they were learning to mould the real experiences of

¹ Born near Florence in 1264, died in 1348. See Antoine Thomas, *Francesco da Barberino et la littérature provençale en Italie*. Paris, 1883.

life into a no less real ideal. In all the history of literature there is no task more fascinating than the tracing of this strong and delicate impulse from its origin in Provence, through its modifications in Sicily and Bologna and Umbria, to the founders of the *dolce stil nuovo*, among whom Dante was chief.¹ The Reggimento shows signs of all this; but in it we see too plainly the gap between Francesco's actual life and the conventional worship of his almost deified lady, *Sapienza*, or *Intelligenza*. In the Vita Nuova, a masterpiece of a master, we are dealing with a higher nature than that of Francesco. His petty notary's soul had not that living mysticism which we find ingrained in Dante's. The youth whose memories began with the ecstasies of the Vita Nuova had an organization of an infinitely finer cast. The clumsy ideal of Francesco is not to be compared with his. The vision of his childhood was either Beatrice, or found its embodiment in her, the *mirabile donna*, of whom he could say: "La sua imagine . . . tuttavia era di sì nobile virtù, che nulla volta sofferse che Amore mi reggesse senza il fedele consiglio della ragione." Chivalric love had in the Vita Nuova its crown just before it died forever. Instinctive to the *gentil core*, and cultivated in poetry more than in life, it finally became embodied in Dante in its highest form, for in him it was translated into acts. In him, even more than in Petrarch, we find the living expression of the Provençal chivalric sentiment tinged by the scholastic influence of Bologna and the mystic devotion of Umbria. Dante did not love Beatrice as a mortal maiden to be wooed and won. It was *amor in rima*. He thought it unbecoming to write of

¹ See Renier, *La Vita Nuova e la Fiammetta*; Carducci, *Dello svolgimento della letteratura nazionale* (in *Studi letterari*); Bartoli, *Storia della letteratura italiana*, vol. iv.; Renier, *Il tipo estetico della donna nel medioevo* (Ancona, 1885); Gaspary, *Geschichte der ital. Lit.*, vol. i. chapters i.-x., with many references; D. G. Rossetti, *Dante and his Circle*. These all throw light on the interpretation of the Vita Nuova, — the simplest and the most puzzling of Dante's works.

her directly,¹ or by name. It was pure art-worship, — something half way between love and religion; a new art of life, like the living of a lyric, or a drama of passionate but mystic devotion.

Just what was the proportion between fact and idealization in Dante's love for Beatrice, it is not my duty to discuss here. It is evident, however, from the simplicity and directness of a part of the *Vita Nuova* that much must be literally true; and, on the other hand, the series of impossible visions, the evident influence of the schools of Provence and Bologna in the earlier love-lyrics, the series of constantly recurring cabalistic nines, the curious arrangement of the poems,² all tend to prove that Dante wished to produce an effect of symmetry which is not to be found in life. These hints and others are so strong that it is sometimes easy to believe that the *Vita Nuova* was written for adepts in love idealization, such as his friend Cavalcanti, and was intended as a sort of riddle for them, — a test question, like the first sonnet, "A ciascun' alma presa e gentil core." And so there have been many faithful students of Dante who have refused to believe in the reality of Beatrice.³ As it is, however, the careful reader must see in Beatrice, I think, something real, and also a wonderfully beautiful idealization. The *dolce stil nuovo* was born. The reaction against stiff and academic models had begun. Conventional poetry was losing ground, and in its stead

¹ The same feeling among the Provençal poets is well known. See Diez, *Poesie der Troubadors*, edition of 1883, pp. 136-7, for other similarities between the lover in Provence and the lover in Italy.

² See Mr. Norton's *The New Life* (edition of 1867), pp. 117-18; and Witte, *Vita Nuova*, pp. xx f.

³ Quite recently Professor Bartoli (*Storia della letteratura italiana*, vol. iv. chapters viii.-x.; vol. v. chapters iii. and iv., *et passim*) has given a most telling argument for this view; and while the question has already been treated from almost every conceivable point of view, it is still possible that such investigations as he and Renier have begun into the growth of that new phase of Italian literature for which the *Vita Nuova* stands, may yet have some result in determining the full meaning of the book.

Dante created, as Carducci says,¹ “una poesia stupendamente immaginosa e patetica e profonda e solenne, sostituendo al sentimento cavalleresco il sentimento mistico.” And all the characteristics of this new style, this *new life*, are summed up in Beatrice. Through her Dante passed from the triviality of his early visions “alla continua e beata contemplazione della bellezza in ciò ch’ ell’ ha di più sovrasensibile.”²

This unreality, or suspicion of unreality, which hangs about the whole of the *Vita Nuova*, these many signs of the artfulness with which the whole work was constructed, cannot help having some influence upon its value to us as an autobiography of Dante. To make use of a parallel in modern literature, we might say that the Blessed Damozel of Dante Gabriel Rossetti has a great value as a work of art; it has a great value too in showing the way in which its author felt at the period in which he wrote it, and the sort of life which was his instinctive ideal: for it brings before us a man who, like his Chiaro, was of so sensitive a nature, so sympathetic to all forms of beauty, that he “would feel faint in sunsets and at the sight of stately persons.” But even if the Blessed Damozel and the sonnets of the House of Life were much richer in references to their author than they really are, how far could we trust them, unsupported by other authority, for an exact statement about Rossetti’s life and inner experiences? It is sometimes easy, it is true, to infer from the productions of an author the mood in which he was when he wrote, or even the corresponding incidents which were the base upon which his fancy built. But in other instances it is almost impossible to draw any sure inferences from the works themselves, unless they be well supported by outside testimony. One might as well try to determine and to reconstruct from the frost-paintings on the window-panes the nameless and noiseless forces which

¹ Studi letterari, p. 171.

² *Ibid.*, p. 172.

produced them as to attempt to reconstruct from a poet's fancies his life and the impulses which had led him, sometimes by ways he knew not, to the final result.

As I have said, the Vita Nuova is far more a work of art than one may at first be inclined to imagine. It is true that it has the form of an autobiography; but to the poet writing in the "heat and height of emotion," his past life does not seem a mere succession of facts: to him it is a series of living pictures, embodiments of emotions in incidents, the progression of events in an ideal way to an ideal end. That is the way in which a poet conceives of his life; and in telling the story of it he would emphasize to an appropriate value certain significant incidents; others, insignificant or misleading, he would turn so as to point them along the line of the ideal development which he had chosen; and something which a common man might consider of primary importance he would omit altogether. In his mind, facts would acquire a certain perspective which they scarcely had in real life, and form and color and light and shade would all work at the artist's will. Chronology—a phantom of us moderns—and the influence of a history not yet born, could have no effect on the young Dante; and in the Vita Nuova, in which he wrote *quasi sognando*, and with his eyes fixed on an ideal of beauty, we cannot hope to find always exact history or exact statements of time, as those who have tried to sift the testimony with regard to the reality of Beatrice know to their cost.

Fortunately for us, we have in the Convito a work of an entirely different kind. It is moved by nobler impulses than the Vita Nuova. To benefit mankind, to encourage noble virtues, to establish order, to check the wrangling of parties, the insolence of the foolish, and the hypocrisy of false learning, Dante decided to publish some treatises for the people. They were to consist, so far as the framework went, in the explanation of certain poems of his own which had been

much misunderstood. To see just what he meant by an explanation it is necessary to use a little thought and to follow carefully Dante's statement of his scheme.

There are four meanings which things may have, Dante says in the beginning of the *Convito* (ii. 1).¹ First, there is the literal meaning which things seem to have: so Orpheus, when you read about him, seems to have been a man who played so sweetly on the lyre that he drew after him beasts and birds and stones. In the same way, the literal meaning of the *Æneid* would be what to us is the natural meaning. Secondly, things may have an allegorical meaning: so allegorically and *really* (according to Dante), the story of Orpheus means that the wise man moves all things by the sweetness and power of his knowledge. The allegorical meaning of the *Æneid*, of the Bible, of the *Commedia*, is to Dante the important, the only real meaning. Thirdly, things may have a moral meaning. The story of the transfiguration of Christ teaches that just as he performed his rarest miracles before only three of his disciples, so "alle secretissime cose noi dovemo avere poco compagnia." Fourthly, things may have a spiritual meaning; and this we must be careful to distinguish from the allegorical meaning. The exodus of Israel from Egypt has a spiritual meaning to the soul: just as the Israelites endured certain trials, so must the soul endure certain corresponding trials. That is to say, *real* things (in the sense of "actual") have spiritual meanings. The flood, a comet, the history of the Roman Empire, all have a meaning of this sort; but in allegory the process is reversed. Here unreal things take on the form of reality. It is in this way that the *Divina Commedia* is written. The journey in the three worlds appears real, it takes the form of a reality. As a narrative of actual experiences

¹ These meanings, of course, were not original with Dante. They were taken from Thomas Aquinas and others. Full references will be found in Gaspary, *Geschichte der ital. Lit.*, vol. i., pp. 252 ff.; and p. 513, note to pp. 253, 254.

it has a certain charm for us ; but that is what Dante would have had us pleased with least. To him that is the unreal, the false, the literal meaning. Behind that is the true, the real, the allegorical meaning. This is the way, too, that the artists of the day went to work. The Triumph of Chastity and the Marriage of Poverty at Assisi, for instance, have each a literal meaning, inasmuch as in each there are actual figures represented,—men, women, and animals. The careless man, deceived by this imagery of action, may see nothing more ; interested in what seems to be real, but which is really unreal representation, he forgets that the real object in each case was the presentation of an idea. The actual forms had not been portrayed in order that man might delight in them. The real, abstract idea had created for itself a new form. Hence it was the allegorical meaning that was true, the literal meaning that was false. The advantage of the Convito is, as we shall see, that it always distinguishes precisely between the literal meaning and the allegorical meaning, so that when it speaks of the *donna pietosa*, we can see plainly both the real, the allegorical meaning of the incident, and the unreal, the false, the literal meaning, which has so often deceived even close students of Dante.

It will be readily seen how fortunate it is that Dante has written at length in the Convito, both in prose and in verse, of the very episode of the *donna pietosa* which in prose and in verse forms the second part of the Vita Nuova. If the Vita Nuova is thoroughly artistic, full of hints which show us the natural working of Dante's mind, and hence is, from our present point of view, lacking in value as exact testimony, the Convito is in all respects its opposite. Its statements are plain and unequivocal, detailed and elaborate. The artist works by suggestion ; the philosopher must cover every point with exactitude, must excel in the division of his subject, and in an amplitude of illustration and explanation which leaves nothing weak or uncertain from beginning to end. These are

the characteristics of the Convito; and it will be seen at once how implicitly we can trust ourselves to it for the information which we desire. In it we can expect to find the clear and unambiguous ideas of a man in his prime, in distinction from the youthful dreams of the Vita Nuova. Our duty, then, is to examine, first, the testimony of the Convito about the epoch in Dante's life with which we are dealing, and afterwards the Vita Nuova, regarding it rather as a work of art than a real statement of facts, and judging its testimony rather with regard to its agreement or disagreement with that of the Convito than by any other standard.

III.

THE DONNA PIETOSA IN THE CONVITO AND THE VITA NUOVA.

AFTER the general introduction to the Convito, which occupies the first treatise, Dante gives the text of the first *canzone*, "Voi che intendendo il terzo ciel movete," and proceeds at once to develop its literal and allegorical meanings. The exposition of the literal meaning naturally comes first. Some of the more important portions of it I shall give in Dante's own words.

"Dico che la stella di Venere due fiate era rivolta appresso lo trapassamento di quella Beatrice beata . . . quando quella gentil donna, di cui feci menzione nella fine della Vita Nuova, apparve primamente agli occhi miei, e prese alcuno luogo nella mia mente. E . . . più da sua gentilezza che da mia elezione, venne ch'io ad essere suo consentissi."¹ In fact, she showed such pity for his widowed life that the spirits of his eyes became great friends of hers, and his love for her grew and rivalled his love for Beatrice. The latter, however, still

¹ Convito ii. 2.

held the citadel of his heart, and a great strife began. Sight helped the one love, memory the other ; and the strange conflict seemed so wonderful and so hard to endure that, *quasi esclamando*, he wrote this *canzone* in protest to the powers of love who had sent him the new lady, the *donna pietosa*.

The literal meaning of the *canzone* is plain, but its true sense is not easy to find. Dante felt this himself, and added : —

“ Canzone, io credo che saranno radi
 Color che tua ragione intendan bene.

 Allor ti priego che ti riconforte
 Dicendo lor, diletta mia novella :
 Ponete mente almen com’ io son bella.”

It was the charm of the literal sense that would shut the eyes of the reader to the allegorical, — the “ *verità ascosa sotto bella menzogna*.”¹

The exposition which Dante makes of the motives that led him, *quasi esclamando*, to address his protest to the powers of the heaven of Venus, is a perfectly explicit statement of the central literal meaning ; and its definiteness affords no small help in the search for the real meaning. The allegory must correspond with the lines of the narrative. The disposition to represent the ideals of the mind under the form of actual images was a marked trait of the poetic spirit of the time, and a comparison of the mode in which this was done in painting is often helpful when one is studying the early literature of Italy. What the literal meaning was to a poem, the apparent relation of the figures was to a fresco of the *trecento*. Imagine for an instant that we are standing before a painting where three figures are represented, — an angel, an earthly lady, and between them a young man. He has been gazing with rapt and sorrowful emotion on the angel ; but now the lady stands

¹ Convito ii. i.

between them, and regards him with eyes full of sympathy.¹ If, then, the artist should tell us in brief the story of his painting, should explain to us the dramatic relation of these figures, that would be the literal meaning. He would say, for instance: This is a scene from a young man's life, — in fact, from my own life. This youth had loved, and when his lady died, he still worshipped her in heaven, until one day a maiden gazed on him with sympathy, and a love for her grew up within his heart. That would be a good subject for a painting or a story, and to-day that would be enough. In Dante's time such a meaning for a picture or for a story would not have been enough, for in the minds of the wise and foolish alike there existed a feeling that, particularly in the realm of art, all things had or should have an allegorical meaning when looked at with the eye of the understanding. It was in this way that the Bible and the *Æneid* were to be read; it was in this way that Dante intended the *Commedia* to be read.

Springing from this feeling, there followed a great development in the art of representing the ideal by the actual, of giving to a thought the form of life itself. We see this impulse bursting out in painting, in the frescos of Giotto and of the long line of masters that followed him and left such beautiful memorials of their imagination and their skill in a score of Tuscan and Umbrian towns, — their thoughts of death and life, of earth and heaven, all embodied inseparably in forms of life. Later this impulse lost itself in an intense interest in forms themselves, and by the time of Masaccio we have done with mysticism. This same impulse, this same development and change, we see in the literature of Italy. Close by the lyric, represented by the first part of the *Vita Nuova*, stands the desire to express a thought in the form of

¹ All this could of course be represented in those days in a single picture; for the artist never scrupled to introduce the same figure or group of figures several times in different positions, in order to show the progress of the narrative.

a person, as in the Convito and the greater part of the Commedia. This allegorical phase of art is plainly a strong trait of Dante's age, and it would be interesting to tarry a moment to give a satisfactory analysis of it; but we have already touched on the main point,—the insufficiency of the literal explanation, and the necessity of the allegorical explanation.

Returning now to the immediate matter, we have, parallel to the testimony of the commentary, that of the *canzone* itself. There the strife is still in progress, but the victory is already assured to the new lady. At first—the purport of the *canzone* is—the life of Dante's sorrowing heart used to be a sweet thought that led him to heaven, where the angel Beatrice was; but one appears who puts that thought to flight and turns his eyes to a lady—*fece una donna guardare*—and says:—

“ Chi veder vuol la salute,
Faccia che gli occhi d' esta donna miri,
S' egli non teme angoscia di sospiri.”

Then vanishes the sweet thought of the crowned angel in heaven; his soul weeps, and reproves him.¹ But he has looked and loved, and a voice says: “O weeping soul, lament not!”

“ Questa bella donna, che tu senti,
Ha trasmutata . . . la tua vita.
Mira quant' ella è pietosa ed umile,
Saggia e cortese nella sua grandezza:
E pensa di chiamarla donna omai.”

The commentary follows with long explanations and amplifications of the words of the *canzone*,—dissertations on the numbers of the heavens, the characteristics of the third heaven, and the qualities of its motion. The “*spirto*” of the first stanza is the constant impulse to praise the beauties of the new *donna*; and the *anima trista* is another impulse,—

¹ This is the first sign of the feeling that may have caused Dante to write the thirtieth canto of the Purgatorio.

really the prevailing one,—that, in opposition to the first, moves him to beautify by his praise the memory of his glorious Beatrice. Finally, after many long but not uninteresting remarks on all sorts of side issues, Dante closes the literal explanation and begins, in chapter thirteen, the *sposizione allegorica e vera*.

Here, as we might expect, we find the simplest and plainest possible account of what Dante really meant by the narrative of his love for the *donna pietosa*. Beginning again with the story of his love for Beatrice and his sorrow when she, “the first delight of his soul,” was taken away from him, he goes on to relate how after some time he began to seek consolation where alone he could find it,—in books. And so he set himself to reading that book of Boethius, not known to many, in writing which he, a prisoner and persecuted, consoled himself. Then hearing that Cicero had written another book in which, treating of friendship, he had touched on Lælius and the way in which Lælius consoled himself for the loss of his friend Scipio, Dante set to reading that. At first it was somewhat hard for him to understand these books (we must remember that he always searched in them for the hidden allegorical meaning); but he finally succeeded, for he had already had some training in such things,¹ and he was helped by his natural talents,—the faculty of the poet for defining and visualizing ideas,—“di mio ingegno,” as he says, “per lo quale molte cose, quasi come sognando, già vedea: siccome nella Vita Nuova si può vedere.”² And as a man seeking silver finds gold, so he found not only solace for his tears, but references to many books. In short, he saw for the first time that there was such a thing as philosophy, that it

¹ It is almost impossible for us to realize the effect that the first reading of these books had on Dante, and the way in which he found it natural to understand them.

² The few phrases of the Convito and the Vita Nuova in which Dante describes his impulses to write, are among the most valuable hints we have as to his inner life. In the Convito (ii. 2) he says that he wrote the first *canzone* “quasi

was a great and noble effort towards the understanding and systematizing of the world, and that, what was nearer to the point, it was a poetic science. That his ideas of philosophy were not at all those of to-day, is evident enough. To him — to the Italian artist in a century when men were still anthropomorphic, and tried in many ways to give the abstract the form of the concrete, and to unreal things a real form, just as they gave to actual things an ideal meaning — to him philosophy seemed almost a person. Fresh from his idealizing fancies about Beatrice, fresh from the reading of Boethius, where Philosophy appears as a noble matron with comfort for the sad prisoner, he could conceive of philosophy only as a pitiful lady, — “e immaginava lei fatta come una donna gentile: e non la potea immaginare in atto alcuno, se non misericordioso; per che sì volentieri lo senso di vero l’ammirava, che appena lo potea volgere da quella.” And so his heart went out to her, for it seemed to him in this mood that she, more than Beatrice, was to be wooed and won. From this time he began to go where she made herself most manifest, in the schools of the *religiosi* and the disputations of the philosophers, so that in a little while, thirty months or so, — a short time, when one considers what studies he had to carry on, — he began to feel her sweetness so fully that his love for her chased away every other thought, and *quasi maravigliandosi*, he found voice, and uttered the *canzone* of which we have spoken before. By the poetical canons of the day he could not, he would not, write of his lady by name, and his tendencies were always to that allegorical method of composition of which he thought that he found models in almost all books, — in the *Æneid* and the Bible, in Boethius and in the *De Amicitia*; so it was necessary for him to speak

esclamando.” In the phrase “quasi come sognando” he refers to the *Vita Nuova*; a few lines later we have “quasi maravigliandomi apersi la bocca;” and in the *Vita Nuova*, chap. xix., “allora dico che la mia lingua parlò quasi come per sè stessa mossa.”

always of philosophy as a mortal woman whom he loved,¹—*sotto figura d' altre cose*. Thus all aglow with enthusiasm, and reiterating his affirmation that the lady of his love was really the daughter of God, the queen of all, most noble and most beautiful Philosophy, Dante closes his account of the circumstances in which he wrote the *canzone*. Nothing could be more explicit and satisfactory than these statements, as well as the continuation of the exposition, where he gives the key to the different allegorical phrases which he has used in the course of the *canzone*. The heavens are really the sciences; the third heaven is rhetoric; the *movitori* are Boethius and Tully, who had led him to the love of this most gentle lady, Philosophy.² "Love" must always be understood as "study;" and the eyes of the lady are the demonstrations of philosophy, which, when comprehended by the eyes of the intellect, enamour the soul.³ *Angoscia di sospiri* refers to the pain and weariness of study, and the strife with doubt; *un spirital d' amor* means a thought which is born from study; and so on through the list. Putting together these separate details, and keeping in mind the central figure, the allegorical personification of philosophy, we are now ready to read the account in the *Vita Nuova* of the same incident, and to see in what particulars it agrees with the account in the *Convito*.

Some time after the first anniversary of Beatrice's death, says Dante in the thirty-sixth chapter of the *Vita Nuova*, I was deep in sad thoughts, when I lifted my eyes to see if any

¹ See D. G. Rossetti, *Dante and his Circle* (London, 1874), p. 80, n. "He [Dante] thought Italian rhyme ought to be confined to love poems; therefore whatever he wrote (at this age) had to take the form of a love poem."

² *Convito*, ii. 16.

³ *Convito*, ii. 16. Also, "Oh dolcissimi ed ineffabili sembianti, e rubatori subitani della mente umana, che nelle dimostrazioni, cioè negli occhi della filosofia, apparite, quando essa alli suoi drudi ragiona! Veramente in voi è la salute, per la quale si fa beato chi vi guarda, e salvo dalla morte della ignoranza e dalli vizii."

observed me. "E vidi una gentil donna giovane e bella molto, la quale da una finestra mi riguardava molto pietosamente quant' alla vista; sicchè tutta la pietade pareva in lei accolta.¹ . . . Io sentii allora li miei occhi² cominciare a voler piangere; e però, temendo di non mostrare la mia viltà, mi partii dinanzi dagli occhi³ di questa gentile; e dicea poi fra me medesimo: E' non può essere, che con questa pietosa donna non sia nobilissimo amore."⁴

Now that we know the catchwords *occhi*, etc., this all seems clear enough. There are, it is true, one or two details, the allegorical meaning of which is lost to us; but we are not surprised to find in the *Vita Nuova*, a work of art from beginning to end, the explanation of a part of which we can infer only from the *Convito*, details which are not absolutely clear to us in their allegorical and true intent. The main thing is that we understand the thread of the story, and that we see there no contradictions of what we have read in the *Convito*. So far the identity between the repeated expressions of the *Vita Nuova* as to the lady's eyes, etc., and those of the *Convito*, would convince us of the entire unity of the two accounts, even if we had not the express declaration of Dante that the *donna* of the *Convito* is the one of whom he made mention in the *Vita Nuova*.⁵

The story runs on rapidly. In chapter thirty-seven and the accompanying sonnet, Dante tells how he saw again and often his consoler, whose piteous face now seemed to him to have the rare paleness of his translated Beatrice. His longing for her sympathy became greater, and while he gazed on her he

¹ Cf. *Convito*, ii. 13. "E immaginava lei fatta come una donna gentile: e non la potea immaginare in atto alcuno, se non misericordioso."

² See *Ibid.*, ii. 16. "Occhi dello 'ntelletto."

³ *Ibid.* "Gli occhi di questa donna sono le sue dimostrazioni."

⁴ See *Ibid.*, "nell' amore, cioè nel studio di questa gentilissima donna Filosofia"

⁵ *Convito*, ii. 2. Words could not be more explicit. "Quella gentil donna, di cui feci menzione nella fine della *Vita Nuova*."

felt the same longing to weep. The allegory is still wrapped in actual forms, which linger in our memory like those of some old fresco; and if we do not appreciate their full allegorical meaning, we can at least admire their beauty.¹ In the next chapter Dante's eyes began to take too much delight in his consoling lady, Philosophy; in other words, he began to be absorbed in his work. Then began the *battaglia* mentioned in the Convito, and he rebuked the vanity, the fickleness of his eyes. They had been weeping for Beatrice; now they were gazing with interest on another lady. But in spite of the rebukes which he gave himself, there came over him a great zeal for study, — "sospiri m' assaliano grandissimi ed angosciosi."² The love still grew. We find it now with the exact qualities mentioned in the Convito. She was "gentile, bella, giovane e savia, e apparita forse per volontà d'amore."³ Still, at no time was forgetfulness of Beatrice total. He still tried to keep her memory fresh, and at last in the midst of his strife he came to see what it was that held him away from her. From first to last it had been the same thing, — the *occhi* of the lady, her demonstrations.⁴ This thought is developed in the last part of chapter thirty-nine and in the sonnet, "Gentil pensiero, che parla di vui," which follows it, with the curious note and the hint that all would be plain enough "a coloro, a cui mi piace che ciò sia aperto." There, too, he

¹ Convito, ii, canzone. "Ponete mente almen com' io son bella."

² Cf. Convito, ii, 16. "Ove si dice, 'S' egli non teme angoscia di sospiri,' qui si vuole intendere, se non teme labore di studio e lite di dubitazioni."

³ Cf. Convito, ii, canzone: —

"Mira quant' ella è pietosa ed umile,
Saggia e cortese nella sua grandezza.

Chè vederai
Di sì alti miracoli adornezza,
Che tu dirai: Amor, signor verace,
Ecco l' ancella tua; fa' che ti piace."

⁴ Vita Nuova, xxxix. Cf. Convito, ii, 16.

explains how Beatrice answered to his *anima*, his *ragione*, the noblest part of his soul: for she in heaven had passed into an idealization almost divine, and his great desire was to think of her. The *donna pietosa*, on the other hand, is represented still under the form of a mortal woman, who by her sympathy drew away Dante's thoughts from Beatrice; and hence she answered to the *appetito*, the bodily love.¹

Here ends the account of the *donna gentile* (as Dante calls her, to distinguish her from Beatrice, who is *gentilissima*) in the Vita Nuova. The opening of the next chapter, the fortieth, merely says that one day, at the hour of nones, Dante had another vision of the glorious Beatrice; and with that disappeared *cotal malvagio desiderio* which had held control of him for some days.

The sonnet "Gentile pensiero," the last in that part of the Vita Nuova which is devoted to the story of the *donna pietosa*,² seems essentially parallel in point of time to the first *canzone* of the Convito; in both the strife between the two loves is still going on, but in the latter the *donna pietosa* is already victorious.³ The third treatise of the Convito carries the narrative still farther. Here we see Dante's love for the new lady becoming so great as to be beyond utterance and beyond comprehension. It was not only a love for her, but for those about her, her friends and kinsmen.⁴ What long nights were those when others slept, that he slept not, but gazed steadfastly in her eyes!⁵ As enamoured poet, he must needs sing of his love; and what could be more fitting than the praise of his

¹ See an interesting discussion of the meaning of *cuore*, *mente*, *anima*, etc., in Renier, *La Vita Nuova e la Fiammetta*, pp. 108 ff.

² Vita Nuova, xxxix.

³ Only in chapter xxxix., which was probably written after the whole episode, do we see a hint that prepares us for the release — "e disse *gentile* in quanto ragionava a gentil donna, chè per altro era vilissimo."

⁴ Convito, iii. 1.

⁵ *Ibid.*

high lady?¹ The *canzone*, consequently, as well as the accompanying treatise, is full of the most magnificent praise of philosophy. It is too long and too complicated to be analyzed here; the important thing to notice in it, however, is the reference which he makes to an episode in his love. The reference is explained in the treatise. It is as follows: —

“ Canzone, e' par che tu parli contraro
Al dir d' una sorella che tu hai ;
Chè questa donna che tant' umil fai,
Ella la chiama fera e disdegnosa.”

This is not perplexing, now that we have the key. It is easy to see how philosophy might seem to him for a moment *fera e disdegnosa*; and in fact he explains it at some length in his treatise. *Sapienza* is the body of Philosophy;² the eyes of Sapience, or Philosophy, are her demonstrations; her smiles are her persuasions.³ “Dov' è da sapere che dal principio essa filosofia pareva a me, quanto dalla parte del suo corpo (cioè sapienza), fiera, chè non mi ridea, in quanto le sue persuasioni non intendea; e disdegnosa, chè non mi volgea

¹ We find the same phase in his love for Beatrice, when from childlike narrative verse he passes to new and “high material.” See Vita Nuova, xviii. “E proposi di prendere per materia del mio parlare sempre mai quello che fosse loda di questa gentilissima; e pensando a ciò molto, pareami avere impresa troppo alta materia quanto a me, sicchè non ardia di cominciare; e così dimorai alquanti dì con desiderio di dire e con paura di cominciare.” And forthwith he breaks into glorious praise of Beatrice. In the Convito, however, there is a reason which seems to have had some part in impelling him to write in praise of his *donna*; his first canzone — and the verse concerning the *donna gentile* in the Vita Nuova, too, no doubt — might be misunderstood. See Convito, iii. 1. “Dico che pensai che da molti dì retro da me forse sarei stato ripreso di levezza d' animo, udendo me essere dal primo amore mutato. Per che, a torre via questa riprensione, nullo migliore argomento era, che dire qual era quella donna che m' avea mutato;” that is, people might hear that he was turned away from his first love, and think that it had come from mere lightness of heart: so that by telling the graces and worth of his new love he really justifies himself against all blame.

² Convito, iii. 15.

³ The same idea occurs several times in the *Commedia*. Cf. Purg. xxvii. 54.

l'occhio, cioè ch'io non potea vedere le sue dimostrazioni." This was really a mistake; the fault was with Dante, not with his lady:—

“ Tu sai che 'l ciel sempr' è lucente e chiaro,
E quanto in sè non si turba giammai :
Ma li nostr' occhi per cagioni assai
Chiaman la stella talor tenebrosa ;
Così quand' ella la chiama orgogliosa,
Non considera lei secondo 'l vero,
Ma pur secondo quel che a lei pare.”¹

In the third and last *canzone* of the *Convito* Dante undertakes to establish a sound opinion in regard to the proper basis of nobility. It is a question for plain discussion, and of course all allegory is out of place.² There is, then, no need of an allegorical explanation of the *canzone*,³ provided that it be always kept in mind that by his *donna* Dante means, in every instance, *Philosophy*, — “ per mia donna intendo sempre quella . . . virtuosissima *Filosofia*.” It is interesting, too, to see that he is almost beyond his former stage of idealizing. The allegory has grown weaker, the impulse towards art is for the moment less instinctive, and he says:—

“ Le dolci rime d' amor ch' io solia
Cercar ne' miei pensieri,
Convien ch' io lasci; non perch' io non sperì
Ad esse ritornare,
Ma perchè gli atti disdegnosi e ferì,
Che nella donna mia
Sono appariti, m' han chiuso la via
Dell' usato parlare.”

These are lame and prosaic verses for Dante.

¹ The “sister” that calls his lady “*fera e disdegnosa*” was a *ballata*, as appears from *Convito*, iii. 9 and 10, and may be, as Fraticelli supposes, the one beginning: “Voi che sapete ragionar d' amore.”

² *Convito*, iv. 1. “E perocchè in questa canzone s' intende a rimedio così necessario, non era buono sotto alcuna figura parlare.”

³ *Ibid.* “Non sarà dunque mestiere nella sposizione di costei alcuna allegoria aprire, ma solamente la sentenza, secondo la lettera, ragionare.”

We are now ready to trace the different stages in the growth of Dante's idea, and to review the ground we have been over. In the early part of the *Convito* we saw how Dante in his grief turned to the books of Boethius and Cicero, and from them got comfort and an interest in philosophy, which seemed to him the foundation of these books. With his natural impulse towards allegories and symbols he could not conceive of philosophy otherwise than as a piteous lady. He then began in earnest the study of philosophy, and in his new enthusiasm he gradually lost his old devotion to Beatrice; and at last, passing through a period where his love for her and his love for the new lady were equal and in opposition, he came to be entirely given up to his new occupation. In the *Vita Nuova* we have virtually the same narrative, though without the detailed and clear explanation of the allegory which we find in the *Convito*. The third and fourth treatises of the *Convito* carry the narrative a little farther. Beatrice was almost forgotten, and Dante's zeal for philosophic study absorbed him. At times obstacles in his acquisition of knowledge led him to speak of his personification of Philosophy as fierce and disdainful. His love for poetry seemed to be on the point of dying away, when, to take up the narrative in the *Vita Nuova*, a vision called him back to Beatrice. In other words, metaphysics and ethics led him to theology.

IV.

THE DATE OF THE EPISODE OF THE DONNA PIETOSA.

THE time-references in the accounts of the *donna pietosa* in both the Convito and the Vita Nuova are few in number, and generally indefinite in character. The facts, so far as they can be made out, are as follows.

According to the Convito (ii. 2), Dante saw the *donna pietosa* two revolutions of Venus after the death of Beatrice: "Dico che la stella di Venere due fiata era rivolta in quello suo cerchio che la fa parere serotina e mattutina, secondo (i due) diversi tempi, appresso lo trapassamento di quella Beatrice beata, ecc." The question is, how long is a revolution of Venus in that circle of hers which makes her appear as evening and morning star at different times. The revolution of Venus around the sun, to which the reference would clearly apply if Dante wrote in our times, takes two hundred and twenty-five days; but Dante wrote according to the Ptolemaic system of astronomy, and knew nothing of the revolution of Venus around the sun. It has been thought, therefore, that Dante meant the period in which Venus seems to revolve around the earth, — a period of almost exactly a year, as he mentions or implies elsewhere in the Convito.¹ But the revolution of Venus around the earth is not that which makes her appear as morning and evening star, as may be seen from any simple explanation of the Ptolemaic system. It is the revolution of

¹ Cf. ii. 6 and 15. See Lubin, *Intorno all' epoca della Vita Nuova* (Graz, 1862), p. 22. Witte reckoned the period as three hundred and forty-eight days: Dante Alighieri's *lyrische Gedichte*, herausgegeben von K. L. Kannegiesser (Leipzig, 1842), ii. 63 ff. Later he changed his mind: *Dante-Forschungen*, i. 180, n.

Venus in her epicycle that makes her appear as evening and morning star at different times.¹ Now, the *actual* period of the revolution of Venus in her epicycle is approximately two hundred and twenty-five days.² There is, however, another way in which this revolution is sometimes regarded. Ptolemy often spoke of the revolution of a planet in its epicycle as meaning, not the period of its passage around the exact circumference of the epicycle, but the period during which, by revolving in its epicycle, it passed from one position with reference to the sun to another precisely similar position with reference to the sun.³ This period, corresponding to what is now known as the synodical period, — that is, the time between a planet's two greatest periods of brilliancy, or the time between two conjunctions of a planet with the sun, — is naturally longer or shorter than the period during which the planet makes its actual revolution in its epicycle: just as the period during which the minute-hand of a watch passes from a certain position with regard to the hour-hand to another similar position with regard to the hour-hand, is greater or less than the period of an hour during which it makes its actual revolution. The period in which Venus makes a complete revolution in her epicycle (corresponding to the time in which the minute-hand makes a complete revolution around the watch-face) is two hundred and twenty-five days. The period in which Venus, while revolving in her epicycle, passes from one position with regard to the sun to a precisely similar position (corresponding to the time which it takes the minute-hand, for instance, to pass from a position in which it is exactly opposite to the hour-hand to another position in which it is exactly opposite the hour-hand) is five hundred and eighty-

¹ See the remarkably clear chapter on the Discoveries of Hipparchus in Narrien's *Historical Account of the Origin and Progress of Astronomy* (London, 1833).

² *Ibid.*, p. 243. "The mean time of the revolution through the exact circumference of its epicycle is 224.71 days."

³ *Ibid.*, p. 242.

four days, or about two and one half times the period during which Venus makes an actual revolution in her epicycle.¹ Dante, however, if we take his words strictly, means by two revolutions of Venus in that circle of hers which makes her appear alternately as evening and morning star, two revolutions of Venus in her epicycle ; that is, four hundred and fifty days. It is in vain to urge, as Lubin does,² that in four hundred and fifty days Venus does not appear both as evening and morning star, and that hence Dante meant the other revolution, the synodical or anomalistic revolution of five hundred and eighty-four days, in which Venus passes from morning star to evening star, and then back again to morning star. Dante refers, even according to Lubin, to the revolution of Venus in her epicycle ; that is, to a period of two hundred and twenty-five days. It happens that about two and a half of these revolutions bring about a certain relation of Venus to the sun ; but the larger period has nothing to do with the simple revolution of Venus in her epicycle.³

Fortunately we have another time-reference which would help us to decide which revolution of Venus Dante meant, even if the evidence were equal on either side.⁴ According to the *Convito*, Dante did not feel the full sweetness of his love for the Lady Philosophy until thirty months after his first glimpse of her :⁵ "Sicchè in piccol tempo, forse di trenta

¹ In the ninth and tenth books of the *Almagest*, with which Dante was, no doubt, familiar, Ptolemy speaks of this longer period. He never confuses it, so far as I can see, with the real revolution of Venus in her epicycle. See, for example, Delambre, *Histoire de l'astronomie ancienne* (Paris, 1817), vol. ii. (virtually a translation of the *Almagest*), pp. 313, 314, where Ptolemy discriminates between "le mouvement diurne d'anomalie" and "le mouvement propre de Vénus" (in her epicycle).

² Dante spiegato con Dante, pp. 70 ff.

³ The fact that this period of two hundred and twenty-five days coincides, naturally enough, with our period for the revolution of Venus around the sun does not concern the point in question.

⁴ See Appendix II.

⁵ Todeschini, queerly enough, reckons the thirty months, not from the first appearance of the lady, but from the death of Beatrice : see *Scritti su Dante*,

mesi, cominciai tanto a sentire della sua dolcezza, che 'l suo amore caccia e distruggeva ogni altro pensiero ; per che io, sentendomi levare dal pensiero del primo amore alla virtù di questo, quasi maravigliandomi, apersi la bocca nel parlare della proposta canzone (*Voi che intendendo il terzo ciel movete*)."¹ The first *canzone* of the Convito, then, was written two revolutions of Venus plus thirty months after the death of Beatrice. Two revolutions of Venus I should take as twice two hundred and twenty-five days, or fifteen months. Beatrice died June 9, 1290. Then Dante saw the *donna pietosa* first in September, 1291, and he wrote the *canzone* in March, 1294. If, on the other hand, two revolutions of Venus be taken, as Lubin would have it, as twice five hundred and eighty-four days, or thirty-nine months, then Dante saw the Lady Philosophy in September, 1293, and he wrote the *canzone* in March, 1296. But, as we have seen, the *canzone* could not have been written later than the early part of 1295. It was probably written even earlier than that.² We are justified, then, by this limitation of time in regarding the revolution of two hundred and twenty-five days as that referred to by Dante, and in fixing September, 1291, as the time at which he first saw the *donna pietosa*, and March, 1294, as the time when he wrote his first *canzone* in her praise.³

i. 320. Such a supposition goes against Dante's plain statement. Lubin is right in adding the thirty months to the date at which Dante first sees the *donna pietosa*: *Intorno all' epoca della Vita Nuova*, p. 22. Cf. also D'Ancona, *La Vita Nuova*, 2d ed. (Pisa, 1884), p. xiii, n. 3.

¹ Convito, ii. 13.

² See *supra*, pp. 11-12.

³ In March, 1294, Charles Martel was in Florence. See *supra*, p. 11, n. 1. The date agrees admirably with the relation of the *canzone* to Martel. Lubin tries to avoid the dilemma by supposing *trenta* to be a mistake for *tredici*, but that is a sheer and unwarranted assumption. See Dante spiegato con Dante, p. 76. "Piccol tempo, forse di trenta mesi" is a curious statement, but I do not see that we have any right not to accept it as it stands, unless it can be proved that there is another reading. No such reading has yet been found. The text of the Convito, however, has never been properly settled. Angeletti (*Cronologia*, p. 15) escapes the dilemma in a curious way. He says: "Carlo

We are now nearly at the end of the time-references in the Convito. We have no means of determining the dates of the two remaining *canzoni*; but from the rapidity with which Dante's love seemed to run its course, it is not improbable that a year, or even less, would be sufficient to cover the whole period. After thirty months of doubting and striving, Dante gave himself wholly over to worldly philosophy in March, 1294. Then came a short period in which he wrote in praise of his new love the *canzone* in the third book of the Convito, and, a little later, the *canzone* in the fourth book of the Convito, — a composition which shows lack of poetic power, and absorption in his studies. Finally, he went back, in 1294-95, or perhaps later, to what was both an old and a new love, — to Beatrice, as the symbol of religious philosophy. That the revival of Dante's love for Beatrice was not later than 1294-95 is perhaps confirmed by a curious reference in the Convito to an eye-sickness which troubled him in the year in which he wrote the second *canzone*.¹ Dante seems to mention the same misfortune in an allegorical form in the fortieth chapter of the Vita Nuova. Here, however, he refers it to a fit of repentant weeping after he had returned to the love of Beatrice. It would follow, then, that his love for the *donna pietosa* was at an end in 1294-95, if we suppose that the interval of time between the first *canzone* and the second is not large.

The Convito breaks off abruptly, leaving Dante still in the service of Worldly Philosophy.² The Vita Nuova covers a

Martello è uno spirito beato, e come tale può leggere in Dio i segreti pensieri e il futuro dell' amico Dante; tanto meglio dunque ne conoscerà il passato. Per la qual cosa non v'è bisogno davvero ch' egli abbia letto in terra la canzone, o che abbia inteso semplicemente parlarne, per poterla ricordare in cielo."

¹ Convito, iii. 9. See Witte, Dante-Forschungen, i. 148.

² It seems possible that the Vita Nuova, the Convito, and the Commedia were more closely connected in plan than we are accustomed to think. The Vita Nuova tells in detail Dante's love for Beatrice, and mentions briefly his estrangement from that love and his return to it. The Convito mentions the first of

large period of time, for it includes the narrative of the revival of Dante's love for Beatrice. As we might expect from the nature of the book, the time-references are vague and infrequent. Fortunately they do not in the least conflict with those in the Convito. In chapter xxxv. there is a reference to June 9, 1291. In chapter xxxvi. Dante says that "some time afterwards" he saw the *donna pietosa*. We know from the Convito that he saw her first in September, 1291, so that "some time" stands for three months. Then follows a detailed account of his struggles against his new love. That may be supposed to cover the period of thirty months, which he assigns to the same struggle in the Convito. In the last part of the thirty-ninth chapter, his desire is for the first time turned wholly to the new lady. In the fortieth chapter, as if it were immediately after, his "heart began bitterly to repent of the desire by which it had so vilely allowed itself for some days to be possessed." I take the "some days, *alquanti di*," to refer not to the long period in which Dante struggled with his doubts, but to the comparatively short period during which he was entirely possessed by Worldly Philosophy, in direct opposition to Divine Philosophy. Much has been made of the phrase "alquanti di" and of the alleged contradiction between it and the supposed duration of his subjection to his false love in the Convito. As I have tried to show, the period in which Dante, neglecting the thought of Beatrice, was entirely under the control of Worldly Philosophy, need not have been long, — a few months at best, perhaps; and I do not see that Dante contradicts himself

these three states, relates with great detail the second, and ends abruptly. May it not be that, had it been completed, it would have gone on to describe his return to the love of Beatrice? Is it impossible that the marvellous vision in which Dante conceived a more glorious way of praising Beatrice was the first idea of the Convito, and that he laid this work aside only when he conceived the *Commedia*? In the *Commedia* — the third part of the "trilogy" — he barely alludes to his early love for Beatrice, writes briefly of his estrangement, and gives all his power to telling of the glory of his new love for her.

seriously when he refers to it by "alquanti di," especially when I consider the great care which he took to shape everything in the Vita Nuova to his ideal and artificial conception of proportion. That such a theory would not give sufficient time for the development of Dante's new love is not a stable objection. The thirty months of study — the long incubation of the new idea — rendered its growth speedy when it once saw the light; and the progress of Dante's love from his earthly affection for Beatrice, through his devotion to philosophy, to his final spiritual love for the idealized, symbolic Beatrice, need not include more than "thirty months" plus "some days."¹

¹ The Vita Nuova closes almost immediately after the narrative of Dante's return to Beatrice. As we have seen above (p. 9), there is nothing that shows a long interval between his repentance and the *mirabil visione*. The date of composition of the last part of the book would then be 1294-95. If we choose to take literally Dante's statement, partially confirmed by a statement made by Boccaccio, that he wrote the Vita Nuova at the beginning of his youth, we must suppose that part of it (chapters one to thirty-four inclusive) was written in 1290-91. The latter part could not have been written earlier than 1294-95, as we have seen, and it need not have been written much later. This separation of the two parts might perhaps be borne out by a very minute study of the style of the whole; as soon as we have a concordance of the Vita Nuova I hope that this will be done. On the other hand, if the phrase "at the entrance of youth" be taken loosely, it might be extended to cover 1294-95. I am rather inclined to the former view, that the first part was written in 1290-91, and the latter in 1294-95 or 1294-96. See Casini, Vita Nuova, xx. and note 2.

TABLE SHOWING THE PARALLEL TIME-REFERENCES IN THE VITA NUOVA AND THE CONVITO.

VITA NUOVA. ¹	CONVITO. ²	CONVITO. ²
XXX. Death of Beatrice. June 9, 1290.	ii. 13; p. 149. Death of Beatrice. [June 9, 1290.]	ii. 2; p. 111. <i>Trappassamento di Beatrice.</i> [June 9, 1290.]
XXXV. First anniversary of her death. June 9, 1291.	After <i>some time</i> his mind began to console itself with books: they were not easy to understand at first. At last (p. 150) he did understand them, and conceived of Philosophy as a piteous lady. [September, 1291.]	p. 111. Two revolutions of Venus after the death of Beatrice he saw the piteous lady whom he mentions in the Vita Nuova. September, 1291.
XXXVI. <i>Poi per alquanto tempo</i> he saw a piteous lady. [September, 1291.]		
XXXVI.-XXXIX. He went through a long struggle, but finally his desire was turned wholly towards this lady. [March, 1294.]	p. 150. He then began to study philosophy in the schools, and after <i>thirty months</i> became wholly absorbed in it, and wrote a <i>canzone</i> (p. 104) about the struggle which he had gone through. March, 1294.	p. 112. Battle between the thought of Beatrice and the thought of the new lady. Finally he writes a <i>canzone</i> at the time of the victory of the new thought. [March, 1294.]
XLI. He was possessed by this love for "some days." Then he sees a vision of his glorious Beatrice, and abandons his wicked love for the <i>donna gentile</i> . [1294-95.]	From the first, philosophy seems hard (ii. 13, iv. 1; pp. 149, 239). He writes a <i>canzone</i> in praise of philosophy (<i>trattato</i> iii.; pp. 168 ff.), and one on the proper basis of nobility (<i>trattato</i> iv.; pp. 240 ff.), and other <i>canzoni</i> . Finally, not long afterwards (by implication), his study of philosophy led him to the study of theology. 1294-95.	

¹ References by chapters.

² References by chapters and by pages in Fraticelli's edition (Firenze, 1879).

V.

OTHER THEORIES ABOUT THE DONNA PIETOSA.

CLEAR and unambiguous as seem the results which we have reached, they are flatly contradicted by the theory with regard to the *donna pietosa* of which Scartazzini is in great part the originator.¹ The best statement of this theory is found in his *Abhandlungen über Dante Alighieri* (Frankfurt a. M., 1880), pp. 131-142. After a brief abstract of the story as Dante gives it, he says: "War diese schöne Mitleidige ein Mädchen von Fleisch und Bein, oder ist sie ein blosses Symbol? Unzweifelhaft Ersteres."

The first proof is that the traits of the *donna pietosa* are human. "Menschlich, sehr menschlich sind ihre Züge. Sie erscheint ihm das erstmal an einem Fenster, sieht ihn mitleidig an, er entfernt sich mit einer gewissen Scheu; ihre Miene ist nicht allein die des Mitleids, sondern zugleich der Liebe. Hinwiederum sagt sich aber der Dichter, nicht Liebe zu ihm, sondern nur der Schmerz über Beatrice's Verlust sei es, was sie erfüllt, zum Mitleid rührt, ihre Wangen entfärbt. Das passt schlecht auf eine Allegorie."

Now, some of this is true enough, although the authority for the last statement is not to be found in the *Vita Nuova*, or elsewhere. The lady does appear at a window; Dante does withdraw from before her, though not on account of

¹ I mention it, not because Scartazzini upholds it or upheld it, but because in one form or another it is exceedingly common. Cf. Dante Gabriel Rossetti, *Dante and his Circle* (Amer. ed., 1887), p. 72, n. "Such a passing admission [that Gemma Donati was the *donna pietosa*] would of course imply an admission of what I believe to be at the bottom of all true Dantesque commentary, — that is, the existence always of the actual events even where the allegorical superstructure has been raised by Dante himself."

shyness ; she does look at him with pity, and afterwards whenever she saw him, "she became of a compassionate aspect and of a pallid color, as of that of love," whereat he was reminded of his noble lady Beatrice. Scartazzini's point is, then, that these facts prove that the new lady had an actual existence. But we may answer, why should not the new lady, even if a mere allegorical personage, have the aspect of a mortal woman? Why should she not have life? Is not that just what Dante meant to give her? All through Dante's works, all through the works of his contemporaries and his immediate predecessors, one finds allegories expressed in human form, and there is no room for wonder that the *donna pietosa* has the appearance of reality. Once granted that a true poet, a great poet, has decided to personify an idea or an experience, the last thing of all to surprise us should be that his personification has a lifelike reality.

Furthermore, Dante himself tells us how he came to conceive of philosophy as a compassionate woman ; and the account has all the semblance of truth. Following that account step by step, we can see indistinctly the various stages by which the poetic thought grew in his mind. But even were it not for this simple solution of the allegory, we should perhaps suspect from the *Vita Nuova* itself that the *donna gentile* was not a real person. From the very first there is a suggestion of unreality about her. The mysterious relation of her eyes to those of Dante, the anguish of sighs that takes hold on him on her account, are appropriate to allegory. The new lady, too, has something phantom-like about her,—a thinner quality of life than that of Beatrice. She has no friends, no family ; with a single exception, she is not seen at any fixed place,—in the street, at her home, at feast or place of mourning, as was Beatrice ; she does not speak or smile, she has none of the qualities of activity : only her face is pallid and pitiful, and in her eyes he finds a strange compassion.

But Scartazzini says there are absolute contradictions

between the accounts of the Convito and that of the Vita Nuova: discrepancies so striking and so fundamental that they prove at once the reality of the *donna pietosa*. These alleged contradictions are as follows.¹ First, the new lady appears in the Vita Nuova to be a real person, and in the Convito she is said to be the mere personification of an idea. As I have already said, it is a matter of course that when a poet represents an idea in the form of a person, he should endeavor to give that person the semblance of reality. But Scartazzini asserts that she is lifelike in a way in which no personification could be. The chief, indeed the only important instance which he brings forward is that the lady appeared at a window. Scartazzini urges this as a telling proof of her reality. For myself, I confess, I see nothing strange whatever about it. One could find some difficulty like this in almost every allegory of Dante's if one were to press it too far. It is noticeable, too, that there is no mention of the window in the verse of the Vita Nuova; there we find only general imagery. It is in the prose account, written probably at a later time, that the "window" appears,—as if a sign that Dante was trying to heighten the impression of reality which he had already made in the series of sonnets about the *donna pietosa*. But even if the window were an essential part of the narrative, I see no difficulty in explaining it in an allegorical sense. Why cannot "da una finestra" be interpreted as "da un alto," as Bartoli suggests; or why may we not compare the phrase with the "alla finestra degli occhi," which Dante uses in the Convito?² These con-

¹ We can afford to omit the pages of ridicule which Scartazzini devotes to the theory that the lady of compassion was Gemma Donati. He has recently adopted the same theory himself. Cf. Balbo, *Life of Dante*, p. 99; Fraticelli, *Vita di Dante*, p. 109; Todeschini, *Scritti su Dante*, i. 332; Scartazzini, *Jahrbuch*, iii. 31; iv. 193 ff.; *Abhandlungen*, i. 134.

² Both conjectures are good, it seems to me. Dante might easily conceive of Philosophy as looking down on him from a height. On the other hand, it is by no means improbable that the window was suggested to him by some phase of

jectures may seem uncertain, but it is merely because we are pushing analysis into a region where certainty is not to be attained.

What, too, does it mean, continues Scartazzini, when Dante is ashamed to weep before the *donna pietosa*? What means it that she grows pale whenever she sees him? Both these questions are as hard to answer as they are unnecessary and misleading. Because Dante in the *Convito* laid stress on various actions on the part of the Lady Philosophy, or on various qualities of hers, in order by them to express certain qualities of philosophy and their effect on him, does it follow that in the *Vita Nuova*, a work of an entirely different nature, we are obliged to look for a hidden meaning in every word which is said about the *donna pietosa*? Dante, interested in the creation of this unreal figure that was so real in his imagination, may have introduced into the narrative touches like these without giving them a hidden meaning, or the clew to a hidden meaning that really exists may be obscure. Dante thought of his new lady as pale, and rightly. Sensual love may be hot-cheeked and ruddy; the love of the gentle heart is pale and delicate. The new lady had many of the traits of Beatrice, and she had, too, her quality of feature: that may have been in general Dante's meaning. That he felt moved to tears, and yet could not weep before her, may also have a general signification that will not be inconsistent with the rest of the conception. It was natural that the wondrous consolation of Boethius and Cicero should bring tears to his eyes; and it is no less natural that some vague feeling of shame in abandoning himself to this resur-

the allegory of the "eyes" which he wished to present. To call the eyes the "windows of the body" is not at all an uncommon metaphor. See, for instance, Girolamo Ruscelli's *Lettura sopra un sonetto dell' illustriss. signor marchese della Terza alla divina signora marchesa del Vasto* (Venice, 1542), p. 4: "Et di qui con molta ragione gridava il Profeta, che la morte è entrata per le fenestre, cioè per gli occhi, che sono fenestra del corpo et ancor della mente nostra." See also Mr. Lowell's *Dante* (Among my Books, vol. ii. p. 73).

rection of his grief may have worked upon him, and led him to withdraw momentarily from the study of philosophy.

In brief, then, we have no reason to assume that each point in the narrative of the Vita Nuova must have an exact counterpart in the corresponding allegorical narrative, inasmuch as Dante might have introduced in the Vita Nuova slight incidents which were true to the spirit of the allegory, but had no more exact allegorical meaning than many a similar incident in the greater allegory of the Divina Commedia. Or, on the other hand, even if it be granted that there should be some allegorical meaning in every particle of the story, we are in no way bound to trouble ourselves by hunting for it in a case where we have no possible clew to the meaning except the general trend of the allegory, unless, of course, the instance in question seems plainly to contradict the spirit of the whole allegorical narrative. The instances quoted by Scartazzini, however, are in no way inconsistent with what Dante says in the Convito, nor have they any weakening effect in consequence on the testimony of the Vita Nuova. If Dante can write in the Convito, in plainly allegorical terms, of the father of Philosophy, of her friends, her eyes, her smile, her body, we should not be surprised to find among the mystic incidents of the Vita Nuova a point here and there, the real significance of which only the author could explain.

In the second place, according to Scartazzini, there is a contradiction between the traits of the lady in the Vita Nuova and the traits with which she appears in the Convito: in the former she is tender and compassionate; in the latter she is *fera* and *disdegnosa*. Now, this is a point which, as we have seen, Dante himself touches on in the Convito, and he takes pains to tell us, with great detail, how temporary ill success in his philosophical studies caused him to berate his mistress in a *ballata*, and call her hard-hearted and disdainful. These qualities were not really characteristics of his lady. Just as clouds obscure the sun, and we say it stops shining, so his

own impatience and dulness led him for an instant to call his mistress, the Lady Philosophy, proud and scornful. But it was only for a moment that he thought her so, and the incident was so unessential to the main narrative that it appears only in the *Convito*, as if by accident, and in the *Vita Nuova*, as we might expect, not at all. In a book in which Dante's main purpose is to show his devotion to Beatrice, and in which the episode of the *donna pietosa* enters only in brief, in order to heighten the effect of the total self-surrender of chapters forty and forty-three, what reason could we have for expecting to find references to this mere episode in an episode,—the scornfulness of the Lady Philosophy?

Thirdly, says Scartazzini, the chronology is wrong. How can a love for philosophy, which began in September, 1291, and was in full force fifteen years later, when Dante wrote the commentary to the poems in the *Convito*,—how can a love of fifteen years be spoken of in the *Vita Nuova* as a love of "some days"? But, as we have seen,¹ the *alquanti d'i* is not an inappropriate phrase for the period of time during which Dante let his heart be wholly possessed by the Lady Philosophy. And the love for philosophy shown in the prose portions of the *Convito* is an entirely different feeling from his "wicked desire," in 1294-95, for worldly and irreligious philosophy.

Scartazzini's first charge, then, that all the incidents of the *Vita Nuova* cannot be explained allegorically, is without important bearing on the question; his second charge, that there are contradictions between the characteristics given to the lady in the *Vita Nuova* and those given to her in the *Convito*, is without basis; and his third charge, that there are contradictions in the chronology, is equally groundless. We fall back, then, upon the direct and repeated assertions of Dante that the lady of the *Convito* was the lady mentioned in the *Vita Nuova*, and that she was Philosophy.²

¹ See *supra*, p. 46.

² See *Convito*, ii. 13, 16 *et passim*.

An important characteristic of Scartazzini's theory as to the reality of the *donna pietosa* is that he believes Dante's love for her to have been an innocent one; ¹ the opinion of Carducci, D'Ancona, and others is that Dante, like most men of his time, had numerous love adventures, and that this was one of them. ² These writers try to establish an antecedent probability for their view with regard to the *donna pietosa* by showing that Dante led a sensual life at certain times. They refer to the plain assertion of Boccaccio, the sonnet addressed to Dante by Cavalcanti, the reproof of Beatrice in the *Commedia*, the mystic punishment of fire in the Purgatory, and the regrets which Dante expressed as to his life with Forese Donati. ³ There is also a set of love-poems attributed to Dante, which, if they be his, and if they be not allegorical, show qualities very different from the purity and grace of his poems to Beatrice. ⁴ With this antecedent probability my essay has nothing whatever to do. ⁵ As to the poems, some are not authentic, some are certainly allegorical, none have any connection with the *donna pietosa*. Even the sonnet "Parole mie che per lo mondo siete," of which Carducci makes so much, testifies rather against than for his opinion. ⁶ Instead of being a farewell to a real love, it is a

¹ Scartazzini formerly held the opposite opinion; but this was what he thought in 1883, or at least early in that year. See Appendix I.

² See D'Ancona, preface to the first edition of his *Vita Nuova*, and Carducci, *Le rime di Dante Alighieri*, in his *Studi letterari*.

³ Confirmed, according to Carducci, by certain sonnets addressed to Forese, and attributed to Dante. See *op. cit.*, pp. 160-62, note.

⁴ These are *Così nel mio parlar voglio esser aspro; Io son venuto al punto della rota; E' non è legno di sì forti nocchi; Io son sì vago della bella luce; Io maledico il dì ch'io vidi prima; Nulla mi parrà mai più crudel cosa; Amor, tu vedi ben che questa donna; Al poco giorno ed al gran cerchio d'ombra.*"

⁵ See Mr. Lowell's essay on Dante in *Among my Books*, vol. ii. p. 62, and note.

⁶ Gaspary (*Geschichte der ital. Lit.*, vol. i. note to p. 254) has an interesting note on the words "quella donna in cui errai," which occur in this sonnet. He says that *errare* means here "in Noth, Angst sein," just as in the Sicilian poets, and in the *Vita Nuova*, xiii: "Così mi trovo in amorosa erranza."

leave-taking of philosophy; for the reference to the *canzone*, "Voi che intendendo il terzo ciel movete," makes plain the connection between the sonnet in question and the love of the Convito, inasmuch as the *canzone*, even according to Carducci, must refer to the allegorical *donna* of the Convito, and not to her (supposed) real prototype in the Vita Nuova.

The main point of the theory of Carducci and D'Ancona is the supposition that Dante's motive in writing the Convito was one of wilful deception, to cover from the eyes of the world an illicit love. This is entirely inconsistent with what we know of Dante's character; and it is absurd to suppose that at the age of forty he devised an elaborate lie to avoid the reputation of a transient love-adventure which had taken place years before in Florence. According to Boccaccio, Dante in his later years was ashamed of the Vita Nuova.¹ If this be true, it was perhaps because he regretted that the greater part of it was direct narrative, and without that deep allegorical meaning which what he wrote later of Beatrice had. This may throw some light on what follows. In the prose of the Convito (iii. 1) Dante says that he wrote the *canzone*, "Amor, che nella mente mi ragiona," for fear of a certain *infamia*. "La terza ragione fu un argomento di provvidenza. Dico che pensai che da molti di retro da me forse sarei stato ripreso di levezza d' animo, udendo me essere dal primo amore mutato. Per che, a torre via questa riprensione, nullo migliore argomento era, che dire qual era quella donna che m' avea mutato." Just as Dante wrote a *canzone* to rid himself of a possible charge of being light of love, so one of the reasons why he wrote the Convito was to avoid an *infamia*. It was, however, a very subordinate motive, as we can see from the introduction to the Convito.² His

¹ Vita di Dante, per cura di B. Gamba (Venice, 1825), p. 83.

² Selmi (Il Convito, p. 73) estimates Dante's motives in a very satisfactory way. "Noi reputiamo, che il primo e vero impulso all' ideamento del Convito, pigliasse origine in lui dalla pura e santa intenzione di eccitare al bene, che l' inclinazione nativa a poetare in forma magistrale aggiunte esca al fuoco, e che terzo

plan was to spread a feast of reason for all open-minded men : "la vivanda di questo convito sarà di quattordici maniere ordinata, cioè quattordici canzoni sì di amore, come di virtù materiate, le quali senza lo presente pane [la presente sposizione] aveano d' alcuna scurità ombra, sicchè a molti lor bellezza più che lor bontà era in grado." The method he chose was accordingly the explanation of some of his allegorical *canzoni* which had been misunderstood. But he suddenly recalled to himself, as if by accident, that there was a rule of the rhetoricians that a man shall not write of himself unless for sufficient reason : in order to avoid evil misunderstandings, or in order to show by the example of one's own self, *per via di dottrina*, some necessary and useful philosophical principle.¹ By virtue of both these exceptions Dante thought it justifiable to write about himself. "Movemi timore d' infamia, e movemi desiderio di dottrina dare, la quale altri veramente dare non può. Temo la infamia di tanta passione avere seguita, quanta concepe chi legge le soprannominate canzoni, in me avere signoreggiato ; la quale infamia si cessa, per lo presente di me parlare, interamente ; lo quale mostra che non passione ma virtù sie stata la movente cagione. Intendo anche mostrare la vera sentenza di quelle che per alcuno vedere non si può, s' io non la conto, perch' è nascosa sotto figura d' allegoria."² It is probable that we are to connect this *infamia* with the *riprensione* which he dreaded in 1295,—the shame of having left his first love, his mystic *amor in rima*, and of having celebrated in verse an (apparently) more earthly lady.

At all events, whatever we think the reason of this *infamia*, there is nothing concerning it which hints that the Convito was a defence against the ill-repute of a notorious scandal.

si aggiungesse la volontà di purgarsi dall' accusa di leggiero nelle cose d' amore." This is in substance the impression that one gets from Dante's own words.

¹ Convito, i. 1.

² Convito, i. 2, at end.

Were the whole question of the *donna pietosa* indeterminate, one might perhaps wrest from the passages which I have quoted some such meaning as that which Carducci attributes to them; but in presence of precise declarations on the one hand, deductions from minor ambiguities are not of much weight on the other. Either Dante was a hypocrite, or else he spoke the truth when he said in his comment on the second *canzone*, "Wherefore, since this nature is called *mind*, I said that love discoursed in my mind to make it understood that this love was that which is born in the noblest of natures, that is, [the love] of truth and virtue, and to *shut out every false opinion by which it might be suspected that my love was for the delight of sense.*"¹

CONCLUSION.

The line of argument which I have tried to carry out has been as follows: First, I discussed the principal points concerning the dates at which the *Convito* and the *Vita Nuova* were composed. I decided that the former was written after Dante went into exile, and that the latter was written not long after the episode of the "piteous lady." I then examined the characteristics of the two books, in order

¹ *Convito*, iii. 3. Quoted by Mr. Lowell, *Among my Books*, ii. 61. Mr. Lowell's opinion as to the reality of the *donna gentile* is not quite clear. On p. 65 he says: "Dante would try to reconcile, so far as he conscientiously could, his present with his past. This he could do by means of the allegorical interpretation." Again, on p. 64: "Now Dante himself, we think, gives us the clew, by following which we may reconcile the contradiction, what Miss Rossetti calls 'the astounding discrepancy,' between the lady of the *Vita Nuova* who made him unfaithful to Beatrice, and the same lady in the *Convito*, who in attributes is identical with Beatrice herself." Again, p. 69: "That there should seem to be a discrepancy between the lady of the *Vita Nuova* and her of the *Convito*, Dante himself was already aware when writing the former and commenting it." But on p. 73 he says: "Whether at the time when the poems of the *Vita Nuova* were written the lady who withdrew him for a while from Beatrice was (*which we doubt*) a person of flesh and blood or not, she was no longer so when the prose narrative was composed."

to decide what value should be given to the testimony of each as to the experiences of Dante's life from the death of Beatrice to the year of his repentance for the love he bore the *donna gentile*. The result is that I regard the *Convito* as a straightforward expository work, conducted with admirable method, and worthy—other things being equal—of complete trust, so far as its testimony as to Dante's life goes. The *Vita Nuova*, on the other hand, I concluded to be an imaginative work written on artistic principles and while Dante was not far removed from the mood in which he wrote the poems which concern his new lady. Hence, though valuable as showing the way in which Dante felt at a given time, it is to be used with caution so far as dates and exact facts are concerned. The ensuing examination and comparison of the narrative parts of the two books confirmed these views, and led me to believe that the *donna pietosa* was a symbol for Dante's love for and study of philosophy, which began in September, 1291, and came to a sudden close in 1294-95. The chronology of this episode, so far as it could be gathered from the *Vita Nuova* and the *Convito*, seemed to be reasonable and without inherent contradictions. I then examined the essential points in the theories of Scartazzini and Carducci with regard to the questions which I have been discussing, and showed why I thought that these theories are false.

There are other questions which bear more or less remotely upon the subject which I treat; but they are outside the exact limits of my theme,—the interpretation and reconciliation of the accounts of the *Vita Nuova* and the *Convito* concerning the experiences of Dante after the death of Beatrice.¹

¹ Readers who are interested to read what German subtlety has done on the subject are referred to a very compact article by Prof. A. Gaspary, of Breslau, in the *Zeitschrift für Romanische Philologie*, vol. vii. pp. 611 ff. A characteristic Italian treatment of the subject is D'Ovidio's review of D'Ancona's *Vita Nuova* in the *Nuova Antologia* for March 15, 1884, pp. 238 ff.

APPENDIX.¹

I.

THE rapidity with which Scartazzini has changed his opinions with regard to the *donna pietosa* makes an analysis of his views difficult. I will, however, give a short list of the important articles written by him and by Witte on this subject; it may be of some use in tracing the steps by which Scartazzini has brought himself to the opinion which he now holds.

Witte. — Ueber das Missverständniss Dantes (1824), in Dante-Forschungen, i. 59 ff.; Dante's Lyrische Gedichte (2d ed., 1842); Review of Wegele's Dante (1853), in Dante-Forschungen, i. 92-93. — All are strong for the unity of the narratives in the Vita Nuova and the Convito. He asserts that Dante lived at times a sensual life.

Introduction to his translation of the Commedia (1865); Dantes Trilogie. Dante-Forschungen, i. 141-182. — Views modified. A real woman is referred to in the *donna pietosa*. This is the cause of Beatrice's reproof in the thirtieth canto of the Purgatorio.

Scartazzini. — Dante Alighieri (1869). — Emphasis on the sensual life of Dante, but sharp distinction of his intellectual sin in yielding to worldly philosophy.

Zu Dante's innerer Entwicklungsgeschichte, in the Dante Jahrbuch, iii. (1871). — Affirms the reality of the *donna pietosa* and Dante's sensual love for her. He had afterward other loves; and the

¹ See above, pp. 49 ff.

donna pietosa of the Convito is a collective symbol of these wanderings from Beatrice, and at the same time the symbol of his intellectual wandering from spiritual faith.

Purgatorio (1875). — Notes on the meeting with Forese Donati. Here Scartazzini asserts that Dante led a wild life at one time, with Forese as his boon companion. The Forese sonnets are authentic (as I understand it). The reproof in the thirtieth canto of the Purgatorio, however, referred entirely to Dante's spiritual wanderings.

Witte. — La Vita Nuova (1876). — He has gradually become convinced by the life-like traits of the *donna pietosa*, and believes in her reality.

Scartazzini. — Zu Dante's Seelengeschichte, Jahrbuch (1877), iv. 143-238; Dante's geistige Entwicklung, in his Abhandlungen (1880), pp. 98-243; Dante (Manuale Hoepli), translated by Mr. Davidson (original in 1883; translation in 1887). — In all these he affirms with increasing strength, (1) that the *donna pietosa* was real; (2) that Dante's love for her and all other women was pure; (3) that the reproof of the thirtieth canto of the Purgatorio referred to his intellectual sin alone; (4) that his sin with Forese was that of scepticism, etc.

Witte meanwhile turned in some respects towards the views which Scartazzini held in 1872-77, as may be seen in one of his latest essays in his Dante-Forschungen; but it is not worth while to state the details of the change here. Scartazzini's latest change of mind — at least the latest of which I have seen notice — is mentioned in Bartoli, Storia d. lett. ital., v. 54, note. Scartazzini, it seems, writes in the Convivio (a Sicilian journal), March 30 and April 16, 1883, to the effect that Beatrice was not the wife of Simon de' Bardi: "Abbiamo ben altri indizi che la Beatrice di Dante visse e morì nubile, che morì *amata e amante del Poeta*." The argument is so weak that it is not worth while to give it here. The *donna gentile* of the Vita Nuova, too, is Gemma! That caps the climax, — at least for one who has read the pages of ridicule which Scartazzini used to pour forth on all the unfortunates who had ventured the opinion that Gemma might have been the *donna pietosa*.

II.

I ADD here, for the sake of convenience, parts of an important letter from Professor Simon Newcomb to Mr. Norton, with regard to the revolution of Venus in her epicycle (cf. *supra*, pp. 41-4).

“The motion of Venus around its epicycle led to its being seen alternately to the east and to the west of the Sun, or as evening and morning star. I think, therefore, there can be no doubt that by *quello suo cerchio* Dante meant the epicycle.

“But when we attempt to judge by a revolution in this circle, we are met by difficulties. The actual revolution in the epicycle, relatively to a fixed direction, is made in 225 days; the epicycle in fact corresponding to the orbit of Venus around the Sun. But in considering the changing phenomena presented by Venus, it would be quite in accord with popular custom to measure the revolution relatively to the line passing through the earth to the centre of the epicycle, because that is the revolution which brings about the changing phases of the planet. Owing to the continuous motion of the centre of the epicycle around the earth, it takes 584 days for this revolution. In this time the planet makes more than two and a half actual revolutions in the epicycle considered as a geometrical figure. Yet there would be no great logical error in calling this a revolution. To make the nomenclature exact, we should only have to think of the epicycle as a material circle revolving on an arm EC to which it is fixed at B. [E is the earth, and C the centre of the epicycle.] Then this material cycle would make a complete circle in one year with the arm to which it was fastened; the revolution of the planet in this material cycle would actually require 584 days.

“My conclusion is about this: if Dante was endeavoring to give an exact description of the astronomical phenomena, then his expression, *secondo i due diversi tempi*, might mean a revolution making due allowance for the two periods of revolution around the deferent and the revolution in the epicycle, thus leading to the absolute time of one geometrical revolution, or 225 days. But if his main thought was the measurement of the period of time by the changing phenomena of the planet, it would be more likely that he gave to the period the actual and popular conception of the revolution relative to the line joining the earth and the centre of

the epicycle. The expression just quoted lends itself equally well to this view, since, in consequence of the two different times (of revolution), the apparent circuit around the epicycle is not complete until the end of 584 days. Thus while there can be little doubt that the two different times referred to the two periods of one year, and either 225 days or 584 days, it is impossible to decide between the two meanings I have indicated.

“. . . It was not the revolution of Venus around the earth, but around her epicycle, that made her appear at intervals as morning and as evening star. The period of Venus from greatest brilliancy to greatest brilliancy was not an exact revolution in any circle, unless we assign to that circle a revolution of its own in the way I have above described.”

It will be seen from the above how complicated the question really is, and how unfitted any one is to render absolute decision upon it who is not well acquainted with the details of the astronomical phraseology in vogue at Dante's time. That the phrase *secondo i due diversi tempi*—or *secondo diversi tempi*, as another manuscript reads—may have a technical astronomical meaning, instead of the simple one of “at different seasons,” makes the problem still more intricate. Even if, however, the meaning of the passage is really ambiguous and indeterminate, we have, it seems to me, two reasons for preferring the interpretation which gives to the revolution the value of 225 days. First, the period of time referred to by two revolutions is then a round number. Twice 225 days is 450 days, or 15 months. Twice 584 days, however, is 1,168 days, or 38 months and 28 days. Even if we take the number as 585 days, and two revolutions are equal to thirty-nine months, Dante's locution would still seem very unnatural. For him to speak of fifteen months as a period of two revolutions of Venus, would, on the other hand, seem less artificial and more plausible. Secondly, if we take the period referred to as thirty-nine months, the whole chronology of this episode becomes incoherent, not to say contradictory (see above, pp. 11-2, 43-4). If, on the other hand, we reckon the period as fifteen months, the date of the first *canzone* of the *Convito* falls within the limits which the dates of Carlo Martello's visit to Florence and of his death set for it. Under these circumstances it seems to me that we are justified in choosing between the two values of a revolution of Venus, even if, from the point of view of the astronomer, either value would suit Dante's words.



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NINTH
ANNUAL REPORT
OF THE
DANTE SOCIETY

MAY 20, 1890.

ACCOMPANYING PAPER.

DANTE BIBLIOGRAPHY FOR THE YEAR 1889.

Compiled by William C. Lane.

CAMBRIDGE:
JOHN WILSON AND SON.
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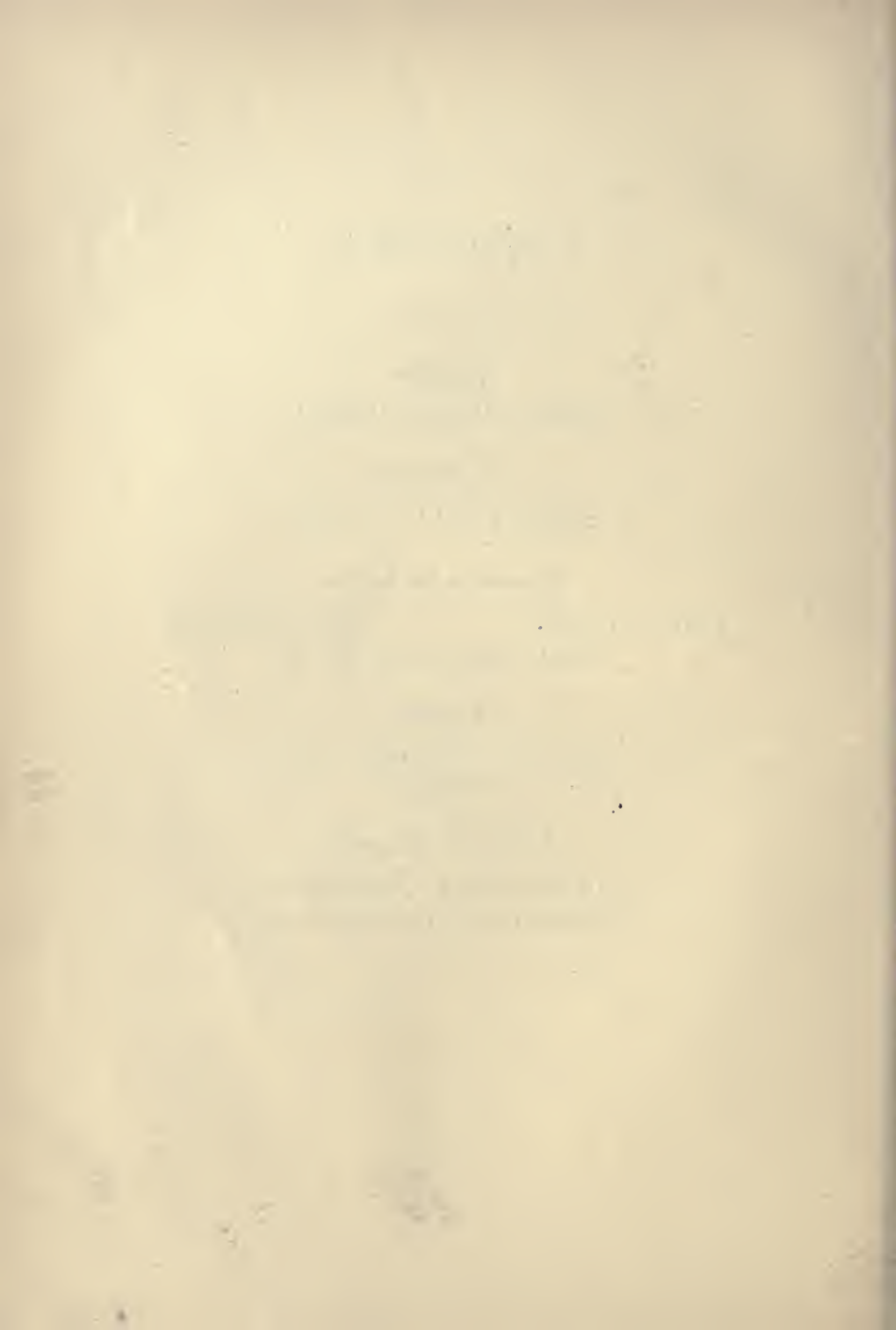
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BY-LAWS.

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, except in the office of President. In case of his death or resignation, a special meeting of the Society shall be called to elect a successor.

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.

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ANNUAL REPORT.

THE past year has been marked by a decided increase, especially in Italy, in the interest in Dantesque studies. This, no doubt, is closely connected with the foundation of the new Società Dantesca Italiana, and with the publication of the new periodical, "L'Alighieri." The Italian Dante Society has sent to us the first number of its "Bulletino." It contains a list of over three hundred members, the Constitution of the Society, an account of its formation, and reports from committees on a new edition of Dante's works and on the publication of the Bulletin. The report of the former committee, the members of which are Professors Bartoli, D'Ancona, and Del Lungo, shows that the principal aim of the Society is to prepare a scholarly and critical standard text of all Dante's works, based on a careful and minute study of all the manuscripts. Editions of the "De Vulgari Eloquentia" by Pio Rajna, and of the "Convito" by E. G. Parodi, are promised within a short time. The "Commedia" and the "Rime" are works which demand years of preparation. The help

of the government is asked to further the work, and in particular to enable the Society to set a staff of intelligent students at work on the examination of the text, and to procure the temporary transference to Florence of Dante Codices from all parts of Italy, and if possible from all parts of the world. The "Bulletin" also contains the first instalment of a Dante bibliography for the year 1889, by Professor Michele Barbi of Florence. "This," says our Librarian, "is planned on a far more extensive scale than our modest list, and undertakes to analyze the contents of all the publications and periodical articles that it mentions. The thirty pages in this number only bring the list from A part way through D. The facilities for compiling such a work are so much greater in Florence than here, that I should think it would not be worth while to continue our bibliography after this year." This conclusion of our Librarian makes a fitting occasion for the Society to place on record their sense of appreciation of the excellent and valuable bibliographical work which Mr. Lane has done in preparing the annual bibliographies which have appeared in accompanying papers to our Annual Reports. The Council have sent to the Italian Society a set of this Society's publications.

Professor Fay's Concordance of the Divina Commedia, which, through the generous zeal of one of its members, the Society has been able to publish, has proved to be a greater literary than financial success.

So far as has come to the attention of the Council, it has been received both by the press and by Dante scholars generally as a permanent and creditable addition to Dantesque literature. The sales, however, have been small. The Committee on Publication have recently had prepared, and sent to the principal libraries here and abroad, a circular calling attention to the character and value of the work, and its particular value as a book of reference. It seems to the Council that every library of importance should contain this work. A copy of the Concordance was specially bound and sent to the Queen of Italy, and a graceful acknowledgment of the gift has been received.

The Dante Prize offered by a member to undergraduates, or recent graduates, of Harvard College, for the best essay on a subject connected with Dante, was not awarded in the year 1888-89, and is offered again. For the year 1889-90 the subjects proposed are as follows:—

1. A description of Florence, and an account of the life of the Florentines, including their education and arts, in the last quarter of the thirteenth century.

2. A study of the circumstances that led to the banishment of Dante, and a collection of the documents relating to it.

3. The trustworthiness of Boccaccio's Life of Dante, and of the other accounts of him given by writers of the fourteenth century.

4. A critical study of the *Canzoniere* of Dante; its composition, the relation of the poems contained in it to Dante's other works, and a discussion of the genuineness of those doubtfully ascribed to him.

For the year 1890-91, the subjects proposed are as follows: —

1. The results of the critical studies of the text of the *Divinia Commedia* by Witte, Moore, and Täuber.

2. The indebtedness of Dante to Brunetto Latini, as indicated by passages or references in the *Divine Comedy* and the *Convito* that may have been derived from, or suggested by, passages in the *Trésor* and the *Tesoretto*.

3. The rise of the *dolce stil nuovo*, and its development up to the time of Dante.

4. The personal character of Dante, as learned from his writings.

The following is a list of the accessions to the library during the past year.

ADDITIONS TO THE DANTE COLLECTION IN HARVARD COLLEGE LIBRARY.

MAY 1, 1889 — MAY 1, 1890.

EDITIONS OF DANTE'S WORKS.

Opere con suoi comentî [di Cr. Landino. Venetia. Bern. Stagnino da Trino. 1520.]

La divina commedia, col com. di P. Fraticelli. Firenze. 1881.
Bequest of C. D. March.

La divina commedia. Firenze. 1883. 64°.
Bequest of C. D. March.

La divina commedia, col com. di P. Fraticelli. Firenze. 1884.
Bequest of C. D. March.

Il paradiso ; dichiarato da Ang. de Gubernatis. Firenze. 1887.
Egloghe di Giov. del Virgilio e di Dante Alighieri ; comm. da Fr. Pasqualigo. 1887.

Epistolae quae exstant ; cum notis Caroli Witte. 1827.

TRANSLATIONS.

Cary, H. F. The vision; or Hell, Purgatory, and Paradise. London. 1865.

Bequest of C. D. March.

Longfellow, H. W. The divine comedy. Tauchnitz ed. Leipzig. 1867.

Bertrand, Carl. Die hölle, metrisch übertragen. Heidelberg. 1887.

Hillard, Katharine. The banquet. London. 1889.

WORKS ON DANTE.

AGRESTI, Alb. Dante e S. Anselmo; Cunizza da Romano; La verità sulle colpe di Cunizza. 1887.

ALIGHIERI (L'). Anno i, fasc. 2-10. 1889-90.

BALSANO, Gaet. Sullo scopo e sull' andamento della Div. com. 1887.

BARTOLI, Ad. Tavole dantesche. 1889.

BERNARDI, Jac. Dante e la luce; canzone. [1867?]

— [Review of] Quadri sinottici del prof. Giov. Fioretto, 1888. [1889.]

Two pamphlets, the gift of the author.

— La canzone di Guido Cavalcanti, Donna mi prega; comm. da Fr. Pasqualigo. [1887.]

Gift of Leo S. Olschki.

BILLIA, L. M. Divagazione dantesca. [Parad. xix. 57.] 1887.

— Sigieri nella Divina commedia [Parad. x. 133-138], studio di C. Cipolla. 1887.

— La Storia della filosofia. 1887.

— [Review of Zoppi's Il fenomeno e il concetto della luce.] (Riv. ital. di filos. 1888.)

Four pamphlets, the gift of the author.

BLANC, L. G. Vocabolario dantesco. Recato in Italiano da G. Carbone. 2^a ed. 1877.

Bequest of C. D. March.

BRIDEL, L. Lettre sur la manière de traduire Dante. 1805.

BRUNI *Aretino*, Leon. Dialogus de tribus vatibus florentinis. Herausg. von K. Wotke. 1889.

CALVI, Felice. Di alcuni nuovi documenti riguardanti *la Pia* celebrata da Dante. [1886.]

- CARDUCCI, Giosuè. L' opera di Dante. 2^a ed. 1888.
Gift of the author.
- CARNECCHIA, F. G. Chiosa al verso "Si che il piè fermo sempre era
il più basso." 1887.
- CARPENTER, G. R. The episode of the Donna Pietosa. (8th report
of the Dante society, 1889.)
- CARRÉ, M., *and others*. Couplets tirés de "Vive la Bologne mes-
sieurs!" [1889.]
Gift of Edw. Spencer Dodgson, Esq.
- CASALIN, Dom. S. Tommaso d' Aquino e Dante Allighieri. (La scu-
ola cattolica, 1885-87.)
- [CENTOFANTI, Silv.] Un preludio al corso di lezioni su Dante. 1838.
- CHABANON, M. P. G. DE. Vie du Dante. 1773.
- CLARICINI DORNPAHER, Nic. DE'. Lo studio di Torquato Tasso in
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Gift of the author.
- DANTE Society. Eighth annual report. 1889.
- DURANT, Héloïse. Dante; a dramatic poem. 1889.
Gift of the author.
- FIAMMAZZO, Ant. I codici friulani della Div. com. 1887.
- GALANTI, Carm. Altre brevi parole sull' *uno*, sul *tre*, sul *nove* nei tre
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— Gli angeli ne' cieli danteschi. Lettera 35 della 2^a serie.
[1890.]
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- GIOVANNA, Ild. DELLA. Note letterarie. 1888.
- GÖSCHEL, K. F. Dante's osterfeier im Zwillingsgestirn des himml.
parad. 1849.
- GROSSO, Stef. Sopra una postilla del Tasso alla D. c. (L' Alighieri,
1889.)
- KARSTEN, G. Dantesca; osservazioni su alcuni passaggi della Div.
com. [1888.]
Gift of the author.
- LANDONI, Teod. Descrizione bibliog e crit. di due edizioni principi
della Div. com. (Il bibliofilo, 1887.)
- LEONCAVALLO, Rug. Manuale dantesco per gli studiosi della Div.
com. 1887.
- LESSONA, Carlo. Dante penalista. (La letteratura, 1886.)

- LOCCELLA, G. Dante in der deutschen kunst. 1890. 24 plates.
 — Zur deutschen Dante-litteratur. 1889.
- LUBIN, Ant. Zur antwort auf die besprechung meiner schrift: "Allegoria morale, ecclesiastica, etc." von Th. Paur. [1867.]
 — Dante spiegato con Dante e polemiche dantesche. 1884.
 — Intorno all' epoca della Vita nuova. 1862.
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- LUMINI, Apollo. Il passo di Acheronte [Inf. iv. 1-12]. 1888.
- LUNGO, I. del. Dante ne' tempi di Dante. 1888.
- MANARA, Ern. "Pape Satan, pape Satan aleppe." [1888.]
- MARTINELLI, Onor. La ruina dell' Alighieri [Inf. v. 34]. 1887.
- MASCHIO, Ant. Nuovi pensieri sull' Inferno di Dante. 1868.
- MATTEI, P. Della sintassi e dello stile dei predecessori di Dante. 1878.
- MESTICA, Giov. Antenòra o Tolomea? (Fanfulla della domenica. 1887.)
- MIROVIĆ, Bart. Applicazione della formola "Dante spiegato con Dante" alla idea fondamentale della Commedia. 1886.
- MOLTENI, P. Le opere di Dante Alighieri. Libro i., ii. 1889.
 — Trattato di fisica nuova; proemio. Libro iii. Pitagora e Dante. 1879.
 Three pamphlets, the gift of the author.
- MOORE, Edw. Contributions to the textual criticism of the Div. com. 1889.
- OZANAM, A. F. Dante and catholic philosophy in the 13th cent. Trans. by Lucia D. Pychowska. Manuscript.
 Gift of the translator.
- PASQUALIGO, Fr. Cose dantesche. [Parad. iv. 109-114. 1889.]
 Gift of Leo S. Olschki.
- PASSAVALLI, Ign. Voci dal Trentino; prose scelte. 1889.
- PETRETTINI, Giov. Orazione intorno ad Omero e a Dante. 1821.
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- PIUMATI, Ales. Dante e la musica. 1887.
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 [SABALICH, G., editor.] Pro-patria. 1888.
 Gift of Antonio Lubin. Contains three articles on Dante.
- SAVINI, Ferd. I papi, i cardinali, i chierici, i frati, la religione, a giudizio di Dante Alighieri. 1889.
- SCAETTA, S. Paradiso. Saggio d' interpretazione. 1889.
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- SCARTAZZINI, Giov. A. Hat Dante als krieger und gesandter gewirkt? (Allgemeine zeitung, beilage. 1888.)
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 — Sopra lo stato presente della letteratura dantesca. 1870.
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During the past year Mr. Lane has completed his Catalogue of the Dante Collections in the Harvard College and Boston Public Libraries, and it has recently been issued as No. 34 of the Bibliographical Contributions of the Library of Harvard University, forming a pamphlet of 116 pages, large octavo, in double column. Copies of the Catalogue have been sent to all members of this Society, to all persons from whom gifts to the Library have been received, and to many libraries and institutions. The fulness and accuracy of its bibliographical detail will make it of service not only to scholars who may have access to the libraries whose collections it describes, but also to every serious student of the life and works of the poet. The collection of works on Dante in the Harvard College Library now numbers 1,218 volumes. The Catalogue gives the titles of 302 different editions and translations of the *Divina Commedia* and of 94 editions of Dante's other works. The list of works on Dante contains nearly 900 independent titles, beside about 570 titles of articles contained in larger works, collections of essays, editions of the *Divina Commedia*, etc. No attempt has been made to include articles published in periodicals, except such as stand directly on the shelves devoted to the special Dante collection. The books represented in this Catalogue form probably one of the largest existing collections of Dante literature, and with the exception of manuscript material, may be considered to include everything of the

first importance required by scholars for the critical study of the works of Dante, beside a large proportion of the supplementary and expository writings in this department of literature.¹ The practical value of the Catalogue is increased by a full Index of subjects, and by a separate Index of the special passages of the *Divina Commedia* treated of in independent articles separately published, or contained in works other than continuous commentaries. The labor spent upon this Index, and its value to the student, may be estimated from the fact that it contains over twelve hundred and fifty references for the *Inferno*, and not less than five hundred for the *Purgatorio*, and about four hundred and fifty for the *Paradiso*. Mr. Lane's work is concluded by an interesting, long, and thorough note on the Portraits of Dante. Our Society may well take satisfaction that so useful a work has been accomplished by one of its members. It is to be hoped that the accessions to the collection in the Harvard College Library may be so numerous that Mr. Lane will be compelled before long to issue a supplementary catalogue. The special attention of each of our members should be given to making the collection as complete as possible. At least one thousand dollars could be well

¹ The Council would request all persons in this country, whether members of the Society or not, having manuscripts, editions, or works relating to Dante not mentioned in Mr. Lane's Catalogue, to send to him a description of the same, not necessarily for publication, but in order that the list of Dantesque literature in America may be made as complete as possible.

spent in filling up gaps in it. The comparatively small sum which the Society is able to contribute annually to its increase is insufficient even to procure all the books on Dante published from year to year. It is desirable to enlarge our list of members, in order that we may have more to spend for this important object.

JAMES RUSSELL LOWELL, *President*,
CHARLES ELIOT NORTON, *Vice-President*,
JUSTIN WINSOR,
LOUIS DYER,
PHILIP COOMBS KNAPP, JR.,
JOHN WOODBURY, *Secretary*,
Council of the Dante Society.

CAMBRIDGE, MASS.,
MAY 20, 1890.

STATEMENT OF ACCOUNTS.

Balance on hand, May 13, 1889	\$50.75	
Received from assessments	254.75	
Received from sales of Reports	4.00	
	<hr/>	\$309.50
Printing of Eighth Annual Report	\$258.00	
Printing, stationery, and postage	20.39	
Balance on hand	31.11	
	<hr/>	\$309.50

MAY 20, 1890.

DANTE BIBLIOGRAPHY FOR THE YEAR 1889.

COMPILED BY WILLIAM COOLIDGE LANE,
Assistant Librarian, Harvard College Library.

*** The following list includes a few books published in 1888, or even earlier, which were not recorded in the list appended to the last Report of the Society, and a few others, reviews of which have appeared since that Report was published. Books or articles in the Harvard College Library are distinguished by an asterisk (*); other titles are taken from the most reliable sources accessible, by preference from the admirably edited *Bollettino delle pubblicazioni italiane* of the National Library in Florence.

The first number of the *Bullettino della Società Dantesca Italiana*, received while the following list was in press, contains the beginning of an elaborate bibliography of Dante for the year 1889, giving a summary of the contents of each book or article mentioned. This has been used to check the accuracy of my notes; but a number of titles will be found there taken from some of the more obscure Italian periodicals which are not included in this list.

The Italian Dante Society having now undertaken to record the appearance of Dante publications under more favorable conditions and in a more thorough manner than is possible here, it is probable that the Bibliography which has now been printed for four years in these Reports will be discontinued.

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- Prato**, Stanislao. Un concetto biblico e una figura ideografica egizia in due similitudini dantesche. Inf. ii. 127-129, Parad. xxii. 55-57. (La biblioteca delle scuole italiane, 1889, i. no. 12.)
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- Ravazzini, E.** *Vocaboli della Divina commedia, spiegati col volgare modenese.* Sassico, tip. Bertacchini. 1889. 8°. pp. 26.
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- Rughini, Alessandro.** *Esercizi letterari.* 2^a ed. Piacenza, tip. A. Del Maino. 1889. 8°. pp. iv, 148.
1. Parallelo brevissimo fra Dante e Petrarca. — 2. Uno sguardo sulla Divina commedia. — 3. Il Decamerone e i suoi preliminari storici.
- Sabalich, Gius.** *Per la storia critica di un verso dantesco.* [Inf.

vii. 1.] Venezia, stab. tip.-lit. succ. M. Fontana. 1889. 8°. pp. 20. L. 1.50.

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Salvioni, C. Il canto x. dell' Inferno di Dante; saggio della più antica traduzione dell' Inferno. Bellinzona. 1889. 1. 8°. pp. 12.

Nozze Fanciola-Chicherio.

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* **Sanctis, Francesco de.** Saggi critici. 5ª ed. Napoli, Ant. Morano. 1888. 8°. pp. viii. 550. L. 4.50.

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* **Savini, Ferdinando.** I papi, i cardinali, i chierici, i frati, la religione a giudizio di Dante Alighieri. Ravenna, tip. edit. Sant' Apollinare. 1889. 16°. pp. 81. L. 2.25.

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* **Scaetta, Silvio.** Paradiso: saggio d' interpretazione. Matelica, tipog. edit. G. Tonnarelli. 1889. 8°. pp. 119. L. 2.

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- * **Stokes**, Whitley. Folklore in the Divina commedia. (The academy, June 8, 1889, p. 396.)
- * **Symonds**, John Addington. Dante's references to Alexander the Great. (The academy, Feb. 9, 1889, p. 96.)
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- * **Täuber**, Karl. I capostipiti dei manoscritti della Divina commedia. Winterthur, tip. Ziegler. 1889. 8°. pp. xi, 148.
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- * ——— Per il testo critico della Divina commedia. (La biblioteca delle scuole ital. 16 nov. 1889, i. 283-284.)
- * **Termine Trigona**, V. La cattedra dantesca a Roma. Melfi, Aug. Ercolani. 1888. 16°. pp. 139 +.
- * **Terrinoni**, Tommaso. Ancora della tomba di Re Manfredi. (L' Alighieri, nov.-dic. 1889, i. 231-239.)
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- * **Teza**, E. Dantiana. [On the proper reading of Inf. xxiv. 86.] [Il propugnatore, genn.-apr. 1889, xxii(1). 307-309.]
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- * ——— Quali parti della Divina commedia fossero tradotte in armeno. (Giornale della società asiatica italiana, 1889, iii. 154-158.)
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* ——— Pozza. Inf. vii. 127. (The academy, Dec. 29, 1888, p. 420.)

* ——— Dante's references to Alexander the Great. (The academy, Feb. 2, 1889, p. 75.)

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* ——— Dante and Arnaut Daniel: a note on Purg. xxvi. 118. (The academy, April 13, 1889, p. 256.)

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* **Vitti, Tommaso.** Le origini della Divina commedia. (*L'Alighieri*, maggio, 1889, i. 33-45.)

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* **Walter**, Edward L. Dante's Paradiso: cantos xxiv.-xxvi. (Publications of the Modern language assoc. of America, Jan.-March, 1889, iv. 24-40.)

* **Wegele**, Franz X. von. Ueber deutsche Dante-studien des letzten jahrzehnts. (Zeitschrift für vergleichende literaturgeschichte und renaissance-literatur, 1889, n. f. ii. 298-316.)

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Noticed in the *Giorn. storico della lett. ital.* 1890, xv. 332.

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* **Zernitz**, Antonio. La luna nelle credenze popolari e nella poesia. Trieste, Morterra & C. 1889. 8°. pp. 33.

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TENTH
ANNUAL REPORT
OF THE
DANTE SOCIETY

MAY 19, 1891.

ACCOMPANYING PAPERS.

- I. ADDITIONS TO THE DANTE COLLECTION IN THE HARVARD
COLLEGE LIBRARY, MAY 1, 1890—MAY 1, 1891.
Compiled by William C. Lane.
- II. DOCUMENTS CONCERNING DANTE'S DEBTS.
- III. DOCUMENTS CONCERNING DANTE'S PUBLIC LIFE. PART I.
Compiled by G. R. Carpenter.
-

CAMBRIDGE:
JOHN WILSON AND SON.
University Press.
1891.

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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, except in the office of President. In case of his death or resignation, a special meeting of the Society shall be called to elect a successor.

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.

ANNUAL REPORT.

THE past year has not been marked either in this country or abroad by any important addition to the mass of literature which deals with the works or the life of Dante. In Italy the new periodical entirely devoted to Dantesque studies, "L'Alighieri," has been continued with success, and the new Società Dantesca Italiana has been in active progress. The quarterly bulletins which the latter publishes contain a valuable bibliography for 1889. In one of them, moreover, Signor Del Lungo has communicated part of a document,* hitherto unprinted, which throws light on events during the priorate of Dante, and all give evidence that carefully planned and well-concerted work in the historical, philological, and exegetical study of Dante is being done under its auspices. In America, too, the same studies are being carried on with some vigor, as the Librarian's list of additions to our collection shows.

As regards the work of the Society, we have the same report to make. The number of members is slightly larger, and the number of additions to the Dante Library decidedly larger, than last year. The

* Reprinted below, page 38.

collecting of materials for a concordance to the minor works of Dante, undertaken several years ago by certain members of the Society, and by gentlemen connected in various ways with Harvard University, has also progressed somewhat.

The announcement of the assignment of the Dante Prize for 1890 can be best made in the words of the official record, in the Harvard University Catalogue for 1890-91.

“IN MEMORIAM CHARLES STERRETT LATHAM.

“The prize offered for 1889-90 was awarded to Mr. C. S. Latham, of the Class of 1884, A. B. 1888, for a translation of the Letters of Dante with a historical and critical comment. Mr. Latham died on July 21, 1890.

“Mr. Latham was a member of the Class of 1884, but near the beginning of his last college year he was stricken with paralysis, and was unable to graduate with his Class. His mind was not affected by disease, and, after losing hope of immediate recovery of health, he determined to pursue his studies in his sick-room. With great resolution he completed the requirements of his college course, passed the examinations with high credit, and received the Bachelor's degree in 1888. Finding resource in intellectual pursuits he determined, in spite of adverse conditions, to contend for the Dante Prize, and for more than a year devoted himself to the difficult task of translating the

letters of Dante, and of preparing a full comment upon them. His work was near enough completion in the spring of 1890 to be submitted to the committee on the award of the prize, consisting of Professor Lowell, Professor Norton, and Mr. G. R. Carpenter, who were unanimous in their opinion of the merit of his work. He did not live to learn their award. In accordance with the desire of his mother, the prize adjudged to him of one hundred dollars is now offered again to be competed for. The competition is open not only to the students in any department of Harvard University, and to Harvard graduates of not more than three years' standing, but also to students and graduates of similar standing of any college or university in the United States."

The Council wishes to record its most sincere regret that the life of so devoted and earnest a scholar should have closed so early. It is a great pleasure to add that Mr. Latham's translation is spirited, and that his illustrative and explanatory notes are valuable to the student of the times of Dante. By the advice of the examining committee, the essay is shortly to be published.

No essays were presented in May, 1891, for the Latham Prize, which therefore remains open for another year. Attention is especially called to the fact that "the competition is open not only to the students in any department of Harvard University, and to Harvard graduates of not more than three years'

standing, but also to students and graduates of similar standing of any college or university in the United States."

The following subjects are proposed for the year 1891-92, but competitors are at liberty to write on any one of the subjects which have been proposed for the five years during which the Dante Prize has been offered: —

1. A comparison of Dante's system of sins in Hell and Purgatory, and an explanation of its apparent differences in the two realms.

2. Who was the Matilda of the Earthly Paradise, and what is her allegorical and symbolical character?

3. The acquaintance of English writers from Chaucer to Gray with the Divine Comedy.

The accompanying papers explain themselves. In the Ninth Annual Report was published Mr. Lane's Dante Bibliography for the year 1889, with the announcement that on account of the regular publication of a Dante bibliography in the "Bulletino" of the Italian Dante Society, it would not, in the opinion of the Librarian, be worth while to continue our bibliography after that year. The first paper which accompanies this Report, however, is a list of the books and periodical articles relating to Dante, received at the Harvard College Library during the year ending May 1, 1891. Of the 181 titles in this list, 105 are of contributions to periodicals, 35 being included in "L'Alighieri," and 62 are of books and pamphlets presented by their authors or by other friends, making in

all 34 persons to whom the thanks of the Society are due for their generous interest in its collection. The purchases from the funds of the Society have been few, partly because of the scantiness of the funds themselves, and partly because a considerable invoice of books, now on its way from Italy, has been delayed on its passage. Next year's list, it may confidently be expected, will show a larger proportion of books paid for by this Society. In the second and third accompanying papers, the attempt has been made to collect for the first time, and to reprint in convenient form, such documents concerning the private affairs and public life of Dante as have already been published. A large part of these documents are contained in books or periodical literature not easily accessible to many students of Dante, and it is hoped that to such this collection of them may be of permanent value; to all students it will be a convenience to have in a single publication documents which have been too long contained only in many different works. The remainder of the documents which concern Dante's public life will accompany the next Annual Report.

JAMES RUSSELL LOWELL, *President*,
CHARLES ELIOT NORTON, *Vice-President*,
JUSTIN WINSOR,
PHILIP COOMBS KNAPP, JR.,
JOHN WOODBURY,
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Council of the Dante Society.

CAMBRIDGE, MASS.,

MAY 19, 1891.

STATEMENT OF ACCOUNTS.

Balance on hand, May 19, 1890	\$31.11	
Received from assessments	249.35	
Gift of R. R. Whitehead, Esq.	24.25	
Received from sales of Reports	<u>4.50</u>	
		\$309.21
Printing of Ninth Annual Report	\$112.50	
Paid Harvard College Library	99.25	
Printing, stationery, and postage	6.23	
Balance on hand	<u>91.23</u>	
		\$309.21

MAY 20, 1891.

I.

ADDITIONS TO THE DANTE COLLECTION
IN HARVARD COLLEGE LIBRARY.

MAY 1, 1890—MAY 1, 1891.

Articles in periodicals cannot of course be placed on the shelves of the Dante collection, unless received separately in duplicate, but they are included in the following list. Purchases made with the money of the Dante Society are marked with an asterisk *.

WORKS OF DANTE.

Dante, con l'espositioni di Christoforo Landino et d'Aléssandro Vellytello. Riformato, riueduto, & ridotto alla sua vera lettura, per Francesco Sansovino. Venetia, *appresso Gio. Battista, & Gio. Bernardo Sessa, fratelli.* 1596. f°. ff. (28), 392. *Port. and wdcts.*

A close reprint of the edition of 1578. It was condemned in the Spanish Index expurgatorius of 1614, on account of certain passages in Landino's comment.

Gift of Hon. J. R. Lowell.

- * *La divina commedia.* Nuovamente corretta, e spiegata. 3 vol. Roma, *Vincenzo Poggioli.* 1806. 8°. *Vigns. of Dante and plates.*

This edition reproduces Lombardi's text. The notes are selected mainly from Volpi, Venturi, Lombardi, and Morando.

- * *La commedia.* Londra, Rivington. 1890. sm. 8°. pp. viii, 500.

Reviewed in the *Nuova antologia*, 1 agosto, 1890, cxii. 556.

[Photograph of one page of a MS. of the Div. com. (Inf. xxvii. 109-136; xxviii. 1-42), codice Palatino 106, Florence.]

Gift of Dr. Prompt, of Paris.

The vision: or Hell, Purgatory, and Paradise. Translated by H. F. Cary. From the last corrected London ed. New York, *etc.* 1845. sm. 8°. pp. 587. *12 engrs. from Flaxman.*

Bequest of Mrs. Anna L. Möring.

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II.

DOCUMENTS CONCERNING DANTE'S DEBTS.¹

(Reprinted from *Della casa di Dante*, by Emilio Frullani and Gargano Gargani. Florence, 1865, pp. 38-40.)

In uno Zibaldone Storico allegato dal P. Ildefonso di San Luigi, alla pag. 256 del Tomo XII. delle DELIZIE DEGLI ERUDITI TOSCANI.

SUB anno 1297 die 23 Decembris Ind. XI Dante et Franciscus fratres et filii q. Alagherii de Alagheriis populi S. Martini Episcopi mutuo receperunt a Iacobo fil. q. Lotti de Corbizis populi S. Petri Maioris mutuante pro se et Pannocchia Riccomanni populi S. Proculi flor. 480 de auro sub fideiussione Dom. Durantis Dom. Scholai de Abbatibus et Dom. Manetti Dom. Donati de Donatis, Alamanni q. Dom. Boccacci de Adimaribus, Spigliati q. Spigliati de Filicaria in solidum obligatorum. Deinde anno 1332 dictus Iacobus de Corbizis fecit finem Iacobo et Dom. Petro de Alagheriis et bonorum q. Dantis possessoribus et Francisco Dantis fratre de dictis flor. 480 qui soluti fuerunt in parte de bonis venditis Domino Iohanne ec.

*Il debito che sopra si saldò coll' istrumento del 1332 rogato da Ser Salvi di Dino. L'accennata vendita de' beni a quel Messer Giovanni non è altro che l'alienazione della Villa e Podere in Camerata di Fiesole.**

* The passages in italics are notes of Gargagni.

Per la sua data è di certo anteriore la seguente partita di debito in faccia e nome de' fratelli Dante e Francesco Alighieri, la qual partita ci dispiace di dovere per ora estrarre da un' unica e scorretta notizia di un Priorista fiorentino di Anonimo del secolo XVII. "Addì XI di Aprile 1297. Dante e Francesco d' Alaghiero Alaghieri del popolo di San Martino confessorno hauere hauta linfrascritta somma da Andrea di Guido de' Ricci fiorini 277 e mezzo di buon peso d' oro di Firenze, et lo rogò Ser Dato di Jacopo da Carraia et sunto di Ser Scarpa di Rinaldo di Lotteringo che autentica per decreto di Messer Piero di Jacopo da Civitavecchia et Assessore del Signor Podestà di Firenze Messer Carlo di Amelia per il sesto di Porta di Duomo portò il civile detto rogato l' anno 1300."

Mallevadore di Dante restò un' altra volta lo stesso Messer Durante degli Abbati, come nella contrattazione de' 23 Dicembre del 1297, per una minor somma nel 1300 aparendone carta per mano di Ser Guido di Benivieni Ruffoli de' 2 di Marzo. Nel documento: "inter cetera continentur q. D. Durante Judex fil. ol. D. Scholay ol. D. Ranierii Rustici de Abbatibus principaliter et pro eo et cum precibus et mandato Dante et Franciscus fil. ol. Alagherii de Alagheriis pop. S. Martini Episcopi et Guido q. Batis de Abbatibus ec. et quolibet eorum insolidum mutuo reddere et restituere promiserunt ec. quinquaginta florenos aureos ec."

Di due altri debiti nel 1299 contratti da Dante dà nota il Lodo stipulato da Ser Salvi Dini nel protocollo del 1332-33 sotto dì 16 Maggio 1332. Ivi: "De quodam debito centum viginti quinque bonorum et legalium Florenorum aureorum quos dictus ol. Dante pater ol. dictorum Iacobi et D. Pieri fuit confessus se mutuo recepisse et habuisse a dicto Francisco et quos dictus Dante eidem Francisco restituere et reddere promisit per scriptum publice factum sub anno Domini 1299 Ind. XIII die XIV intrantis mensis Martii manu Guidonis

Benevieni Guidi Ruffoli de Florentia not. et de quodam alio debito Flor. 90 boni et puri auri et recti ponderis et conii Comunis Florentie quos dictus Dante ex causa mutui solvere dare et reddere promisit dicto Francisco per scriptum publice factum sub anno Dominicae Incarnationis Millesimo trecentesimo Ind. XIII die undecimo mensis Junii manu Uguiccionis D. Aghinetti not. ex Imbreviaturis Aldobrandini filii sui."

Altro debito in detto anno 1300, addì ultimo di marzo, per rogito di Lorenzo di Maestro Roggero "in quo inter cetera continetur quod Franciscus olim Alaghieri populi S. Martini del Vescovo ut principalis et pro eo cum precibus et mandato fideiussit Ormannus qui Mannuccius vocatur fil. ol. Gocciae de Lupicinis ec. ex causa mutui reddere viginti florenos aureos, ec."

Medesimamente per altro debito con carta del notaro suddetto del 29 di luglio dell' anno 1300, "inter cetera continetur q. Franciscus ol. Alaghieri populi S. Martini Episcopi de Florentia principaliter et pro eo et eius precibus et mandato fideiussor Dinus qui Cavalluccius vocatur fil. ol. Guidonis populi S. Mariae in Campo ex causa mutui reddere et restituere promittit tredecim florenos aureos."

Questi ultimi due debiti erano accesi, perchè non sodisfatti, sotto dì 5 gennaio 1322, come si legge nell' Archivio pubblico de' Contratti di Firenze negli Atti di Ser Rustico Moranducci. Nè le passività del patrimonio di Dante furon tutte queste. I figliuoli del medesimo, chiamati a un legato dell' ava matrcna sotto dì 17 febbraio 1314, non vi poterono succedere direttamente, perchè oltre quella prima e immensa partita di debito di fiorini 480 non saldata, gli gravavano sempre altri due debiti che per le loro finanze d' allora parevano tuttavia pesanti. Nel documento di quel dì, pei rogiti di ser Obizzone del fu ser Pipino da Pistoia, v'è ino'tre la dolorosa storia per que' fratelli. —

“ Et de obligatione 90 flor. auri sive plus sive minus (*cioè col rutto*), in quibus sunt obligati pro Ubaldino pro dicto Dante sive insolidum sive fideiussoris nomine pro eo. Et de obligatione 46 flor. auri sive plus sive minus pro quibus sunt obligati dictus D. Manettus (*il Donati padre della Gemma*) pro dicto Dante sive cum eo in solidum sive fideiussorio nomine pro eo.”

Si noti frattanto la continua presenza degli Alighieri nel popolo di S. Martino del Vescovo di Firenze, e quel denominarsi Jacopo e messer Pietro possessori de' beni di esso Dante sotto l'anno 1332 in calce della prima partita.

NOTES.

1. “ Che poi le sostanze del nostro Poeta erano veramente ristrette, risulta da documenti autentici, per quel ch' io veda non ancora presi in considerazione anche dai più recenti biografi di Dante. Da uno di essi si rileva, che già agli 11 Apr. 1293 i fratelli Dante e Francesco d' Alaghiero Alaghieri presero in prestito da Andrea di Guido de' Ricci fiorini 277 e mezzo di buon peso d'oro di Firenze, equivalenti all' incirca a 11100 Franchi di Francia.* Addì 23. Dicembre del detto anno gli stessi fratelli Allighieri contrassero un altro debito di 480 fiorini d'oro (ossia più di 19000 Fr.) con Giacomo Lotti de' Corbizi e con Pannocchia Riccomanni. Altri fiorini 90 (che formano 3600 Fr.) l'Allighieri prese in prestito da Francesco suo fratello il giorno 14. di Marzo 1299 (dello stile Fiorentino, ossia 1300 del comune). Aggiungendovi gli imprestiti minori (di 50, 20 e 13. fiorini) che, per quel che ci attestano altre carte, datavano dal 1297 e dal 1300, arriviamo a un totale di più trenta sette mila Franchi, somma fortissima per quei tempi.” † — WITTE, *Dante-Forschungen*, II. 61.

* I fiorini d'oro si riducono in franchi a norma della proporzione adottata dagli economisti Toscani. PERUZZI, *Storia del commercio e de' banchieri di Fir.* 1868 I. 121.

† GARGANI, *Della casa di Dante*, p. 38-40.

III.

DOCUMENTS CONCERNING DANTE'S PUBLIC LIFE.

PART I.

I.

(From a codex containing lists of names entered in the *arte de' medici e speziali*. See Fraticelli, *Vita di Dante*, p. 112).¹

Dante d' Aldighieri degli Aldighiere poeta fiorentino.

II.

(From a fragment of a codex containing minutes of the *Consilio Centum virorum* for June 5, 1296. See Fraticelli, p. 135).²

Dante Alagherii consuluit secundum propositiones praedictas.

III.

(From the *Liber Reformationum et consiliariorum Comunis sancti Geminiani*. See *Rivista critica della letteratura italiana* for January, 1885).³

Die vij^o Maij (1299). Conuocato⁴ et adunato consilio generali Comunis et hominum sancti Geminiani in Palatio dicti Comunis ad sonum Canpane vocemque preconis ut moris est de mandato Nobilis et potentis militis domini Mini de Thomeis de Senis honorabilis potestatis Comunis et hominum

terre sancti Geminiani predicti in quo quidem consilio presente volente et consentiente Prouido viro domino Gilio domini Celli de Narnia Iudice Appellationum et sindici dicte terre proposuit et consilium postulauit quod cum per nobilem virum Dantem de Allegherij Anbaxiatorem Comunis florentie qui pro parte dicti Comunis in presenti consilio retrassit et dixit quod ad presens, in certo loco Parlamentum et racionatio more solito per omnes Comunitates Tallie Tuscie et pro Renouatione et confirmatione noui Capitanei fieri expedit proptereaque ad expediendum predicta conuenit quod sindici et Anbaxiatores sollempnes predictarum Comunitatum simul conueniant se.

Dominus Primeranus Iudex vnus ex dictis consiliariis surgens in dicto consilio arengando consuluit super dicta inposita et anbaxiata retracta quod per Comune Sancti Geminiani et pro parte ipsius ut hactenus solitum est facere fiat et syndicus vnus uel plures ordinentur cum pleno et sufficienti mandato ac etiam Anbaxiatores eligantur qui suo loco et tempore dum pro parte Comunis florentie fuerit Comune Sancti Geminiani per alias licteras requisitus ire debeant et conuenire se debeant cum aliis sindicis et anbaxiatoribus aliarum Comunitatum dicte sotietatis ad Parlamentum et spetialiter ad ordinandum et reformandum et confirmandum nouum Capitaneum Tallie dum modo nil possit firmari uel ad aliquid obligari quando pro dicto Comuni et Octo expensarum factum declarent.

In Reformatione cuius consilij facti et misso partito per dictum dominum Potestatem ad bussolos et palloctas solempniter secundum formam statutorum super inpositione predicta Obtemptum et reformatum fuit ad dictum dicti domini Primerani consultoris per LXXIIJ palloctas repertas et missas in pissidem Rubeum *del si* Non obstantibus iij palloctis repertis et missis in Pissidem Giallum *del No*.

IV.

(From the Protocol of ser Lapo Gianni. See I. Del Lungo, *Un documento inedito del priorato di Dante*, in the *Bulletino della società dantesca italiana*, No. 4, December, 1890.

Item die quintodecimo junii, praesentibus testibus ser Bondono Cambii populi Sancti Petri Scarædii et ser Bindo ser Cionis notariis. ¶ Pateat omnibus evidenter, presentem paginam inspecturis, quod, coram me notario et testibus suprascriptis, Sostegnus Busatti, notarius Camere Communis Florentie, dedit et consignavit Richo spadario, Danti Alagherii, Nerio del Judice, Noffo Guidi, Nello Arrighetti et Bindo Bilenchi, Prioribus Artium et Artificum civitatis Florentie, et Fatio de Micciole Vexillifero Iustitie, quamdam condepnationem factam per dominum Giradinum de Gambarara de Brixia, Potestatem Florentie, de Noffo Quintavallis, Simone Geradi et ser Cambio de Sexto, die octodecimo mensis aprilis sui regiminis. Quam quidem condepnationem dicti Priores et Vexillifer Iustitie acceperunt et apud se retinuerunt: in qua quidem condepnatione, scripta in cartis pecudinis, dicti Noffus, Simon et ser Cambius condempnati fuerunt in libris duobus milibus pro quolibet, vel in linguarum abscisione. Confitentes se dictam condepnationem habere etc.

V.

(From the *Libro di Consigli*. See Imbriani, in the *Propugnatore*, vol. XIII., 2^o (July-October, 1880), pp. 199 ff.)⁵

Die XIIJ^o mensis aprilis [M.CCC.I]. In Consilio Capitulinum XIJ^{cim} Maiorum Artium et aliorum Sapientum proposuit dominus Capitaneus, presentibus Prioribus et Vexillifero, quomodo electio futurorum Priorum fieri debeat pro Communi. Presentibus testibus dominis Baroncio domini Tebaldi et Corrado Iacobi militibus domini Capitanei et Tura del Grillo

precone eiusdem domini Capitanei et populi Florentini et aliis.

Ser Bindus ser Guicciardi notarius consuluit, quod Capituldines et Sapientes cuiuslibet sextus simul congregati nominent quatuor in quolibet sextu; et postea fiat scrupinium secundum morem solitum.

Guido Ubaldini de Signa consuluit quod Capituldines cuiuslibet Artis nominent duo in quolibet Sextu.

Dante Alagherij consuluit secundum dictum primi Sapientis.

Facto partito ad sedendum et levandum placuit quasi omnibus secundum dictum primi Sapientis.

Eadem die XIIIJ Aprelis et testibus. In Consilio Capituldinum XIJ^{cim} Maiorum Artium et duorum Sapientum pro Sextu, proposuit dominus Capitaneus, quomodo eligantur sex boni viri in sextu Burgi, qui vadant ad scrupinium pro electione Vexilliferi.

Dante Alagherij consuluit, quod Capituldines et Sapientes cuiuslibet Sextus nominent unum in dicto Sextu.

Facto partito ad sedendum et levandum, placuit omnibus secundum dictum dicti Sapientis.

VI.

(From a fragment of a manuscript, preserved in the Archivio Centrale di Stato in Florence. See Imbriani in the *Propugnatore*, XIII., 2° (July-October, 1880), pp. 210 ff.)⁶

. . . iis providis et egregiis viris Nerio Peronis pro sextu . . . [Cristo]fero Rinierii Ferrantini pro sextu porte Sancti Petri officialibus pro comuni Florentie ad reinveniendum⁷. . . et conductionum ac venditionum introituum et proventuum ad eorum manus perventorum, nec non expensarum factarum per eosdem in dicto . . . scripturarum factarum . . . [in ann]is domini millesimo trecentesimo, indictione quartade-

cima, et subsequenter sub annis domini millesimo trecentesimo primo, indictione quartadecima, diebus et mensibus infrascriptis.

In Dei nomine amen. Super infrascripta [petitione cuius tenor] talis est. Exponitur coram vobis dominis sex officialibus positus pro comuni Florentie super reinveniendis iuribus comunis Florentie et viis mictendis et dirizzandis, quod via Sancti Proculi que protenditur versus burgum de la Piagentina, que est multum utilis et necessaria hominibus et personis civitatis Florentie, maxime propter vittualium copiam habendum, et maxime, eo quod populares comitatus absque strepitu et briga magnatum et potentum possunt secure venire per eandem ad dominos Priores et Vexilliferum iustitie, cum expedit; et quod dicta via et porta dicte vie cum magno animi fervore et pecunie dispendio facta et etiam missa est tractatu et motu Priorum et Vexilliferi et officiorum predecessorum vestrorum. Quare, cum dicta via nuper dirizzata et protensa sit usque ad burgum de la Piagentina, et a dicto burgo obliqua, tortuosa et arta sit usque ad Africum; et etiam quedam domus Rube Alleronis sit et permaneat super linea dicte vie iuxta burgum Allegri, ita quod additus et iter dicte vie expeditus esse non potest absque destructione dicte domus, et oporteat omnino dirui et destrui pro opere dicte vie; petitur a vobis, quatenus velitis et vobis placeat in honore et commodo dicti Comunis Florentie firmare ordinare et stantiare balia et auctoritate vestri officii — quod dicta via diriczetur, ampliatur, reattetur et in meliorem statum reducatur a dicto burgo de la Piagentina usque ad Africum secundum quod videbitur melius et utilius officialibus per vos eligendis; et etiam quod dicta domus dirui debeat omnino ita quod via in sua amplitudine remaneat et liber sit additus et iter; et quod ad predicta et circa quodlibet predictorum et executionem predictorum vobis placeat eligere infrascriptos officiales pro comuni Florentie qui predicta mandent executioni, et qui habeant impredictis baliam et auctoritatem dictam viam dirizzandi ut dictum

est per terram quorumcumque habentium ibi terras et possessiones, artores incidendi et incidi faciendi pro dirizzatione dicte vie, sine alicuis contradictione et dictam domum dirui et destrui faciendi ut dictum est secundum quod dictis officialibus videbitur melius fore dicens;⁸ et pro expediendis predictis et quolibet predictorum et pro solvendo pretio dicte domus secundum extimationem per infrascriptos officiales faciendam, et pro exequendis omnibus et singulis supradictis, possint dicti officiales eisque liceat, impositam facere unum et pluries et eas recolligere, et secolligi facere, recipere et confiteri illis personis et locis ad quos et quas conspettabit utilitas et commodum predictorum secundum provisionem et declarationem dictorum officialium semel et pluries et in ea quantitate modo et forma quod eis placuerit pro dicto opere executione mandando. Possint etiam dicti officiales dictam pecuniam ad eorum manus perveniendam, convertere in opere dicte vie et in emendatione et opere et pretio dicte domus secundum eorum extimationem et provisionem et prout eis videbitur. Teneantur dicti officiales dictam viam dirizzandam per eos et que nuper dirizzata est, usque ad burgum de la Piagentina, facere lastricari sive inghiaari bene et comode, ita quod iri possit, et reparationes facere, ita quod ianali⁹ et extivo tempore possit iri eques et pedes: et pro inmissione et dirizzatione dicte vie, possint dicti officiales restituere et cedere et tribuere illis personis per quarum terrena metteretur dicta via nova, locum et terrenum vie veteris, si eis videbitur. Possint dicti officiales et eis liceat facere lastricari et attari dictam viam, dare cursum aquis, aqueductus instruere et instrui facere in omnibus locis ubi eis videbitur, et aqueductus et cursus aquarum remove, de novo ordinare ad eorum arbitrium et voluptatem. Possint etiam dicti officiales salarium eorundem que recipere debent secundum stanziammentum et provisionem alterius officii supradicti, imponere et exigere et solvi sibi ipsis absque eorum gravamine. Possint etiam teneantur et debeant dicti officialesolvere alias

expensas factas pro inmissione et dirizzazione vie predicte usque ad burgum de la Piagentina absque aliqua solemnitate iure debentibus recipere; nec non circa dictam viam et opus dicte vie stanziare ordinare firmare quod quicquid eis videbitur perpetuo servaturos. Et quicquid ipsi Officiales fecerint ordinauerint et stanziauerint habeat plenum robur circha predicta et quolibet predictorum et firmitatem plenariam obtineat et per dominos Potestatem et Capitaneum et eorum officiales perpetuo debeat observari et executioni mandari.

Prenominati domini sex officiales visa dicta petitione et expositione et omnibus et singulis que in dicta petitione et expositione continetur legiptime attente et cum summa providentia inspettis et consideratis, audita namque ineffrenata querela quam plurimi et plurimi vicinorum dicte vie et consuetudinem habentium per eandem, pro comuni utilitate omnium et singulorum possessionem habentium ab utraque parte dicte vie et etiam totius comunis Florentie dicentium et adstantium, quod ipsa via tam honorabiliter protensa et drizzata usque ad burgum de la Piagentina, a dicto burgo de la Piagentina usque ad Africum est tortuosa, arta, stricta et inepta, ita quod per eam additus patere non potest quod in totum Comunis Florentie dampnum et dispendium redundatur; et visa dicta domo et via, et omnibus et singulis consideratis que in predictis consideranda fuerunt, vigore auctoritate et balia eis concessa et attributa per solempnia et opportuna consilia comunis Flor., ut de ipsis auctoritate et balia publice constat scriptura facta manu Ser Bonsignoris Guezzi de Mutina notarii consiliorum reformationum comunis et populi Flor.; et auctoritate et balia eis concessa et attributa per dominos Priores artium et Vexilliferum iustitie, ut in electione de eis facta publice scripta manu Ser Alonis Guccii Alonis notarii et tunc scribe domnorum Priorum artium et Vexilliferi iustitie plenius continetur nec non auctoritate et balia eis concessa et super addita per subsequentes dominos Priores artium et Vexilliferum iustitie, publice scripta manu Ser Iuntini Spigliati notarii et tunc scribe

dictorum dominorum Priorum artium et Vexilliferi iustitie ; et vigore dicti eorum officii et omni modo et iure quibus melius potuerunt ; ordinaverunt, statuerunt, firmaverunt et composuerunt ac etiam ordinando statuendo, firmando et componendo sancierunt, quod dicta via et strata a dicto burgo de la Piagentina usque ad Africum diriczetur, ampliatur, affossetur, inalctetur, inghiaietur et lastricetur, et quod diriczari, ampliari, affossari, inalzari, inghiauari, interrari et lastricari debeat remitti, attari, fortificari et melliorari ; et quod predicta domus diruatur, destruatur et de loco predicto elevetur dirui, destrui et de loco predicto elevari debeat ; et eiusdem domus solum et casolare seu terrenum pro via poni et remanere et omnia et singula supradicta fieri et executioni mandari secundum infrascriptorum sagacium et prudentum virorum conscientie puritatem. Quos probos viros officiales et superstites fecerunt ordinaverunt et composuerunt ad predictam viam attendam et dictam domum destruendam et omnia et singula supradicta viriliter et utiliter ac honorabiliter pro dicto Comuni et populo facienda, gerenda, exercenda, complenda, terminanda, explicanda et executioni mandanda expensis et sumptibus omnium et singulorum populorum, viciniantiarum, comunitatum et populorum et personarum specialium seu privatarum circumstantium dicte vie et strate et possessiones seu terrena habentium circa eandem et aliorum omnium ad quos spectat utilitas dicte vie secundum quod dictis providis et discretis viris officialibus videbitur fore dignum qualitate, commodo et idoneitate et facultate solventium legitime persquisitis. Quas expensas et omnes et singulas alias pro dicta via mittenda dirizanda et amplianda et pro mendo et satisfactione et pretio dicte domus destruende et pro omnibus et singulis supradictis honorabiliter et fine debito terminandis et pro magistris, manualibus, servientibus et nuntiis et pro cartis et quaternis de papiro et de menbranis et pro lapidibus, calcina, terra, ghiaria et arena, et pro mendo et satisfatione terreni positi seu ponendi in dicta via et pro omnibus et singulis aliis imminenti-

bus predictis et dependentibus ab eisdem liceat et licitum sit et licere intelligatur iamdictis officialibus imponere omnibus et singulis supradictis et inter omnes et singulos supradictos usque ad concurrentem quantitatem: habita ratione de den [ariorum] et pecunie quantitate iam imposita et exacta per alios officiales dicte vie . . . — Quam pecuniam impositam per eos et etiam per dictos eorum predecessores et per dictos eorum predecessores exactam et eis superatam ex dicto officio liceat dictis officialibus exigere et recolligere et sibi dari et solvi atque pagari facere et cogere et compellere omnes et singulos predictos quibus ipsi imposuerunt sive alii quibus impositum fuit per dictos eorum predecessores et non solverunt, nec non dictos eorum predecessores officiales pro eo quod apud eos remansit de pecunia supradicta realiter et personaliter usque ad satisfactionem condignam dictis officialibus facendam. Quam [pecuniam] sic exactam expendant et expendere teneantur et debeant in reparatione, diricizatione, et fortificatione et lastricatione et opere dicte vie et strate, et etiam in destructione et emendatione et pretio dicte domus secundum quod eorum sagacitati videbitur fore decens prout et sicut superius dictum notatum et apertum est, dantes et concedentes dictis officialibus et cuilibet eorum inpredictis et quolibet predictorum et dependentibus ab eisdem prout et sicut superius dictum est et prout et sicut et ita et secundum in omnibus et per omnia que in dicta petitione et expositione plenius et latius continentur, viriliter, honorabiliter, utiliter et fideliter faciendis gerendis explicandis terminandis complendis et executioni mandandis, plenum largum merum amplum et generalem officium iurisdictionem potestatem auctoritatem et baliam. Que omnia et singula et quolibet predictorum et infrascriptorum et quicquid per dictos officiales inpredictis et circa predicta et dependentibus ab eisdem factum seu gestum fuerit seu factum fieri, valeant, teneant et plenam ac inrevo-cabilem habeant et obtineant firmitatem soliditatem et observantiam et vigore presentis stanziamenti et reformationis

et eorum quibus present. stant. et reformat. vires et facultates observet plenum sortiatur effectum et robur, ita quod remedio vel pretextu alicuius appellationis, nullitatis seu pro prov . . s tolli removeri cassari vel infringi non possint seu privilegio alicuius municipalis vel comunis legis edite vel edende aliquo minorari suspendi vel aboleri. Ad quorum omnium et singulorum et dependentum ab eisdem observationem solidationem et executionem teneantur domini Potestas et Capitaneus, iudex gabelle et camere, iudex sindicatum et appellationum et ceteri officiales comunis Flor. et omnes ad iustitiam constituti sine strepitu et figura iudicii et de facto omni appellatione nullitate provocatione defensione et exceptione qualibet et in contrarium oppositione rejeta capitulo ordinamento consiliorum reformatione Comunis Florentie edita vel edenda in aliquo non obstante. Officium quorum officialium inchoetur et initietur et inchoari et initiari debeat ea die qua dictum eorum officium iurabunt et duret et durare debeat a dicta die ad duos menses proxime venturos, sine aliquo salario. Nomina quorum officialium hec sunt :

Dante de Allagherijs officialis et superestans.

Ser Guillelmus de la Piagentina notarius et dicti officialis scriba.

Acta provisiva et declarata fuerunt predicta omnia et singula per dictos dominos sex officiales Florentie in apotheca in qua ipsi morantur pro iamdicto eorum officio exercendo, sita apud palatium domini Capitanei, sub annis domini millesimo trecentesimo primo, indictione quartadecima, die vigesimo ottavo aprilis, presentibus testibus Ser Nuto Benvenuti notario populi Sancti Iacopi inter foveas, Puccio Dietisalvi populi Sancti Benedicti, et Tuccio Ridolfi populi Sancti Simonis, et aliis.

Ego Benvenutus quondam Nuti de Rignano imperiali auctoritate ordinarius iudex et notarius, predicta omnia et singula, prout in attis predictorum officialium scriptis per superdictum Ser Iohannem notarium inveni, ita hic fideliter exemplando trascripsi, meumque signum apposui.

VII.

(From the *Libro di Consigli*. See Imbriani, in the *Propugnatore*, vol. xiii. 2° (July-Oct. 1880), pp. 202-5.)¹⁰

Die XVIIIJ mensis iunii.

In Consilio Centum virorum, generali, speciali et Capitulum XIJ^{cim} maiorum Artium proposuit dominus Capitaneus infrascripta, presentibus Prioribus et Vexillifero.

Primo de servitio domini Pape faciendo de centum militibus secundum formam licterarum domini Mathei Cardinalis.

Item super commissione facta in dominos Priores et Vexilliferum per Commune de Colle acceptanda.

Ser Rogerius Ughonis Albiczi notarius consuluit quod dictum servitium fiat domino Pape secundum formam propositam. Item, quod dicta commissio facta per Commune de Colle in dominos Priores et Vexilliferum acceptetur per eos.

Dante Alagherij consuluit, quod de servitio faciendo domino Pape nichil fiat. In alia propositione consuluit secundum dictum primi Sapientis.

Dominus Guidoctus de Canigianis iudex consuluit secundum dictum primi Sapientis.

Dominus Albiczus Corbinelli iudex consuluit, quod de servitio faciendo domino Pape suspendatur ad presens.

Presentibus testibus domino Gentile domini Gualteronis de Firmo iudice et collateralis assessore predicti domini Capitanei et Albiczo Redde preconis domini Capitanei et populi Florentini et aliis.

Facto partito ad sedendum et levandum placuit omnibus secundum dictum primi Sapientis super facto de Colle.

Dicta die acceptata fuit dicta commissio per officium.

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Eadem die et testibus

In Consilio Centum virorum proposuit dominus Capitaneus infrascripta, presentibus Prioribus et Vexillifero.

Primo de servitio faciendo domino Pape de centum militibus pro illo tempore quo videbitur Prioribus et Vexillifero presentibus et quod in dicto servitio morari debeat dominus Neri de Giandonati capitaneus dictorum militum et etiam ser Gorello de Broncis pro notario dicti capitanei ad solitam rationem, salvo quod tempus dicti servitii non excedat Kallendas septembris, dummodo dicta pecunia solvatur ille persone seu personis quibus videbitur Prioribus et Vexillifero.

Item de solutione iij.^m librarum facienda vexillifero peditum comitatus pro solutione facienda quibusdam peditibus comitatus.

Dominus Guidoctus de Canigianis iudex consuluit secundum propositiones predictas.

Dante Alagherij consuluit quod de servitio faciendo domino Pape nihil fiat. In alia propositione consuluit secundum propositionem.

Factis partitis ad pissides et palloctas placuit .xlviij. secundum propositionem, nolentes fuerunt .xxxij. Item super secunda propositione placuit .lxxx. Secundum propositionem, nolentes fuerunt .j.

VIII.

(From the *Libro di Consigli*. See VII.).

Die .xij. mensis septembris.

In Consiliis Centum, generali et speciali domini Capitanei et in Consilio Generali Communis et Capitudinum .xxj. Artium et aliorum bonorum virorum, congregatis in pallatio domini Potestatis, coram Potestate et Capitaneo, Prioribus et Vexillifero, proposuit dominus Potestas quid sit providendum et faciendum super conservatione Ordinamentorum Iustitie et statutorum Populi.

Dante Alagherij consuluit ¹¹ . . .

Dominus Guidoctus Corbiczi consuluit quod predicta omnia remaneant in Potestate, Capitaneo, Prioribus et Vexillifero, cum illo Consilio quod habere voluerint.

IX.

(Decree of January 27, 1302. From the *Libro del Chiudo*. See Del Lungo, *Dell' esilio di Dante*, pp. 97-103).

In nomine Domini, amen.

Hec sunt condemnationes, sive condemnationum sententie, facte late et promulgate per nobilem et potentem militem dominum Cantem de Gabriellibus de Eugubio, honorabilem Potestatem civitatis Florentie, super infrascriptis excessibus et delictis contra infrascriptos homines et personas. Sub examine sapientis et discreti viri domini Pauli de Eugubio, Iudicis ipsius domini Potestatis ad officium super baratteriis, iniquis extorsionibus et lucris illicitis deputati. Et de voluntate et consilio aliorum Iudicum eiusdem domini Potestatis. Et scripture per me Bonoram de Pregio, prefati domini Potestatis notarium et officialem et Communis Florentie, ad idem officium deputatum. Currentibus annis Domini millesimo ccc ij, indictione xv, tempore sanctissimi patris domini Bonifatii pape octavi.

Nos Cante Potestas predictus infrascriptas condemnationum sententias damus et proferimus in hunc modum.

Gherardinum condam Deodati, populi Sancti Martini episcopi, olim Priorem, denumptiatum et accusatum a Bartholo Banchi populi Sancti Laurentii, dicenti ipsum Gherardinum, tempore in accusa contento, stando in dicto suo officio, commisisse in dicto officio dolum fraudem et baracteriam, faciendo offerri et offerendo Guccium condam domini Cerretani de Vicedominis, tunc detemptum in carceribus Comunis Florentie pro multis bampnis et condemnationibus, Deo et beato Ioanni Baptiste, non amore Dei et beati Iohannis, sed mediante pecunia et propter pecuniam quam habuit a ditto Guccio vel a suis coniunctis dantibus et solventibus ipsi Gherardino, videlicet septuagintaduos florenos auri, falsando et baracando, et dolum fraudem et baracteriam commictendo in dicto

suo officio Prioratus. Qui Gherardinus propterea citatus fuit et requisitus legitime per nuntios Comunis Florentie, quatenus coram nobis et curia nostra comparere deberet, nostra facturis mandata, seque defendere ab accusatione premissa, et non venit, sed potius passus fuit se poni in banno, per Albizum publicum bannitorem Comunis, de libris ij^m f. p.; in quod incurrit se contumaciter absentando, prout de hiis omnibus in actis nostre Curie plenius continetur. Ideo ipsum Gherardinum, volentem propriam affectionem pecunie cunctorum Florentinorum celebri devotioni preferre, ne tante sceleritatis actus lateat inscios, et ad terrorem pena huius aliis veniat in exemplum, ob eius contumaciam habitum pro confesso, secundum iura, Statuta Comunis et Populi, Ordinamenta Iustitie, Reformationes, et ex vigore nostri arbitrii, et omni modo et iure quibus melius possumus, in libris tribus milibus florenorum parvorum, dandis et solvendis Camere Comunis Florentie pro ipso Comuni; et quod restituat dictam pecuniam dicto accusatori illud legitime probanti; et si condemnationem ipsam infra tertiam diem non solverit, a die sententie computandam, omnia sua bona publicentur vastentur et destruantur, et vastata et destructa remaneant in Comuni; et si solverit, condemnationem predictam ipsi vel ipsorum aliquis, talis solvens nichilominus stare debeat extra provinciam Tuscie ad confines duobus annis; et ut perpetua fiat memoria, nomen eius scribatur in Statutis Populi, et aliquod officium vel beneficium tanquam falsarius vel baracterius nullo tempore habere possit a Comuni vel pro Comuni Florentie, sive condemnationem solverit sive non; in hiis scriptis sententialiter condemnamus. Computato banno in condemnatione presenti.

Dominum Palmerium de Altovitis de sextu Burgi
 DANTE ALLEGHIERI de sextu Sancti Petri maioris
 Lippum Becche de sextu Ultrarni
 Orlanduccium Orlandi de sextu Porte Domus.

Contra quos processum est per inquisitionem ex officio nostro nostre factam, super eo et ex eo quod ad aures nostras et curie et curie nostre notitiam, fama publica referente, pervenit, quod predicti, dum ipsi vel aliquis eorum existentes, essent in officio Prioratus vel non existentes, vel ipso officio Prioratus deposito, temporibus in inquisitione contentis, commiserunt per se vel alium barattarias, lucra illicita, iniquas extorsiones in pecunia vel in rebus. Et quod ipsi, vel aliquis ipsorum, receperunt pecuniam, vel res aliquas vel scriptam libri vel tacitam promissionem de aliqua pecunia vel re alia, pro aliqua electione aliquorum novorum Priorum et Vexilliferi seu Vexilliferorum facienda, licet sub alio nomine vel vocabulo. Et quod ipsi vel aliquis eorum recepissent aliquid indebite illicite vel iniuste, pro aliquibus officialibus eligendis vel ponendis in civitate vel comitatu Florentie vel districtu vel alibi, pro aliquibus stantiamentis reformationibus vel ordinationis faciendis vel non faciendis, vel pro aliquibus apodixis missis ad aliquem Rectorem vel officialem Communis Florentie vel concessis alicui. Et quod predicta tractassent ipsi, vel ipsorum aliquis, vel fecissent seu fieri fecissent. Et quod propterea dedissent promisissent vel solvissent, seu dari vel solvi fecissent, in pecunia vel in rebus, vel scriptam libri alicuius mercatoris fecissent, officio durante vel eo deposito. Et super eo quod recepissent a Camera Communis Florentie, vel de domo et palatio Priorum et Vexilliferi, ultra vel aliter quam Communis Florentie stantiamenta dictent. Et quod commiserint, vel committi fecerint, fraudem vel barattariam in pecunia vel rebus Communis Florentie, vel quod darent sive expenderent contra Summum Pontificem et dominum Karolum pro resistentia sui adventus, vel contra statum pacificum civitatis Florentie et Partis Guelforum. Quodque ipsi vel ipsorum aliquis habuissent vel recepissent aliquid in pecunia vel rebus, ab aliqua speciali persona collegio vel universitate, occasione vel ratione aliquarum minarum concussionis terrarum, quas vel quos intulissent, vel de inferendo per Priores

Commune et Populum minati essent. Super eoque quod commisissent, vel committi fecissent vel fieri fecissent, fraudem, falsitatem, dolum vel malitiam, barattariam vel illicitam extortionem; et tractassent ipsi vel ipsorum aliquis, quod civitas Pistorii divideretur et scinderetur infra se et ab unione quam habebant insimul; et tractassent quod Anziani et Vexillifer dicte civitatis Pistorii essent ex una parte tantum; fecissentque tractari fieri seu ordinari expulsionem de dicta civitate eorum qui dicuntur Nigri, fidelium devotorum Sancte Romane Ecclesie; dividi quoque fecissent dictam civitatem ab unione et voluntate civitatis Florentie, et subiectione Sancte Romane Ecclesie vel domini Karoli in Tuscia paciarii. Qui

Dominus Palmerius

DANTE

Orlanduccius et

Lippus

citati et requisiti fuerunt legiitime, per nuntium Communis Florentie, ut certo termino, iam elapso, coram nobis et nostra curia comparere deberent ac venire, ipsi et quilibet ipsorum, ad parendum mandatis nostris, et ad se defendendum et excusandum ab inquisitione premissa: et non venerunt, sed potius fuerunt passi se in bapno poni Communis Florentie de libris quinque milibus florenorum parvorum pro quolibet, per Duccium Francisci publicum bampnitorem Communis eiusdem; in quod incurrerunt se contumaciter absentando, prout de predictis omnibus in actis nostre Curie plenius continetur.

Idecirco ipsos dominum Palmerium, DANTE, Orlanduccium et Lippum, et ipsorum quemlibet, ut sate messis iuxta qualitatem seminis fructum percipiant, et iuxta merita commissa per ipsos dignis meritorum retributionibus munerentur, propter ipsorum contumaciam habitos pro confessis, secundum formam iuris, Statutorum Communis et Populi civitatis Florentie, Ordinamentorum Iustitie, Reformationum, et ex vigore nostri arbitrii, in libris quinque milibus florenorum parvorum pro quolibet, dandis et solvendis Camerariis Com-

munis Florentie recipientibus pro ipso Communi; et quod restituant extorta illicite probantibus illud legitime; et quod si non solverint condemnationem infra tertiam diem, a die sententie computandam, omnia bona talis non solventis publicentur vastentur et destruantur, et vastata et destructa remaneant in Communi; et si solverint condemnationem predictam, ipsi vel ipsorum aliquis talis solvens nichilominus stare debeat extra provinciam Tuscie ad confines duobus annis; et ut predictorum domini Palmerii, Dante, Lippi et Orlanducci perpetua fiat memoria, nomina eorum scribantur in Statutis Populi, et tamquam falsarii et barattarii nullo tempore possint habere aliquod offitium vel benefitium pro Communi, vel a Communi, Florentie, in civitate comitatu vel districtu vel alibi, sive condemnationem solverint sive non; in hiis scriptis sententialiter condemnamus. Computato tempore in condemnatione presenti.

Late pronuntiate et promulgate fuerunt dicte condemnationum sententie per dominum Potestatem predictum pro tribunali sedentem in Consilio generali Communis Florentie, et lecte per me Bonoram notarium supradictum in dicto Consilio, de mandato eiusdem domini Potestatis, die XXVIJ ianuarii anno Domini a nativitate millesimo trecentesimo secundo, indictione XV, tempore domini Bonifatii pape VIIJ, presentibus testibus ser Agnolo socio ipsius domini Potestatis, ser Pace Thomme de Eugobio, notario eiusdem domini Potestatis, Duccio Francisci et Albizzo bampnitoribus, et pluribus aliis in eodem Consilio existentibus.

X.

(Decree of March 10, 1302. From the *Libro del Chiodo*. See De Lungo, *Dell' esilio di Dante*, pp. 104-106.)

In nomine Domini, amen.

Hec est quedam condemnatio, sive condemnationis sententia, facta lata et promulgata per nobilem et potentem

militem dominum Cantem de Gabriellibus de Eugubio, honorabilem Potestatem Civitatis Florentie, contra infrascriptos homines et personas. Sub examine sapientis et discreti viri domini Pauli de Eugubio, Iudicis ad officium inquirendi et procedendi contra committentes barattarias et lucra illicita deputati. Et scripta per me Bonoram de Pregio, eiusdem domini Potestatis et Communis Florentie notarium, ad idem officium deputatum. In anno Domini millesimo trecentesimo secundo a nativitate, tempore domini Bonifatii pape VIII, indictione XV.

Nos Cante Potestas predictus infrascriptam condemnationis sententiam damus et proferimus in hunc modum.

Dominum Andream de Gherardinis
 Dominum Lapum Salterelli Iudicem
 Dominum Palmerium de Altovitis
 Dominum Donatum Alberti de sextu Porte Domus
 Lapum Ammuniti de sextu Ultrarni
 Lapum Blondum de sextu Sancti Petri maioris
 Gherardinum Diodati populi S. Martini episcopi
 Cursum domini Alberti Ristori
 Innami de Ruffolis
 Lippum Becche
 DANTEM ALLIGHIERII
 Orlanduccium Orlandi
 Ser Symonem Guidalocci de sextu Ultrarni
 Ser Ghuccium medichum de sextu Porte Domus
 Guidonem Brunum de Falconeriis de sextu S. Petri.

Contra quos processum est per inquisitionem ex nostro officio et curie nostre factam super eo et ex eo, quod ad aures nostras et ipsius curie nostre pervenit, fama publica precedente, quod cum ipsi et eorum quilibet, nomine et occasione barattarium, iniquarum extorsionum et illicitorum lucrorum fuerint condemnati, et in ipsis condemnationibus docetur apertius, condemnationes easdem ipsi, vel eorum aliquis, termino as-

signato non solverint. Qui omnes et singuli per numptium Communis Florentie citati et requisiti fuerunt legiptime, ut certo termino, iam elapso, mandatis nostris parituri venire deberent, et se a premissa inquisitione protinus excusarent. Qui non venientes per Clarum Clarissimi publicum bampnitorem poni se in bampno Communis Florentie substulerunt: in quod incurrentes eosdem assentatio contumacia innodavit, ut hec omnia nostre curie latius acta tenent. Ipsos et ipsorum quemlibet, ideo habitos ex ipsorum contumacia pro confessis, secundum iura, Statuta et ordinamenta Communis et Populi civitatis Florentie, Ordinamenta Iustitie, et ex vigore nostri arbitrii, et omni modo et iure quibus melius possumus, ut si quis predictorum ullo tempore in fortiam dicti Communis pervenerit, talis perveniens igne comburatur sic quod moriatur, in hiis scriptis sententialiter condempnamus.

Lata pronumptiata et promulgata fuit dicta condemnationis sententia per dominum Cantem Potestatem predictum pro tribunali sedentem in Consilio generali Communis Florentie, et lecta per me Bonoram notarium supradictum, sub anno tempore et indictione predictis, die decimo mensis martii, presentibus testibus ser Massaio de Eugubio et ser Berardo de Camerino notario dicti domini Potestatis, et pluribus aliis in eodem Consilio existentibus.

XI.

(The agreement of San Godenzo: Protocol of ser Giovanni, di Buto d' Ampinana, in the Archivio generale dei Contratti, num. 366, vol. iii. c. 120. See Del Lungo, *Dino Compagni e la sua cronica*, ii. 569.)

.¹²

Actum in choro . . .¹³ Sancti Gaudentii de pede Alpium, presentibus testibus vocatis Orco quondam Gherardi Guidalotti de Florentia, Lapo Bertaldi de Florentia, et Davizzino de Corbizzis de Florentia, testibus.

Dominus Torigianus, Carbone et Vieri de Circhiis; dominus Guillelminus de Ricasoli; dominus Neri, Bectinus Grossus, Bectinus et Nuccius domini Acceriti de Ubertinis; dominus Andreas de Gherardinis; Branca et Chele de Scolaribus; Dante Allegherii; Minus de Radda; Bectinus de Pazziis; Lapus, Ghinus, Taddeus et Azzolinus de Ubertis:

Isti omnes, et quilibet eorum per se, omni deliberatione pensata, promiserunt et convenerunt Lapo Bertaldi de Florentia, recipienti pro viro nobili Ugolino de Feliccione, et pro eius filiis, et pro omnibus aliis de domo Ubaldinorum, et pro quolibet eorum, omnia dampna interesse et expensas restituere satisfacere et emendare de eorum propriis bonis, quod vel quas predicti Ugolinus vel eius consortes incurrerent seu reciperent, tam in bonis temporalibus quam etiam in beneficiis ecclesiasticis, occasione novitatis seu guerre facte vel faciende per castrum Montis Accianichi, vel per aliquam aliam eorundem fortilitiam seu fideles, vel per ipsosmet, ad arbitrium eorum; sub pena duorum milium marcarum argenti.

Pro quibus omnibus observandis obligaverunt dicto Lapo, recipienti ut supra, omnia eorum bona praesentia et futura, que ex nunc const[ituerunt] se pro eis precarie possidere, guar[entigiando].

XII.

(A notary's act, from a codex belonging to Count Alberto Papafava dei Carraresi of Padua. The codex is a copy made by Battista Bradiolo, a Paduan notary (+ 1546), of a copy made by another notary, Francesco del fu Messer Giovanni Lissa, in 1335. See Imbriani, *Il documento carrarese che pruova Dante in Padova ai venezette di Agosto, 1306*, Pomigliano d' Arco, 1881.)¹⁴

In Christi nomine amen. Anno domini millesimo trecentesimo sexto. indictione quarta, die vigesimo septimo mensis augusti paduae in contracta sancti martini in domo dominae Armotae Domini pa[pa]favae. praesentibus Antonio notario

q. domini zilii de cerudis de contracta pontis altinati, Jacobo filio domini petri de praedicta contracta, manfredino notario q. blondi a sancto leonardo, dantino q. alligerii de florentia et nunc stat paduae in contracta sancti laurentii gualterio dicto sancto q. guarnerii famileo dictae dominae et Jacobino dicto gotula notario q. petri a Sancta Cruce et aliis testibus rogatis specialiter convocatis. Ibiq. dominus bonifatius de carraria q. domini Jacobini papafavae de contracta sancti martini de padua, tanquam principalis dominus petrus iudex q. domini ioannis rubei de murfis de contracta pontis altinati, dominus franciscus de sancto syri q. domini petri commitis de papafavis de contracta sancti martini, dominus boscarinus de cesso q. domini benedicti de cesso de contracta sanctae malgaritae, et dominus bartholameus dictus barba q. domini lappi de bentacordis de contracta sancti canciani de padua tanquam fideiussores, ita quod unusquisque eorum in solidum teneatur. Renuntiantes epistolae divi adriani, benefittio novae et vetteris constitutionis de duobis vel de pluribus reis debendi et statuto loquenti quod prius conveniatur principalis quam fideiussor. Contenti et confessi fuerunt se habuisse et recepisse in deposito et salvamento gratia sui tantum, ad omnem suum commodum et utilitatem a philippo filio domini canti q. domini Ugolini de Somayo de contracta sancti laurentii libras mille et septuaginta quinque denariorum venetorum parvorum in denariis venetis grossi pleni et completi de bono et puro argento pro quolibet grosso benae valente triginta duos parvorum. Renuntiantes exceptioni, probationi non sibi datae, numeratae, non tradditae, receptae dictae pecuniae quantitatis tempore contractus, omnique alii suo iuri, nec non suscipientes in se, super se omnem casum fortuitum et eventum incendii, naufragii, ruinae, hostiumve incursus, per speciale pactum per se reccipientes, ad omneque suum periculum tam divinum quam humanum. Promittentes sollenni stipulatione per se suosque heredes sine aliqua exceptione iuris vel facti, se obligando dicto philippo

stipulanti pro se et suis heredibus dare et solvere ac restituere ei vel suis heredibus dictas libras mille septuagintaquinque dennariorum venetorum parvorum in dennariis venetis grossis boni argenti, pro quolibet grosso bene valentium triginta duos parvorum usque ad tres menses proxime venturos. sub poena dupli quantitatis praedictae pecuniae in quolibet capitulo et termino non observato. ita quod sors et poena. promiserunt dicti principales debitores et fideiussores solvere et dare ac restituere dicto creditori paduae vincentiae et bononiae et ubique locorum et terrarum simul et divisim peti et exigi possint si non solverint in dictis locis et termino constituto. Cum refectione dannorum et expensarum, interesse litis et extra et de hiis credere suo simplici verbo sine sacramento et alia probatione. Cum obligatione omnium suorum bonorum, quae pro praedicto creditore constituit possidere praecario iure postmodum dictus principalis et fideiussores obligarunt se se et sua bona sponte per pactum appud dictum phylippum. pro quibus omnibus superscriptis et infrascriptis melius attendendis et observandis, licitum sit ei termino elapso accipere tenutam de suis bonis una vice et pluribus. et ea vendere et alienare et omnem suam voluntatem et utilitatem facere et eos forbaniendum et in libro forbanitorum poni et scribi facere ante tenutam acceptam et post. dumtamen de praedictis dennariis plenariae satisfactum fuerit. et ubique possit eos convenire in quolibet loco et foro. Renuntians omnibus feriis, statutis, consiliis factis et facturis et omni remedio appellationis, supplicationis, deffensionis, doli mali conditioni in causa ex iniusta causa. et quod non pettent exemplum huius depositi, nec dillatione termini decem dierum. et promisit hoc instrumentum non probare, sine, solutione, remissione nec aliquid nocens dicto creditori nisi cum hac carta causae vel cum alia resolutione in concordia partium facta, coram quinque testibus fide dignis.

Ego paduanus iudex infrascriptus subscripsi.

Ego Antonius Joannes notarius socius et testis infrascriptus

tus subscripsi et auscultavi. — [S. T.] Ego Corsinus q. domini neri de Siccis hiis omnibus interfui et iussu eorum rogatus haec scripsi. — [S. T.] Ego franciscus q. ioannis lixe de centenario et contracta sancti nicolai notarius sacri palatii existens in officio communis paduae ad discum porci coram domino paduano de buzacharinis iudice et officiale comunis paduae ad dictum discum porci hoc instrumentum sumptum ex auctentico dicti corsini notarii ex auctoritate dicti iudicis exemplavi servata forma et tenore praedicti instrumenti, anno domini millesimo trecentesimo trigesimo quinto indictione tertia die mercurii decimonono mensis aprilis, paduae in comuni palatio ad dictum discum porci, praesentibus dominico farinato notario filio Omneboni farinae de contracta sancti thomasii, Antonio ioanne notario filio ser Andreae notarii de clemento de contracta portae tadorum sociis et notariis ad dictum discum.

NOTES.

1. Fraticelli comments as follows (*Vita di Dante*, p. 112): "In qual anno ciò avvenisse non è bastantemente accertato. Il Pelli dice nel 1297, e si fonda sopra un codice di detta arte (de' medici e speziali) che comincia dall' anno 1297 e va sino al 1300; ove a c. 47 leggesi *Dante d' Aldighieri degli Aldighiere poeta fiorentino*. Io ho veduto questo codice membranaceo, ch' è segnato del num. VII, nell' archivio centrale di Stato, ma poichè in esso è detto d' esser compilato nell' anno 1446-1447 sopra gli antichi registri, ed è disposto per ordine alfabetico, e non per ordine di tempi; e poichè se si dovesse stare a quella indicazione mancherebbero i nomi di tutti coloro, che vi furono ascritti dal 1282 al 1297; io sospetto forte che sia errore nella limitazione indicata da quelle due date, e son portato a credere, che Dante si facesse ascrivere non nel 1297, ma sì nel 1295, quand' egli avea compito interamente i suoi studii."

2. The passage in which this quotation occurs is as follows (Fraticelli, p. 135): "Da alcuni frammenti d' un codice cartaceo, che tuttora si conservano nell' archivio centrale di Stato (frammenti di minute di consulte) si vede che Dante discusse nel 5 giugno del 1296 nel Consiglio del capitano

(*in Consilio Centum virorum*) sopra alcune proposte. . . . La data, per esser le carte andate a male, non vi si legge chiaramente, ma il Segretario dell' archivio, mio buon amico e collega, mi scrive (28 settembre 1860): 'Tenga per fermo, che la data della consulta di Dante, che esaminammo insieme ieri mattina è del 5 giugno 1296.'"

3. In reprinting this document, long supposed to be lost, the *Rivista critica* says: "Il Pelli (*Memorie per servire alla vita di Dante*, p. 94) pubblicò questo documento di su una copia di Carlo Strozzi, sbagliando però la data del giorno e la lettura di molte parole del testo. Quanti più tardi accennarono all' ambasciata di Dante a San Gemignano si riferirono al Pelli e alla copia strozziana (v., ultimo, A. Bartoli, *Storia della Lett. Ital.*, V., 113, n. 1), ritenendo smarrito l' originale. Ma eccolo ritornare in luce da un quaderno che è fra le carte di S. Gemignano venute all' Archivio fiorentino con le filze Strozziiane. Il quaderno porta sul recto della prima carta questa intestazione: *In nomina domini Amen. Liber iste est Reformationum et consiliariorum Comunis sancti Gemignani factus tempore Magnifici et egregii viri domini Mini de Tholomeis de Senis honorabilis potestatis Comunis et hominum dicte terre Sub examine sapientis viri dominici Judicis de firmo Judicis et Assessoris dicti domini potestatis et dicti Comunis et scriptus per me Tucium notarium dicti domini potestatis dicto officio et maleficiorum per dictum dominum potestatem deputatum Sub Anno Natiuitatis xpi Millesimo cclxxxviii^o. Indictione tertriadecima tempore domini Bonifacij pape viij.* Ac. 29 r. è il documento dantesco, comunicatoci da G. Milanese.

4. Del Lungo gives the following account of this fragment: "Dal Protocollo di ser Lapo Gianni ('Lapus condam Gianni Ricevuti'), del quale io detti altrove notizia (*Dante nei tempi di Dante*, pp. 125-6), e che avrà una compiuta illustrazione dal signor G. S. Gargàno. Alla cortesia di questo egregio studioso deve la Società Dantesca l' anticipazione, che io posso fare nel nostro *Bullettino*, del prezioso documento dantesco."

5. Also published, but less correctly, by Fraticelli, *Vita di Dante*, p. 136, and in *Archivio storico italiano*, 2d series, vol. I., part I., p. 90.

6. Also published, but less correctly, by Gaetano Milanese in the *Archivio storico italiano*, 3d series, vol. IX., part II., pp. 3-9.

7. Imbriani's note: "Il Padre Ildefonso toglieva dal libro *K di Consigli delle Riformagioni a 292 dell'anno M.CC.XCIX* i nomi di VI Sindici ad *inveniendum iura Comunis*, cioè I. Nerius Peronis, II. Gregorius Rafacanis, III. Masus Manetti, IV. Vannes Adimari, V. Grifus Arrighi Bonifatij, VI. Mazzuferus (?) Rinerij."

8. Imbriani's note: "*Sic!* leggi: *decens.*"

9. Imbriani's note: "*Sic!* leggi: *iemali.*"

10. See above, note 5.

11. Imbriani's note: "In questa consulta è lasciato in bianco il parere, reso da Dante; e v'è, dopo il nome, un spazio vuoto, capace almeno di tre versi."

12. Del Lungo's note: "La prima linea è presentemente affatto illeggibile, a cagione, come dicemmo dei guasti prodotti dall'umidità. . . . Dal Repetti io, per parte mia, non dubito di accettare per intiero la indicazione e del giorno e del mese; e così stabilire, sulla fede del dotto e conscienzioso scrittore, la data 8 *giugno*, e, sugli argomenti critici che qui appresso svolgerò [p. 570 ff.], quella dell'anno, 1302, come proprie dell'instrumento di San Godenzo."

13. Del Lungo's note: "Non si legge. Forse 'ecclesie': certo non 'abbatie,' com'è stato letto e stampato."

14. Quoted, incompletely and sometimes incorrectly, by Andrea Gloria: "*Sulla dimora di Dante in Padova*, in *Dante e Padova*, 1865.

ELEVENTH
ANNUAL REPORT

OF THE

DANTE SOCIETY

(CAMBRIDGE, MASS.)

MAY 17, 1892.

ACCOMPANYING PAPERS.

- I. DOCUMENTS CONCERNING DANTE'S PUBLIC LIFE. PART II.
Compiled by G. R. Carpenter.
 - II. ADDITIONS TO THE DANTE COLLECTION IN THE HARVARD
COLLEGE LIBRARY, MAY 1, 1891—MAY 1, 1892.
Compiled by William C. Lane.
 - III. DANTE'S PERSONAL CHARACTER.
By Lucy Allen Paton.
-

CAMBRIDGE:
JOHN WILSON AND SON.

University Press.

1892.

OFFICERS, 1891-92.

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JAMES RUSSELL LOWELL.

Vice-President.

CHARLES ELIOT NORTON.

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JUSTIN WINSOR. JOHN WOODBURY.

PHILIP COOMBS KNAPP, JR.

Librarian.

WILLIAM COOLIDGE LANE.

Cambridge, Mass.

Secretary and Treasurer.

GEORGE RICE CARPENTER.

Massachusetts Institute of Technology, Boston, Mass.

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Cambridge, Mass.

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GEORGE RICE CARPENTER.

Massachusetts Institute of Technology, Boston, Mass.

STATEMENT OF ACCOUNTS.

Balance on hand, May 19, 1891	\$91.23	
Received from assessments	260.34	
		<hr/> \$351.57

Printing of Tenth Annual Report	\$132.75	
Paid Harvard College Library	80.00	
Extra copies of Latham's "Dante's Letters"	4.00	
Printing, stationery, and postage	7.32	
Balance on hand	127.50	
		<hr/> \$351.57

MAY 17, 1892.

LIST OF MEMBERS.

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MRS. EDWIN H. ABBOT	Cambridge, Mass.
P. S. ABBOT	Cambridge, Mass.
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GEORGE A. ARMOUR	Chicago, Ill.
HARRY R. BALTZ	Philadelphia, Penn.
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MRS. NINO CAVAZZA	Portland, Me.
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R. E. N. DODGE	Brookline, Mass.
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B. H. NASH	Boston, Mass.
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GIOSUÈ CARDUCCI.
EDWARD MOORE.

THEODOR PAUR.
JOHANN ANDREAS SCARTAZZINI.
WILLIAM WARREN VERNON.

* Deceased.

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.

ANNUAL REPORT.

THE past year has been a memorable one for the Dante Society. The favorable reception by scholars and by the public of works published during the year by members of the Society — Mr. Butler's annotated translation of "Hell," Dr. Scartazzini's "Dante-Handbuch," the late Mr. Latham's translation, with historical notes, of Dante's Letters (the Dante Prize Essay for 1890), and Mr. Norton's translation of the "Divine Comedy" — has shown with what faithfulness and what success the members of the Society are promoting its object, "the encouragement of the study of the Life and Works of Dante."

But the year has been chiefly and darkly memorable for the Society on account of the death of its second president, James Russell Lowell, who succeeded Mr. Longfellow in that office in 1882. The distinction conferred on the Society by its first two Presidents is enduring, and the example afforded by their life and work will be a perpetual stimulus and encouragement to their successors. The following extract is from the records of the annual meeting, May 17, 1892.

“The meeting having been called to order, Mr. Norton spoke briefly of the loss which the Society had sustained in the death of its President. Mr. Lowell stood first among the interpreters of Dante to the English-speaking race. Alike as scholar and as poet, by long study and by sympathetic insight, he had become one of the intimate familiars of Dante. He had applied to himself in relation to Dante, the words of Dante to Virgil: ‘May the long zeal and the great love avail me which have made me search thy volume!’ The zeal and love had begun in early life and continued to its end.

“Mr. Norton spoke of the character of the instruction given by Mr. Lowell, as professor, to his classes in Dante; and then read some extracts from letters of various dates illustrating the constancy of Mr. Lowell’s occupation with the Poet, closing with the following extract from one of his unpublished college lectures.

“‘One is sometimes asked by young men to recommend to them a course of reading. My advice would always be to confine yourselves to the supreme books in whatever literature; still better, to choose some one great author and grow thoroughly familiar with him. For as all roads lead to Rome, so they all likewise lead thence; and you will find that in order to understand perfectly and weigh exactly any really vital piece of literature, you will be gradually and pleasantly persuaded to studies and explorations of which you little dreamed when you began, and will find yourselves scholars before you are aware. If I may be allowed a personal illustration, it was my own profound admiration for the “Divina

Commedia" of Dante that lured me into what little learning I possess. For remember that there is nothing less fruitful than scholarship for the sake of mere scholarship, nor anything more wearisome in the attainment. But the moment you have an object and a centre, attention is quickened, the mother of memory; and whatever you acquire groups and arranges itself in an order which is lucid because it is everywhere in intelligent relation to an object of constant and growing interest. Thus, as respects Dante, I asked myself, What are his points of likeness or unlikeness with the authors of classical antiquity? In how far is either of these an advantage or defect? What and how much modern literature had preceded him? How much was he indebted to it? How far had the Italian language been subdued and supplied to the uses of poetry or prose before his time? How much did he color the style or thought of the authors who followed him? Is it a fault or a merit that he is so thoroughly impregnated with the opinions, passions, and even prejudices not only of his age but his country? Was he right or wrong in being a Ghibelline? To what extent is a certain freedom of opinion which he shows sometimes on points of religious doctrine to be attributed to the humanizing influence of the Crusades in enlarging the horizon of the western mind by bringing it in contact with other races, religions, and social arrangements? These and a hundred other such questions were constant stimulants to thought and inquiry, stimulants such as no merely objectless and, so to speak, impersonal study could have supplied."

The attention of members is called to the change made by the unanimous vote of the Council, as provided in section twelve, in section five of the By-Laws.

No essays were presented in May, 1892, for the Latham Prize, which therefore remains open for an-

other year. Attention is especially called to the fact that "the competition is open not only to the students in any department of Harvard University, and to Harvard graduates of not more than three years' standing, but also to students and graduates of similar standing in any college or university in the United States."

The following subjects are proposed for the year 1892-93, but competitors are at liberty to write on any one of the subjects which have been proposed for the six years during which the Dante Prize has been offered : —

1. A comparison of Dante's system of sins in Hell and Purgatory, and an explanation of its apparent differences in the two realms.

2. Who was the Matilda of the Earthly Paradise, and what is her allegorical and symbolical character?

3. The acquaintance of English writers from Chaucer to Gray with the Divine Comedy.

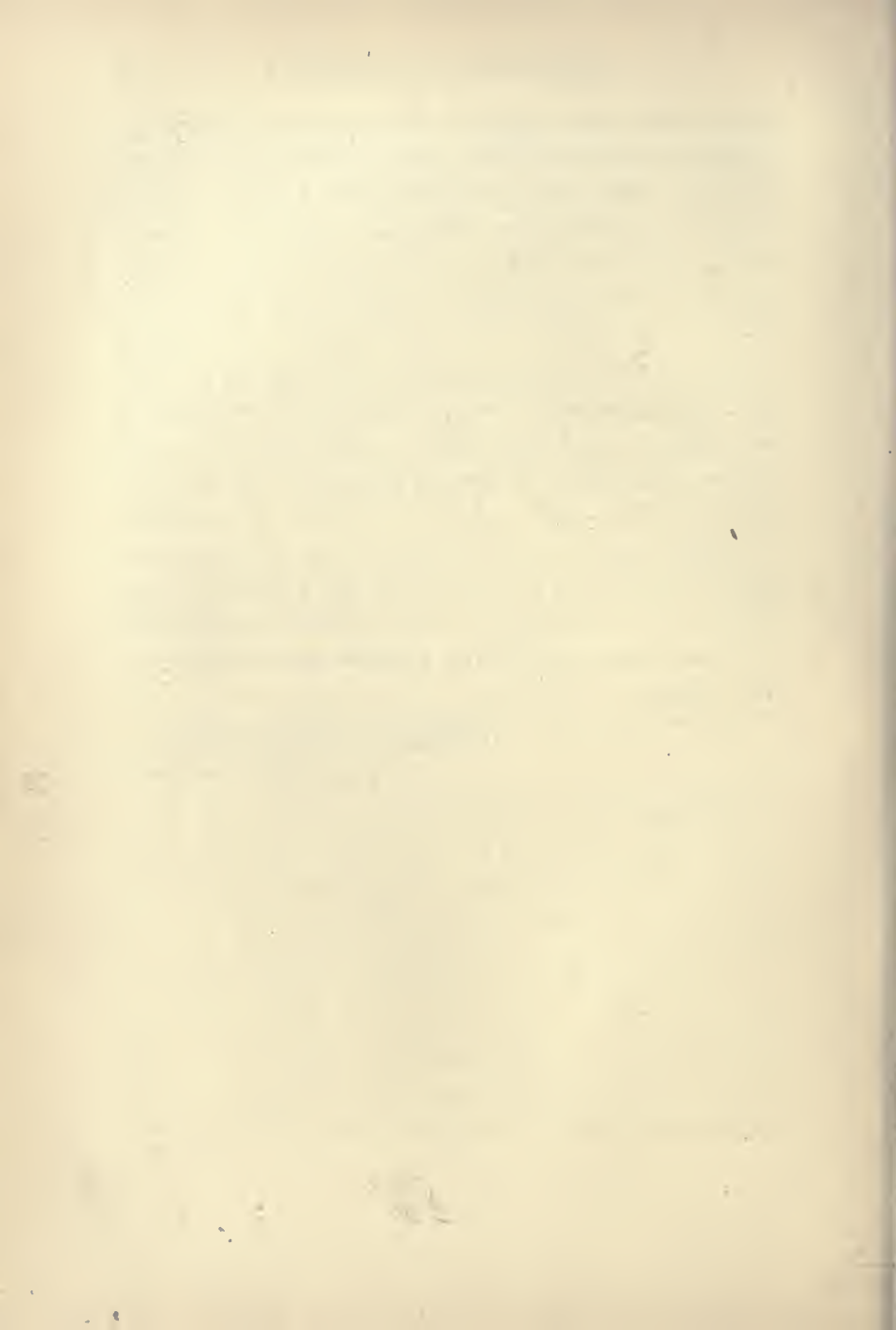
The first of the papers which accompany this Report concludes the reprint, begun last year, of all documents known to exist concerning Dante's public life. A large part of these documents are contained in books or periodical literature not easily accessible to many students of Dante, and it is hoped that to such this collection of them may be of permanent value; to all students it will be a convenience to have in a single publication documents which have been too long contained only in many different works.

The second paper is the list of books and periodical articles relating to Dante, received at Harvard College Library during the year ending May 1, 1892. These number 172 titles, about the same as last year; 52 are works purchased with the Society's money; 53 were given by authors, editors, or others; the rest are articles in periodicals or books bought with Library funds. To the many friends of the Society in Italy and elsewhere who have presented their writings to be added to its Dante library, and to each of whom a note of thanks has already been sent by mail, the Society desires again publicly to express its gratitude. The third paper is the successful essay in competition for the Timmins Prize of 1891, at the Harvard Annex, printed here through the courtesy of the authorities of the Annex, and at the expense of a member of the Society.

GEORGE RICE CARPENTER,

Council of the Dante Society.

MAY, 1892.



I.

DOCUMENTS CONCERNING DANTE'S PUBLIC LIFE.

PART II.

XIII.

(Documents from the Protocols of the notary Parente Stupio in the Archivio at Sarzana (Series 345, tit. 5) concerning Dante's procuratorship for Moroello and Corradino Malaspina. See G. J. Warren, Lord Vernon, *Dantis Alighieri legatio pro Francischino Malaspina ad ineundam pacem cum Antonio episcopo lunensi et constitutio pacis ann. mccvi. denuo recognita et iterum in lucem edita*. Pisa, 1847).¹

A.

Dantis Alighieri Legatio pro Francischino Malaspina ad ineundam Pacem cum Antonio Episcopo Lunensi, Ann. 1306.

In Nomine Domini. Amen. Anno a Nativitate ejus Millesimo CCCVI. Indictione IV. Die VI. Octobris ante Missam.

Magnificus Vir Dominus FRANCISCHINUS MARCHIO MALASPINA fecit, constituit, et ordinavit suum legitimum Procuratorem, Actorem, Factorem, et Nuncium specialem, DANTEM ALEGERIUM de Florentia ad pacem sedationem, quietationem, remissionem, et finem perpetuam recipiendam a Venerabili in Christo Patre, et Domino Domino Antonio Dei gratia Lunensi Episcopo, et Comite, dante et reddente pro se, et suis Successoribus, et lunensi Ecclesia, et Amicis, Subditis, et Sequacibus suis de omnibus, et singulis injuriis, guerris, inimicitiiis, offensionibus, incendiis, damnis, rebellionibus, vulneribus, homicidiis, et quibuscumque aliis de-

licitis, seu enormitatibus perpetratis, tractatis, vel contractis, hactenus contra ipsum Venerabilem Patrem, et Lunensem Ecclesiam, vel homines et sequaces ipsius per Dominum Dominum FRANCISCHINUM, et Dominos MORROELLUM, et CONRADINUM, FRATRES MARCH. MALASPINA, et amicos subditos, et sequaces ipsorum, de quibus ipsi Procuratori videbitur et placebit. Et ad Similem pacem, sedationem, quietationem, remissionem, et finem perpetuam faciendam, et reddendam ipsi Domino Episcopo pro se, et suis Succesoribus, et Lun. Ecclesiae, et amicis, et sequacibus, et subditis recipienti Procuratorio nomine ut dictum est pro ipso Domino Francischino et praedictis Dominis Morroello, et Conradino, et Fratribus, et eorum amicis subditis, et sequacibus de quibus ipsi Procuratori placebit, et videbitur ut est dictum, cum illis pactis, conditionibus, et causis, modis, tenoribus, promissionibus, poenis et obligationibus de quibus ipsi Procuratori videbitur, et specialiter ad promittendum pro ipso Domino Francischino, et ipsum Dominum Francischum ad illam poenam, quae sibi videbitur, et sicut voluerit obligandum perpetuo, et ad tempus, quod ipse Dominus Francischinus sic faciet et curabit quod Dominus Conradinus praedictus ratificabit, et approbabit pro se, et fratribus suis omnia, et singula facta, gesta, promissa et procurata per ipsum DANTEM Procuratorem pro ipso Domino Francischino, et ipsius nomine cum omnibus poenis, et obligationibus, quae per ipsum DANTEM fuerint factae, promissae, vel stipulatae. Item ad omnia pacta, promissiones, stipulationes, obligationes, exceptiones, et renunciationes faciendum, et recipiendum, prout ipsi Procuratori in omnibus videbitur et placebit. Et generaliter ad omnia alia, et singula facienda, gerenda, procuranda, et exercenda, quae in praedictis, et circa praedicta, seu ab ipsis dependentibus coherentibus, et connexis fuerint utilia, et necessaria, et quae ipse Dominus Francischinus facere, gerere, et promittere posset si praesens esset; ita quod ejus absentia nihil impediatur, seu prorsus

laedat, dans dicto suo Procuratori in praedictis omnibus, et singulis plenum, liberum, speciale, et generale mandatum cum plena, libera, et generali totorum bonorum administratione. Rata, grata, et firma perpetuo habiturus omnia, et singula quae per ipsum DANTEM Procuratorem in praedictis et circa praedicta, et ab ipsis dependentibus, seu ipsis coherentibus et connexis fuerint facta, gesta, promissa, stipulata, et procurata sub obligatione bonorum suorum presentium, et futurorum.

Actum Sarzanae in Platea Calcandulae. Praesentibus Ven. Fratre Guillelmo Malaspina Ordinis Minorum, Bartolommeo Tanaregia Milite de Luca, Domino Tomasino Judice filio Parentis Stupij de Sarzana Testibus ad haec rogatis, et vocatis.

B.

Constitutio Pacis initae a Morello, Francischino et Conradino cum Episcopo Lunensi, Sponsonem recipiente Dante Alighieri. Ann. 1306.

In Nomine Domini. Amen. Anno a Nativitate ejus Millesimo CCCVI. Indictione IV. Die VI. Octobris in hora tertia. Diucius diabolica exsuperante potentia inter Venerabilem Patrem et Dominum Dominum ANTONIUM Dei gratia Lunensem Episcopum, et Comitem, et Magnificos Viros et Excelsos Dominos MORROELLUM FRANCISCHINUM, CONRADINUM ET FRATRES MARCHIONES MAL. Guerris, inimicitiiis, odiisque subortis, ex quibus homicidia, vulnera, caedes, incendia, vasta, damna, et pericula plurima sunt secuta, ac Provincia Lunexanae diversimode lacerata, praefati Domini Episcopus, et Marchiones summi Patris inhaerentes exemplo suis dicentis Apostolis, Pacem meam do vobis, Pacem meam relinquo vobis; eundemque effectum operis amplexantes mediante tractatu venerabilis, et devoti viri Domini fratris Guillelmi Mal. et fratris Guillelmi de Godano Sanctissimi Ordinis Fratrum minorum, attendentes etiam

quod omni regno desiderabilis debet esse tranquillitas, in qua populi proficiunt, et gentium utilitas custoditur, quae bonarum etiam artium decora mater mortalium genus reparabili subcessione multiplicat, facilitates protendit, mores excolit, vixque quantae sit virtutis agnoscitur, in eorum amicorum, sequacium, et subditorum octiosa tranquillitate, et pacis amenitate placida gloriantes, excelsi Salvatoris gratia illustrante ad infrascriptam pacem veram et perpetuam concordiam devenerunt. Videlicet:

Quod antedictus Venerabilis Pater Dominus A. Lunen. Episcopus et Comes pro se et Lunensi Ecclesia, et suis sequacibus et hominibus videlicet Nobilibus de Fosdenovo, Pucio et Francisco de la Muscha, Filiis quondam Facij de Falcinello et hominibus terrarum, et Castrorum Lunen. Ecclesiae, et Comitatus ad ipsum Dominum Episcopum, et Lunen. Ecclesiam pertinentibus comuniter vel privatim reddidit, et fecit DANTI ALEGGERI de Florentia Procuratori D. Francischini Marchionis Mal. praedicti ad infrascripta specialiter constituto, prout constat publico instrumento scripto manu Joannis Parentis Not. infrascripti de Sarzana in praesenti millesimo, Indictione, et die, in hora prima, recipienti Procuratorio nomine pro ipso Domino Francischino, et dicto nomine de ipsius Domini Francischini speciali mandato pro Domino Conradino filio Q. Domini Oppedini Marchion. Mal. pro quo Domino Conradino dictus DANTE Procurator Procuratorio nomine dicti Domini Francischini promisit quod omnia superscripta et infrascripta pro . . . fratribus suis infra XV. dies a celebratione presentis contractus ratificabit, et approbabit, et firma et rata habebit, tenebit, et observabit, et pro ipsis omnibus attendendis, et observandis promittet, et se obligabit, per modum legitimum, et sicut ipse Dominus Episcopus pro sua parte in presenti contractu promittit, et se obligat. Et pro Domino Morroello Marchione Mal. pred. pro quo idem DANTE dicto Procuratorio Nomine Domini Francischini promisit, quod ipse Dominus

Francischinus inducet si poterit ipsum Dominum Morroelum ad omnia supradicta et infrascripta ratificanda, et firma tenenda ut et supra et infra promittet et se obligabit Dominus Episcopus antedictus recipienti etiam pro omnibus et singulis hominibus terrarum ipsorum Dominorum Marchionum, et sequacium eorundem, videlicet parte ipsorum Dominorum Marchionum de Sarzana, et Castro Sarzanae, Comune et hominibus de Carraria, Comune et hominibus de Ponzano, Comune et hominibus de Bibola, Pars de S. Stefano et Bolano veram et perpetuam pacem, remissionem, quietationem, et finem de omnibus et singulis, et pro omnibus et singulis offensis, guerris, inimicitiiis, offensionibus, incendiis, damnis, rebellionibus, vulneribus, homicidiis, et quibuscumque aliis delictis, seu enormitatibus perpetratis, tractatis, vel contractis hactenus contra ipsum Ven. Patrem et Lunensem Ecclesiam, vel homines et sequaces ipsius superius nominatos.

Et e converso DANTE predictus Procurator, Procuratorio nomine, et pro ipso Domino Francischino Marchione nomine, et vice Dominorum Morroelli, et Conradini Marchionum praedictorum pro quibus dictus Procurator promittit de rato ut supra et pro omnibus eorum sequacibus, videlicet hominibus terrarum supradictorum ipsorum Dominorum Marchionum, ex parte ipsorum de Sarzana, et Castro, Comune et hominibus de Carraria, Comune et hominibus de Punzano, Comune et hominibus de Bibola, Pars de S. Stephano, et Bolano fecit, et reddidit dicto Venerabili Patri accipienti pro se, et Lun. Ecclesia, et omnibus, et singulis suis sequacibus supradictis veram et perpetuam pacem de omnibus et singulis praedictis, et quibuslibet excessibus, et offensionibus, et in signum verae et perpetuae pacis Dominus Venerabilis Pater Dominus Episcopus et DANTE praedictus sese ad invicem osculantes. Hoc acto de comuni concordia praedictorum, quod idem Venerabilis Pater Dominus Episcopus debeat, et teneatur amicos, et

sequaces Dominorum Marchionum praedictorum tractare, tenere, et habere ab hodie in antea pro veris, legitimis et propriis amicis suis; et e converso praefati Domini Marchiones teneantur, et debeant ab hodie in antea tractare, tenere, et habere amicos, et sequaces praefati Domini Episcopi pro veris, legitimis et propriis amicis suis.

Item in pace praedicta, idem Ven. Pater fecit expressam remissionem dicto DANTI recipienti ut supra de omnibus et singulis bonis, vel rebus acceptis, seu habitis per ipsos Dominos Marchiones, vel alios nomine ipsorum tempore occupationis factae de Episcopatu de anno proxime praeterito, seu per officiales ipsorum a die restitutionis Domini Cardinalis retro.

Item promittit Dominus Episcopus praedictus Danti praedicto recipienti nominibus quibus supra quod ipse Dominus Episcopus omnes condemnationes, sententias, banna et processus factos, facta, et data, vel quae seu qui fieri possent, occasione aliquorum commissorum vel debitorum ab hinc retro tam in temporalibus quam in spiritualibus per ipsum Dominum Episcopum, vel ejus Curiam temporalem vel spiritualem contra dictos Dominos Marchiones, et ipsorum amicos, subditos, et sequaces praedictos faciet cassari, irritari, et annullari, et cassabit, irritabit, et annullabit, et statuet, et decernet pro nullis, cassis, et irritis haberi, et teneri per quoslibet ipsius Domini Episcopi Vicarios, Judices, Potestates, Rectores, Notarios, et caeteros alios Officiales, et quamcumque personam, et sibi reconciliabit, et pro reconciliatis habebit omnes illos, de quibus in concordia fuerit pro Domino Francischino Marchione praedicto, hac conditione videlicet, quod praedictus Dominus Francischinus et Conradinus, et Dominus Morroellus si cuncta habere voluerint supradicta et infrascripta vice consimili faciant, et facere teneantur de amicis, subditis, et sequacibus ipsius Domini Episcopi cum clausula ista, quod amici et sequaces praedicti utriusque partis, et qui sibi ad invicem inimic. . . . ad

pacem, et concordiam, reduci debeant . . . et modis omnibus, quibus poterunt per praedictum Venerabilem Patrem, et Dominum Francischinum Marchionem praedictum.

Acto etiam hoc specialiter et expresse inter dictum Dominum Episcopum, et dictum Dantem agentem nomine quibus supra, quod jura Brineae et Bolani remaneant in eo statu in quo nunc sunt usque ad certum tempus eligendum, et statuendum, seu terminandum ab ipso Domino Episcopo ex una parte, et praefato Domino Francischino Marchione Mal. pro se et Dominis Conradino, et Morroello in quantum ipse Dominus Morroellus rata habere voluerit supradicta et ex (*sic*) infrascripta altera. Et quod ab eo tempore ultra sic dicto statuto, vel terminato sit licitum partibus antedictis in Castro Brineae et Bolani prosequi jura sua, et propter hoc quod sic ipsa jura prosequantur dictae partes vel aliqui eorum, non intelligatur pax esse fracta. Et pax quae modo facta est et fit non derogat juribus alicujus dictarum partium in ipsis Castris Brineae et Bolani.

Convenerunt insuper ex pacto solemnii stipulatione vallato, inter praedictum Dominum Episcopum ex una parte, et Dantem Praefatum Procur. dicti Domini Francischini Marchionis Procuratorio nomine pro eo ex altera quod praedictus Dominus Francischinus si non posset inducere dictum Dominum Morroellum ad omnia praedicta ratificanda, et firma tenenda ut supra expressum, et dictum . . . non teneat et ex eo vel propter ea quod sic . . . Dominum Morroellum facere consentire, et ratificare praedicta nec ipse Dominus Episcopus obligetur, nec obligatus intelligatur ad pa. . . . Morroello et hominibus Terrarum ipsius, si sic ut supra non consentiret, et ratificaret ipse Dominus Morroellus, nec robur assumat pax, vel . . . sic facta pro ipso Domino Morroello et hominibus Terrarum ipsius nisi sic ut supra ipse Dominus Morroellus consenserit, ratificaverit, et approbaverit omnia et singula supradicta et infrascripta.

Hanc autem pacem et veram concordiam remissionem ab-

solutionem liberationem et quietationem et omnia et singula supradicta promiserunt sibi ad invicem dictae partes. Videlicet dictus Dominus Episcopus ex una parte, et DANTE praefatus Procurator dicti Domini Francischini Procuratorio nomine pro eo, et nominibus quibus supra ex altera, sollemnibus stipulationibus hanc inde intervenientibus, perpetuo rata grata et firma habere tenere, observare et adimplere, et contra ea vel aliquod eorum numquam facere vel venire per se vel per alios de jure vel de facto, nec alicui contravenire vel facere volenti consentire, imò sese in contrarium opponere et pro viribus impedire in pena et sub pena mille Marcharum argenti solemnibus stipulatione promissa ac toties committenda et effectualiter exigenda pro parte fidem servante a parte quae non servaret praedicta, vel aliquod praedictorum quoties contra praedictam vel praedictorum aliquod factum, vel ventum foret, praedictis nihilominus in suae firmitatis robore duraturis. Pro quibus omnibus et singulis sic attendendis et observandis et paenis prestandis et solvendis obligaverunt sibi ad invicem dictae partes videlicet dictus Dominus Episcopus se et suos subcessores, et bona Episcopatus et ejus propria. Et dictus DANTE Procurator dicti Domini Francischini Procuratorio nomine pro eo, ipsum Dominum Francischinum et ejus bona habita et habenda. Acto hoc expresse et specialiter, inter dictas partes quod in tantum obligetur et obligatus intelligatur ad poenae solutionem, et exactionem dictus Dominus Francischinus, et praedicti Dominus Conradinus, et Dominus Morroellus in quantum ratificaverint supradicta omnia ut supradictum et expressum est ipsi Domino Episcopo et suis subcessoribus . . . ipse Dominus Episcopus et sui subcessores . . . et obligari possent . . . per suprad. Stipulationem ipsi Domino Francischino, et aliis Dominis Marchionibus supradictis; renunciant . dictae partes omnibus et singulis eorum exceptionibus, et defensionibus et Canonicis beneficiis et privilegiis, quibus contra praedicta possent facere vel venire, vel a praedictis seu eorum aliquo aliquo aliter se tueri.

Actum in Camera Episcopalis Palatii de Castro Novo praesentibus Domino Fratre Guillelmo Malaspina Ordinis Minorum, Domino Bertolo Lunen. Archidiacono, Domino Percevalle de Camilla Fratre ipsius Domini Episcopi, Fratre Gasparino de Sarzana, Dominis Mazig. de praedicto Tomasino filio Parentis Stupii de Sarzana, et Francischino de Pelacano Judicibus testibus ad haec rogatis et vocatis.

Infrascripta sunt pacta firmata inter Dominum Antonium Lunensem Episcopum ex parte una, et Dominum Francischinum Marchionem Malaspinam pro se et Consortibus suis, ex altera, et secundum ea fieri debet pax, et facta est ut in nostro contractu continetur, et firmata infrascripta pacta in camera Episcopalis Palatii de Castronovo die et anno supradictis, et coram predictis testibus: et sunt haec videlicet. Pacta quae petit Dominus Francischinus Marchio Malaspina pro se et Consortibus suis, et eorum amicis de Lunexana, atque sequacibus pro pace facienda inter eos et Dominum Lunensem Episcopum sunt.

Tertio: quod omnes condemnationes, banna, et processus facta et facienda vel quae fieri possent occasione aliquorum commissorum ab hinc retro tam in temporalibus, quam spiritualibus per Dominum Episcopum vel ejus Curiam temporalem vel spiritualem contra amicos, subditos et sequaces Dominorum Marchionum sint cassa irrita et nullius momenti, atque cassari debeant per ipsum Dominum Episcopum et quod omnes imbaniti sequaces et amici ipsorum Marchionum, quos nominandos duxerit ipse Dominus Francischinus reconcilientur cum ipso Domino Lunen. Episcopo.

Ex nunc declaretur et vice consimili fiat de sequacibus et amicis Domini Episcopi in clausula commissionis faciendae de amicis et sequacibus qui sibi ad invicem inimicarentur jura vero Brineae et Bolani remaneant in eo statu, in quo nunc sunt, usque ad certum tempus a partibus eligendum. Et ab eo tempore ultra sit licitum partibus in Castro Brineae per-

sequi jura sua, et propter hoc pax non intelligatur esse fracta, et quod nunc pax fiat non derogando juribus alicujus partium. Sequaces dominorum Marchionum.

Pars de Sarzana et castro Fosdenovo.

De Carraria.

De S^{to} Stephano et Bolano.

XIV.

(The *Riforma* of Messer Baldo d' Aguglione. September 2, 1311 : from the *Libro del Chiudo*. See Del Lungo, *Dell' esilio di Dante*, pp. 107-144.)

In Dei nomine, amen. Infrascripta sunt ordinamenta stantiamta et provisiones, facte et facta per providos et discretos viros Priorem ser Bartholi pro sextu Ultrarni, Nerium Iacobi pro sextu Sancti Petri Scheradii, Lapum Rinovantis pro sextu Burgi, Cardinalem domini Alberti pro sextu Sancti Prancatii, magistrum Durantem medicum pro sextu Porte Domus, dominum Baldum de Aguglione iudicem pro sextu Porte Sancti Petri, Priores Artium, Spinellum Primerani de Mosciano pro dicto sextu Sancti Prancatii Vexilliferum Iustitie Comunis et Populi Florentini; et per dominum Geppum magistri Lambertini iudicem, Nuccium domini Bardi de Amiratis, pro sextu Ultrarni; Coppum Borghesis Meglorati, Gregorium Raffacani, pro sextu Sancti Petri Scheradii; dominum Rainerium del Forese, ser Lambertum Nerii Cambii, pro sextu Burgi; Lapum dello Stroza, Francischum Smeram, pro sextu Sancti Prancatii; Bezzolem Fortis Bezzole, Bettum Rinaldi, pro sextu Porte Domus; Gianum Landi de Albizis, Ugolinum del Zampa de Giugnis, pro sextu Porte Sancti Petri; Duodecim Sapientes probos viros, eleptos et absumptos per dictos Priores et Vexilliferum Iustitie super infrascriptis; et scripta per me Phylippum Nerini notarium et offitii Prioratus scribam, sub annis

Domini millesimo trecentesimo undecimo, indictione nona, diebus et mensibus infrascriptis.

Die secundo mensis sectembris.

Prenominati domini Priores Artium et Vexillifer Iustitie Comunis et Populi Florentini, et prenominati Duodecim Sapientes probi viri, per dictos Priores et Vexilliferum Iustitie electi et absumpti super infrascriptis, attendentes providere fortificationi corroborationi et reconciliationi Populi et Comunis Florentie et Partis Guelfe dicte civitatis et comitatus et districtus Florentie Guelforum, et super rebampniendis Guelfis, et aliis in balia predictis Prioribus et Vexillifero concessa per Populum et Comune Florentie et dictis Duodecim, vigore dicte balie per eos electis, [contentis], ut de balia predicta constat manu ser Bonsignoris Ghuccii notarii scribe reformationum Consiliorum Comunis et Populi Florentie; et ad hoc ut ipsa civitas et districtus in pace consistat, et Guelforum unio fiat et sit in dicto Populo et Comuni et civitate et comitatu et districtu Florentie; et ad exaltationem Guelfe Partis; Christi nomine invocato; pro fortificatione, custodia, corroboratione et reconciliatione Populi et Comunis Florentie et districtus, et singularium personarum ipsius; facto celebrato et obtempo inter eosdem Priores et Vexilliferum Iustitie et dictos Duodecim Sapientes solempni et secreto scriptineo ad pissides et palloctas; vigore et auctoritate balie predicte, et omni modo et iure quibus melius potuerunt, concorditer providerunt et ordinaverunt, firmaverunt, et stantiaverunt: Quod omnes et singuli vere Guelfi, mares et femine, tam populares quam magnates, natione seu origine de civitate comitatu et districtu Florentie, includendo in districtu Florentie communia terras populos plebatus et loca que fuerunt districtus Pistorii, ac etiam plebatus terras et populos civitatis et districtus Florentie, condemnati et exbampniti, seu condemnati tantum seu exbampniti tantum, Comunis Florentie, expresse vel tacite, seu pro exbampnitis habiti, vel qui ipso iure exbampniti vel condemnati essent, ratione auctoritate

seu vigore alicuius capituli statutorum ordinamentorum vel reformationum Consiliorum Populi et Communis Florentie, seu ipsius Populi et Communis, vel alio quocumque modo iure vel causa seu [ratione?] obligati essent Comuni Florentie; ex eo videlicet quia essent de domo et progenie magnatum civitatis vel districtus Florentie, de qua domo seu progenie aliquis mallefitium delictum seu excessum commississet, pro quo aliquis vel aliqui de ipsa domo vel progenie obligati essent seu tenerentur ad ipsam condemnationem seu aliquam pecunie quantitatem dicto Comuni Florentie solvendam, ratione vel occasione dicte condemnationis seu mallefitii delicti vel excessi, vel obligationem que induceretur vel inducta foret ipso iure et facto; ex nunc intelligantur esse et sint exempti liberi et totaliter liberati cancellati et absoluti, et exemptio libera et totaliter liberata cancellata et absoluta, de predictis et a predictis omnibus et singulis, et bampnis seu exbampnimentis in quibus seu pro quibus ipsi iam dicti, natione et origine cives comitatini et districtuales civitatis seu comitatus Florentie vel districtus, comunia terre et loca seu populi et plebatus civitatis comitatus et districtus Florentie, vel aliquis seu aliqui eorum vel earum hactenus, quandocumque quomodocumque et quacumque de causa, expresse vel tacite, ut dictum est, fuerunt condemnati, exbampniti, seu condemnati tantum vel exbampniti tantum, Communis Florentie, et de omnibus et ab omnibus et singulis quomodocumque in ipsis condemnationibus et bampnis et exbampnimentis contentis et insertis, aut exinde quomodolibet subsequitis, et obligationibus predictis, et ad que seu in quibus per formam et secundum formam ipsarum condemnationum ordinamentorum statutorum et bampnorum seu exbampnimentorum et obligationum, realiter vel personaliter, Comuni Florentie vel alicui singulari persone vel personis sive universitati quomodolibet obligati seu abstricti essent aut in aliquo tenerentur; ac etiam de omnibus et ab omnibus et singulis bampnis et exbampnimentis et penis, in quibus quomodolibet incidissent seu in-

currissent, vel ad que seu pro quibus tenerentur, vel pro exbampnitis haberentur seu haberi teneri et tractari deberent, ratione auctoritate et vigore, seu per formam et secundum formam et tenorem alicuius seu aliquorum statutorum provisionum ordinamentorum aut reformationum Consiliorum dicti Populi et Comunis Florentie, seu obligationum predictarum, vel alio quocumque modo iure vel causa, nichil propterea Comuni solvendo. Et non obstante quod pacem non habeant, vel in ipsis cancellandis non servetur forma statutorum vel ordinamentorum Comunis Florentie vel aliqua solempnitas que in talibus requireretur, vel quod ea et infra-scripta essent vel esse reperirentur contra formam alicuius vel aliquorum statutorum ordinamentorum vel reformationum Comunis et Populi Florentini. Et quod huiusmodi condemnationibus et bampnis, penis seu exbampnimentis et obligationibus, aut pro predictis vel aliquo predictorum, sive eorum occasione auctoritate vigore vel pretextu, per Populum et Comune Florentie seu per aliquod regimen aut rectorem vel officialem eiusdem Populi et Comunis Florentie presentes vel futuros, seu per aliquam aliam personam aut ad petitionem alicuius persone vel personarum, imperpetuum seu aliquo tempore, in personis vel rebus detineri offendi gravari impediri inquietari seu quomodolibet molestari, aut in aliquo conveniri cogi vel in iudicium vocari, non possint nec debeant aliquo modo iure vel causa, de iure vel de facto. Siquis vero vel siqui presumpserint vel ausi fuerint de cetero, personaliter vel realiter, offendere aliquem ex predictis, puniantur et condempnentur, et puniri et condempnari possint et debeant, ac si talis offensus seu offensi non essent condempnati seu exbampniti Comunis Florentie, vel astricti non essent in libris exbampnitorum seu condempnatorum Comunis Florentie, non obstante quod predicti vel aliquis eorum scripti reperirentur in libris exbampnitorum et condempnatorum Comunis Florentie, et de dictis bampnis et condemnationibus cancellati non sint. Et insuper, quod huiusmodi condempna-

tiones et dampna et obligationes de quibus supra dicitur, in quibus predictae singulares persone comunia populi terre plebatus loca seu universitates essent, possint eximi et cancellari libere et impune per officiales, per dominos Priores Artium et Vexilliferum Iustitie presentes eligendos semel et pluries, ad ipsa specialiter deputandos, vel aliquem vel aliquos eorum.

Item, pro concordia et pace habenda in populo et Comuni Florentie, ad scandalorum evitacionem et fortificationem ipsius Populi et Comunis, modo et ordine quibus supra, providerunt deliberaverunt et stantiaverunt supradicti domini Priores Artium et Vexillifer Iustitie, et Duodecim boni viri, quod nullus de domo de Donatis qui condempnatus fuerit occasione serragli facti apud plateam Sancti Petri Maioris, vel occasione mortis domini Betti de Brunelleschis, nec etiam Pagnus Bordonis vel filii, nec etiam illi qui condempnati fuerint ratione et occasione offense facte in personam Tuccii de Scilinguatis, possint audeant vel presumant redire stare vel esse in civitate seu ad civitatem Florentie, nec prope civitatem per quattuor miliaria, ad duos annos proxime venturos, sub pena librarum quingentarum f. p., pro quolibet et qualibet vice, cuilibet contrafacienti auferenda per dominos Potestatem vel Capitaneum vel Executorem vel aliquem ex eis qui de eo fuerit requisitus.

Item providerunt deliberaverunt et firmaverunt, quod omnes et singuli magnates et de domo magnatum de civitate et comitatu Florentie, qui eximentur de dampnis Comunis Florentie, seu dampnis tantum vel condempnationibus tantum, ratione et beneficio presentis provisionis, teneantur et debeant infra xv dies proxime computandos a die cancellationis fiende de eis, satisfacere et securitatem prestare coram domino Potestate civitatis Florentie, et uno eodemque notario ex suis notariis, de libris quingentis f. p. pro quolibet magnate de civitate, et de libris ducentis f. p. pro quolibet magnate de comitatu et districtu Florentie, de non offendendo aliquem popularem de civitate vel comitatu Florentie; et ipsam se-

curitatem faciant et facere teneantur et debeant approbare per Approbatores Communis Florentie: que satisfactio duret per tres annos intrandos a die satisfactiois prestite. Et predictam satisfactioem et securitatem facere teneantur et debeant prefati magnates ad penam et sub pena librarum quingentarum f. p., pro quolibet; in quibus dictus Potestas eos non prestantes securitatem et satisfactioem, ut dictum est, condemnare [debeat]. Quam satisfactioem et securitatem facere possint ipsi magnates per se vel eorum procuratores habentes ad hoc speciale mandatum ab eis, seu per aliam personam se pro eis suo proprio nomine obligantem et promittentem. Et nichilominus teneantur et debeant ipsi magnates eximendi et [cancellandi], ut dictum est, vigore presentis provisionis satisfactioem et securitatem magnatum prestare et facere, quas magnates civitatis et comitatus Florentie facere et prestare tenentur et debent per formam et secundum formam Statutorum et Ordinamentorum Iustitie et etiam Communis et Populi Florentini.

Item providerunt firmaverunt declaraverunt et deliberaverunt, modo et ordine predictis, quod omnes et singuli condemnati et exbampniti, seu condemnati tantum seu exbampniti tantum, ratione seu occasione supradicti serragli, teneantur et debeant infra unum mensem postquam fuerint requisiti, ipsi vel eorum aliquis, de mandato dominorum Potestatis et Capitanei et Executoris, vel alicuius eorum, reddere et facere pacem et concordiam cuilibet petenti, ad penam librarum mille f. p. pro quolibet. In quam penam ipsi dominus Potestas Capitaneus et Executor, et quilibet eorum qui primo fuerit requisitus, condemnare teneantur et debeat talem condemnatum et exbampnitum, vel condemnatum tantum vel exbampnitum tantum, ratione seu occasione dicti serragli, volentes reddere pacem cuilibet petenti: et etiam nichilominus, post dictam condemnationem de eis factam, ad pacem reddendam et faciendam cuilibet petenti cum effectu compellantur, per Regimina supradicta et quodlibet eorum quod primo fuerit requisitum.

Item, modo et ordine quibus supra, providerunt stantiaverunt deliberaverunt et firmaverunt, quod Executor Ordinamentorum Iustitie Comunis et Populi Florentini, presens et futurus, teneatur et debeat, ad penam librarum mille f. p., pro qualibet vice, cum effectu cogere omnes et singulos magnates civitatis et comitatus Florentie, infra quindecim dies postquam fuerit ab eo petitum ad reddendum et faciendum pacem cuilibet populari petenti, vere guelfo: et quod ipsi magnates civitatis et comitatus Florentie teneantur et debeant facere et reddere pacem cuilibet populari petenti vere guelfo infra dictum terminum, ad penam librarum mille f. p. pro quolibet, in quibus condempnentur per ipsum dominum Executorem ipsi magnates et quilibet eorum nolentes reddere et facere pacem, ut supra dictum est. Et nichilominus, post talem seu tales condempnationes de eis factas, pacem facere et reddere teneantur de omnibus et singulis iniuriis odiis feritis et offensis et mallefitiis; salvo quam de morte et vulnere enormi et debilitatione, de quibus competens vindicta facta non esset; et tunc quando competens vindicta facta non esset, in hiis tribus casibus cogat et cogere teneatur dominus [Executor] presens vel futurus predictos magnates, ad dictam penam infra dictum terminum, ad faciendum triegnam cuilibet populari petenti, duraturam per quinque annos a die facte triegue. Et intelligatur esse locus dictis ordinamentis, provisionibus et stantiamentis quo ad pacem reddendam et faciendam, et ubi ab utraque parte secutum fuerit homicidium, vel ab utraque parte vulnus, [vel] ab utraque parte membri debilitatio. Et in presenti provisione ordinamento et capitulo contentis procedatur summarie et de facto, sine strepitu et figura iudicii, et omni iuris et iudicii solempnitate et substantia pretermissa, et non obstantibus aliquibus feriis solempnitatibus vel repent (*sic*).

Item, modo et forma et ordine predictis, providerunt deliberaverunt stantiaverunt et firmaverunt, quod ipse Executor Ordinamentorum Iustitie presens et futuri teneantur et debeant cogere cum effectu quemlibet popularem civitatis comitatus et

districtus Florentie reddere et facere pacem et concordiam cuilibet populari petenti vere guelfo, infra terminum supradictum et ad supradictam penam, de omnibus et singulis iniuriis offensis feritis et malleficiis, salvo quam de morte vulnere enormi et debilitatione membri, de quibus competens vindicta facta non esset, et tunc eo casu quando non esset facta competens vindicta, faciat et fieri faciat treguam cuilibet populari petenti, vere guelfo, ab alio populari, duraturam per quinque annos, ad dictam penam et terminum. Et intelligatur esse locus dictis ordinamentis provisionibus et stantiammentis, quo ad pacem reddendam et faciendam, et ubi ab utraque parte secutum fuerit homicidium, vel ab utraque parte vulnus enorme, vel ab utraque parte membri debilitatio. Et in predictis in presenti ordinamento provisione et capitulo contentis procedatur summarie et de facto, et sine strepitu et figura iudicii, et omni iuris et iudicii solempnitate et substantia pretermissa, et non obstantibus aliquibus feriis.

Item, modo et ordine quibus supra, providerunt deliberaverunt stantiaverunt et firmaverunt, quod presens Potestas civitatis Florentie possit teneatur et debeat, ad penam librarum mille f. p., ad instantiam et petitionem cuiuslibet magnatis civitatis et comitatus et districtus Florentie, vere guelfi, cogere cum effectu omnes et singulos magnates et de domo magnatum civitatis et comitatus Florentie, ad reddendum et faciendum pacem cuilibet magnati civitatis et districtus Florentie petenti, vere guelfo, de omnibus et singulis odiis feritis offensis et malleficiis, infra quindecim dies postquam fuerit ab eo petitum; et ipsi magnates facere et reddere teneantur, ad penam librarum mille f. p. pro quolibet, in quibus condempnentur per ipsum dominum Potestatem, ut supra dictum est, [et] effectualiter compellantur. Salvo quam de morte et vulnere enormi et debilitatione membri, de quibus competens vindicta non esset: et tunc hiis tribus casibus, quando competens vindicta facta non esset, teneatur Potestas et debeat cogere cum

effectu ipsos mangnates ad faciendum trieguam cuilibet magnati petenti, vere guelfo, duraturam per quinque annos, ad dictam penam: et intelligatur esse locus dicto ordinamento provisioni et stantiamento quo ad pacem reddendam et faciendam, etiam ubi ab utraque parte secutum fuerit homicidium, vel ab utraque parte vulnus enorme, vel ab utraque membri debilitatio. Et in predictis in presenti provisione et capitulo contentis procedatur summarie et de facto, et sine strepitu et figura iudicii, solempnitate et substantia pretermissa, et non obstantibus aliquibus feriis.

Salvo et excepto a predictis provisionibus et utraque earum, quod filii domini Betti de Brunelleschis et illi de domo de Brunelleschis vigore presentis provisionis non possint nec debeant per supradicta Regimina vel aliquod eorum cogi vel compelli ad reddendam pacem vel faciendam treguam alicui persone, ad penam librarum mille f. p. pro quolibet Regimine contrafacienti, vigore presentis provisionis.

Et predicta que de pace et treguis faciunt mentionem locum habeant et intelligantur in offensis factis usque in hodiernam diem, et non in fiendis; et durent predictae provisiones de pace et treguis predictis facientes mentionem, et cognitionem dantes dominis Potestati et Capitaneo et Executori, hinc ad kalendas mensis ianuarii proxime venturi, et non ultra.

Salvo et in predictis omnibus et singulis totaliter reservato, quod omnes et singuli qui condempnati sunt, et in eorum condempnatione continetur quod condempnati sint ad restitutionem faciendam alicui persone vel comunitati vel collegio de aliquibus rebus furtive ablati vel derobatis, vel ad quamcumque aliam restitutionem vel solutionem faciendam condempnati essent alicui singulari persone comunitati vel collegio; quod, non obstante presenti provisione seu ordinamento, ad dictam restitutionem et solutionem faciendam remaneant obligati illi vel illis cui vel quibus condempnati essent; et non obstante quod cancellati essent de eorum condempnationibus et bampnis, vel condempnationibus tantum vel bampnis tantum.

Salvo etiam et excepto, quod omnes et singuli qui exbampniti sunt pro aliquo mallefitio excessu vel delicto commisso in persona alicuius persone, remaneant in bampno passo seu passis iniuriam, et omnibus de domo iniuriam passi; et iniuriam passus, et omnes de domo eius, ipsum qui sic exbampnitus erat occasione predicta, eundem possint offendere impune, ut poterant ante presentem provisionem et ordinamentum, non obstante quod cancellentur de bampnis; sed quandocumque pacem habuerint, ulterius offendere non possint.

Salvo etiam quod condempnati et exbampniti, seu condempnati tantum vel exbampniti tantum, pro pace [rupta de qua] apparet per publicum instrumentum, nullum beneficium consequantur, nisi pacem habeant de contentis in condempnatione de pace rupta, per publicum instrumentum.

Item, modo et ordine quibus supra, providerunt stantiaverunt deliberaverunt et firmaverunt, quod vere Guelfi, licet mortui sint, qui si viverent consequerentur beneficium presentis provisionis et ordinamenti, possint cancellari de bampnis et condempnationibus, vel bampnis tantum vel condempnationibus tantum, in quibus reperientur condempnati et exbampniti, vel condempnati tantum vel exbampniti tantum. Et quod bona ipsorum exbampnitorum et condempnatorum, vel exbampnitorum tantum vel condempnatorum tantum, viventium sive mortuorum, qui eximentur, sive consequentur beneficium presentis provisionis et ordinamenti, et heredum mortuorum, extrahantur et cancellentur de Comuni, ubicumque reperientur vel essent, per Offitialem eligendum per presentes Priores et Vexilliferum Iustitie, et restituantur eisdem superstitibus exbampnitis et condempnatis, vel exbampnitis tantum vel condempnatis tantum, et mortuorum heredibus, illa bona videlicet que pertinent ad Comune Florentie, salvo quod fructus presentis anni et recollecte et pensiones domus et que perciperentur hinc ad kal. ianuarii, deveniant in Comuni, videlicet de bonis que relata in

Comuni sunt. Et quod si aliqua facta esset solutio pro ipsis bonis, remaneat in Comuni, licet facta esset pro maiori tempore, et inquilinus non trahatur de bonis de quibus solverit vel expellatur, nisi finito tempore pro quo solverit. Et tales habentes hoc benefitium teneantur et debeant libras et factiones et impositas Comuni Florentie solvere, ante quam bona recuperent, libras videlicet et factiones et impositas, impositas a millesimo trecentesimo primo kal. novembris citra.

Item providerunt stantiaverunt deliberaverunt et firmaverunt, modo et ordine quibus supra, quod nullus, cuiuscumque conditionis existat, possit gravari molestari inquietari vel accusari vel in iudicium vocari de cetero per aliqua Regimina Florentie presentia vel futura pro aliquo mallefitio reali vel personali commisso de mense octubris millesimo trecentesimo octavo. Et salvo et reservato quod omnes et singuli infra-scripti nullum benefitium consequantur expresse predictis provisionibus vel aliqua earum, nec de ipsorum condemnationibus et bampnis, vel condemnationibus tantum vel bampnis tantum, liberari cancellari vel absolvi possint vel debeant ullo modo, ymmo exbampniti et condemnati sint et remaneant in omnibus sicut erant ante presentem provisionem.

Nomina quorum sunt hec, videlicet in primis :

De Sextu Ultrarni, Ghibellini.

- De domo de Nerlis de burgo Sancti Iacobi. Ghybellini.
 “ “ de Ubriachis.
 “ “ Comitum de Gangalandi.
 “ “ de Rabbuffatis.
 “ “ illorum de Andreis.
 “ “ de Pegolotcis.
 “ “ de Malognanis.
 “ “ de Bentacchordis.
 “ “ de Morchiosis.
 “ “ de Bellincionibus.

De domo de Cittadinis.

“ “ Lapi dell' Ammonito et consortium.

“ “ de Quercietanis.

“ “ illorum de Sagginis.

“ “ illorum de Diedis.

“ “ illorum de Malagaglis.

Lietus Fedis Acchatti.

Fresone et filii populi Sancti Georgii.

De domo de Gottolis.

Lamdu ser Talenti et filii.

De domo de Bengnaminis.

“ “ illorum de Farnia et delle Botte.

“ “ de Davanzis.

Rossus Rainaldi et consortes.

Vannes Saracini et nepotes et filii.

De domo de Botticinis.

“ “ de Bonfantinis.

“ “ de Frontis.

“ “ de Miglis Albonetti.

Filii domini Iacobi Gherardi.

Filii Homodei spetiarii et eorum consortes.

Filii ser Guido Bonagii et consortes.

Pierus Benintendi fornarius.

Palla qui consuevit morari in populo Sancti Niccolay.

De domo Salvi Arrighi.

“ “ Gerchii Homodei iudicis et consortes.

Federighus de Schottis et consortes.

Gone de Pianeta et consortes.

Filii domini Mellioris de Borro.

De domo de Zuffagnis.

“ “ de Leonardis.

“ “ de Daniellis.

“ “ de Bonominis.

“ “ filiorum domini Phylippi Spinelli et consortes.

“ “ Marchi Michelis et consortes.

Filii Lippi Becchi.

De Comitatu dicti Sextus.

- De domo de Montespertoli de latere domini Phylippi. ♪
 “ “ filiorum Bonchristiani de Certaldo.
 “ “ de Beccis de Castro Florentino.
 “ “ de Bonaccholtis sive Bonattacchis de Empoli.
 “ “ illorum de Petrorio Vallis Peše.
 “ “ filiorum Gioseppi de Pogna.
 “ “ filiorum Manentis et Albertini de Castelvecchio.
 Filii Ciafferini de Barberino et consortes.
 Filii Veschontis de Symifonti et consortes.
 Dominus Ranuccius de Vicho et consortes.
 Arrighus domini Gentilis de Fabrichella de Vicho et consortes.
 De domo filiorum Tingnosi de Ghambassi.
 Campana de Linari et consortes.
 Corsus Buoni de Ghattaria et consortes.
 Mostinus Bonacchursi et consortes.
 Filii Becchi de Sancto Gaudenzio et consortes.
 Filii Ranuccii Iannis de Petrognano.
 Ser Tanus Romey de Cepparello notarius.
 Ilii de Maragalglesis de Burgho Sancte Floris.
 De domo domini Alchampi et Bonaccursi de Linari et eorum
 consortes.
 Mannus Beliotti, filii et consortes, de populo Sancti Gaudentii.
 Filii Gentilis de Maggiano.

De Sextu Sancti Petri Scheradii Civitatis.

- De domo de Marsiliis.
 Ser Lippus Marischotti et alii de domo sua.
 De domo del Castello Altafronte.
 Filii Foresini Singnoretti sive Rinuccii et consortes.
 De domo domini Maffey Tedaldi et consortes.
 “ “ de Marinis.
 “ “ de Bacherellis.

De domo de Bonaguisis, exceptis filiis Cianghelli, et Berna et filii.

De domo de Chiermontesibus.

Filii Cari Nasi.

Bonaguida dell' Aguto et consortes.

Illi de Gavignano.

Admonitus Tommasini et consortes.

De domo de Malpiglis, sextus Sancti Petri Scheradii.

“ “ de Gugialferro.

Tanuccius del Bene et consortes.

Filii et descendentes Iannis della Barba et consortes.

De domo de Cedernellis.

Filii Bonaprese Inportuni.

Heredes Ruggerotti et consortes.

Lottus Cini Cavolini et consortes.

Dinus Bonaccholti et filii.

De domo filiorum Iacobi dell' Asino.

Cione Zacchey et filii.

De domo de Barucciis, excepto Foresino et Donatino.

Filii Iohannis Bonfantis.

Duccius Iohannis } pennaiuoli populi Sancti Symonis

Bartholinus Iunte } et omnes de domo eorum.

Gherardinus Vieri de Circulis.

Comitatus dicti Sextus.

De domo de Griffonibus de Fighine.

“ “ de Ubertinis.

Filii domini Guidonis de Colle.

Filii Opere et Muczii et descendentes de Squarcialupis.

Corradus Guidi de Torricella et consortes.

Filii Traversi de Vertine.

Filii domini Pepi de Radda et consortes.

Albizus domini Sorquoris de Silvis et alii de domo sua.

De domo illorum de Grignano.

Omnes de domo de Bernardinis de Monte Rinaldi, excepto domino Bernardo domini Aldini, et filii Fuole.

Dominus Marchovaldus de Monasterio de Montelucho alla Bernardingha et consortes.

Dominus Guillelmus de Ricasolis et descendentes.

Ugolinus Bernardi, de Monte Varchi.

Pecora Brandolini, " "

Giuntinus et " "

Nutus, eius filius, " "

Ghezzus Barfali, " "

Manuccius Bruni, " "

Iacobus Duccii, " "

Moccius Gardi, " "

Tinus Cappellina, " "

Tecchus et } filii eiusdem Ghezzi, " "

Cinus, }

Cenne Barfaluccii, " "

Ghalastrone et } Cenni, " "

Guido, }

Ubertinus et " "

Cione, de Tagliafuni.

Gattus de (*sic*), " "

Brunus Iacobi, " "

Bettus Rossi, " "

Dinus Mannelli, " "

Martinus bicchieraius, " "

Bartholinus Conoscentis, " "

Feus Gratie, de Montanina.

Ciesta et " "

Mangnalis eius filius, " "

Bruscia Grazie, " "

Tinus vocatus Fecis, " "

Bencivenni Malgli, " "

Corsellinus et } Guiderelli de Colle Petroso.

Teschus, }

Brodassinus Brodassi de Cagnano.
 Ser Bonaiutus Galghani, }
 Ser Naccius, eius filius, } et filii.
 Ser Tancredi, notarius, }
 Ser Chiarus de Ricavo.
 Puccius Piastre et filii et nepotes.
 Iohannes et }
 Andreas, } Advocadi.
 Mazzuolus dello Gnaccolo et filii.
 Dominus Decchus et consortes.
 Dominus Baldus de Fighino et consortes.
 Chelottus vocatus Canuccius Corde tintoris.

De Sextu Burgi in civitate.

De domo de Giudis.
 “ “ de Soldaneriis et Renaldeschis.
 “ “ de Gualterottis.
 “ “ de Corbizzis.
 “ “ de Scolaribus.
 “ “ de Cappiardis.
 “ “ de Carinis.
 Dominus Falchone et fratres et nepotes.
 Heredes Galluczii et Ciore Bonaguide.
 Phylippus Leggiadri et filii.
 De domo de Squarciasacchis.
 “ “ de Monaldis.
 “ “ de Bertaldis.
 “ “ Advocatorum.
 De Sibertis.
 De Benucciis.
 De Erris.
 De Spavaldis.
 De Tingnoczis.
 De Inportunis.

Filii Vulpis et consortes, excepti filii Nerii Cambii.
 De domo Bombenis.
 Filii Vingonesis de Abattenemici et consortes.
 Vanni Guarenti et consortes.
 Dominus Ugolinus de Vicchio et fratres et consortes.
 Duccius, }
 Ghuccius, et } filii Valoris.
 Pazzinus, }
 Lenzus et }
 Spinellinus } Cossi et filii.
 Dominus Palmerius Altoviti.
 Naddinus Nuti.
 Arrighus Bartholi Arrighi et fratres.
 Bonaguida Galli et Ghalluzzius eius filius.
 Filii Nerii Raczanelli.
 Y Porcellini de Sancto Dompnino.
 Butus Thalenti.

De Sextu Burgi de Comitatu.

De domo de Mungnanensibus et de Sezzata.
 Conte de Lucolena et filii et consortes.
 Cante et Tancredi, filii et consortes.
 Dinus Galleta.
 Cinus Aldobrandini.
 Ser Stephanus Rustichelli.
 Banchus Ricchomanni.
 Lippus et }
 Ghuccius } Ricchi Barbuti populi Sancte Marie Novelle.
 Giunta faber et
 Zaccherus eius filius.
 Vanni et } Bernardi de Castillione plebatus Sancti Vincentii,
 Neri } et consortes.
 Geri Bensalis populi Sancti Niccholy.
 Brunus et fratres et filii de Strata.

Stephanus faber de Panzano et filii.

Lapus Fischie, }
 Bertuccius, et } de Panzano.
 Cafagginus, }

Filii Lapi Fischie et omnes del Fischie.

Ser Spigliatus de Ancisa.

Duccius et }
 Tuccius, } Burnetti de Campoli.

Cinus Buoni.

Vanni Donati de Panzalla.

Vanni domini Rustichini.

Merchatinus Rossi.

Gherardinus vocatus Malandrinus.

Dinus Giunte de Sancto Casciano.

Bucellus Alberti de Scandiccio.

Filii Lapi Guarnieri.

Lippus Corsini populi Sancti Stephani de Paterno.

•
De Sextu Sancti Pancratii de Florentia.

De domo Lambertorum.

Lottus et } domini Folchetti de Piglis, nepotes et filii de
 Cresci } Piglis, et filii Folchetti, et eorum descendentes.

De domo de Mascheronibus et Thoschi.

“ “ de Ciprianis, exceptis filiis domini Teghie.

De Milgliorellis.

De Bachinis.

Filii Tieri Dietisalvi.

Omnes de Caponsacchis.

De domo de Pilastris.

“ “ de Palerminis.

“ “ de Ponzettis.

“ “ de Giambollare et de Minghardonibus.

Filii Bernardi Manfredi cum consortibus.

Filii Stephani dell' Orcho.

De Sassetis.
 Lapus Anguilluzze et filii et consortes de Baneriis.
 Filii Baldi Ghondi.
 Filii Gerii Rossi et descendentes.
 Masus Baocchi et consortes.
 Ser Neri Orlandi et eius consortes.
 De Malagaglis et Capecchi.
 De Milglioratis de Sancta Maria Novella.
 Corda Mazocchi et consortes.
 Lapus Uberti et consortes.
 Baldus Becti et consortes.
 Masus Archangeli et consortes.
 Durante Actaviani et consortes.
 I Becchi.
 De Acerbis.

De Sextu Sancti Pancratii comitatus.

Lippus Ticcii domini Ormanni de Vinci.
 Chellus domini Ugolini de Sommaria et omnes de domo de
 Guidalottis de Sommaria.
 Ciprianus dello Scianchato et filii.
 Daniellus Puccii Vicinetti et consortes de Sextu.
 Tancredi Dietiguardi de Pulingnana et consortes.
 Ricchus Falchonetti spadarius.
 De Bernardeschis de Campi.
 Ciecchus Seghieri et consortes.
 Sengna Buera.
 Ser Alone et consortes.
 Vanni Torelli et consortes.
 Michele Bertini vocatus Canello et consortes.
 De domo de Ghiandonibus.

De Sextu Porte Domus.

De domo filiorum della Tosa, scilicet
 Baschiera domini Bindi,

- Talanus Guittomanni,
 Azzocius domini Odaldi,
 Albizinus domini Lotterii.
 De domo de Caponsacchi.
 “ “ de Arrighucciis, scilicet
 Morozzus Mari et filii,
 Donatus Malvernatus et filii.
 De domo de Brunelleschis, scilicet filii Tieri de Brunelleschis
 et filii Ghiandonis.
 De domo de Strinatis et Alferiis.
 De domo illorum de Castiglione.
 “ “ de Agolantibus.
 “ “ de Guidalocis de Sommaria.
 “ “ de Adimaribus, videlicet filii et descendentes do-
 mini Bonacchursi.
 De domo de Ginazzis.
 “ “ de Galluzis Orlandi et consortes.
 Donatus del Chacciuola.
 Ser Johannes Spadarii et consortes.
 De domo della Pressa.
 Vannes Morbigini et consortes.
 De Advoghatis de Sextu Porte Domus.
 De domo de Barucciis Sextu Porte Domus.
 De domo de Guidalocis.
 Nerius Rube et Romulus et filii et consortes.
 Filii domini Donati Alberti et Corsus eius frater et filii.
 I Caparsicci de Fisciano.
 Ser Guerriante et consortes.
 Filii Lapi del Buono et consortes.
 De domo de Ruffolis.
 Dominus Mattheus del Chanto et consortes.
 Guiduccius del Tingnoso et consortes.
 De domo de Tagliaferris.
 Puccius Carri et consortes.
 Filii Cianghi del Vinta et consortes.

Guido Mostanza et filii et nepotes.
 Descendentes Ser Guidonis de Lucho.
 Filii Ser Donati Bompiaciti et consortes.
 Ricchus Falchonetti spadarius et filii.
 Filii magistri Chiariti.
 Pierus Foresis et consortes.
 Filii Fantini della Lastra.
 Filii Borgognonis del Mancino et consortes.
 Filii Sali pillicciarii.
 Filii Lambertuccii et ser Spine et
 Meccere et consortes.
 Filii Corsi Scianchati.
 Ser Chiarus de Vigiano et filii.
 Bunta de Paniccione et consortes.
 Manus Infragne et consortes.
 Filii Ghani de Anchionibus.
 Vannes Martinelli et fratres.
 Dominus Doginus de Burgo et consortes.
 Filii Bonchambii et nepotes.
 Filii Richhi Lapi Arrighi.
 Ser Ghuccius medicus et consortes.

De comitatu dicti Sextus.

De domo de Ubaldinis, excepti descendentes domini Acta-
 viani de Galliano.
 “ “ de Villanuova, excepti filii domini Cavalcantis.
 “ “ de Rezzano.
 Orlanduccius domini Alberti de Lomena seu de Vezzano et
 consortes.
 Cattani sive Lombardi della Querciuola.
 Filii Giannis chiavaiuoli.
 Talanus Filippi de Padule et filii.
 Omnes de domo de Cingnano.
 De domo illorum de Ripa ad Burgum Sanctum Laurentium
 de Mucello.

Filii Puccii Saonis de Trevalli.
 Federichus Bartoli de Sommaria et fratres et consortes.
 Puccius Piastre.
 Ser Cenne de Calenzano.
 Cenne Mazzocchi de Legri et consortes.
 Nuccius Migli de Legri et consortes.
 Iohannes et Andreas Advocadi.
 Spigliatus et } filii Thosinghi.
 Iustus }
 Omnes de domo de Borgesis sive Ripaiuolis.
 Ser Vannes et } Ormannecti de Bovechhio et consortes.
 Faldus }
 Omnes illi de domo Marchovaldis de Bovechchio et consortes.
 Lippus et } de Mezzalla et consortes.
 Ridolfus }
 Omnes de domo de Salto.
 Forellinus Pangni Venture della Querciuala.
 Filii Ughetti del Lagho et omnes de domo sua.
 Martellinus Ricchi et filii.

De Sextu Porte Sancti Petri.

De domo de Adimaribus, videlicet
 Descendentes domini Foligni,
 Descendentes domini Thedicii,
 Descendentes domini Iannis Puzzafiere.
 Omnes de domo de Abbatibus, excepto Ciolo.
 De domo de Circulis Nigris.
 “ “ de Tedaldinis.
 “ “ de Macciis.
 Descendentes Tinaccii della Lastra.
 De domo de Eliseis.
 “ “ de Portinariis.
 De Giuochis.
 Gherardinus Diedati et filii.

Giamus
 Taldus et } della Bella et filii.
 Comparinus }
 De domo de Razantis.
 Filii domini Cionis del Bello et
 DANTE ALLEGHERII.
 Bettus Bonacchursi et fratres.
 Banchus Riccomanni et consortes, excepto Pannocchia et
 fratres.
 Omnes de Boscolis, excepto domino Iohanne et filii Tinghi.
 De domo de Falchoneriis.
 Filii ser Parenzii de Ancisa.
 Dominus Lapus Farine et consortes.
 De domo de Corbizis et Davizis.
 Bianciardus corazarius et filii et consortes.
 Filii Guicce.
 Filii ser Durantis Pinzochere et consortes.
 Filii Masi del Cresta.
 De domo de Guidalocctis Volto dell' orcho.
 " " de Bonizzis.
 Filii Corsi domini Rossi Boniczii.
 Filii et descendentes Lapi Biondi.
 De domo de Ferrantinis.
 Filii Fantini Silimanni.
 Filii Martinuzzi tavernarii.
 Lapus Aldobrandeschi et filii et nepotes et eius corsortes.
 Arghomentus Bencivenni et filii.
 De domo de Albertinellis.
 Ser Bonifatius Iuliani et consortes.
 Ser Bonaventura de Falgano et consortes.
 Dominus Ardinghus de Cascia et consortes.

De comitatu dicti Sextus.

De domo de Pazzis ghibellinis.
 Filii domini Braccii de Fronzole.

De domo de Bronciis.

“ “ de Guillelminis.

“ “ de Menamazis.

Neri domini Ardimanni de Citena vecchia et filii et consortes.

Ser Ciprianus et }
Mone } Salicini de Garnialla.

Ser Baldus et }
Ser Symone } ser Themis de Cascia.

Bettinus de Ruota et consortes.

Ser Forte de Monterecci et consortes.

Alberteschus de Sancto Yllaro et filii.

Fastellus Ristori de Pelagho et consortes.

Dinus dell Riccio et omnes sui consortes.

Noddus Ricchomanni et filii, populi Sancti Petri Celorum.

Pazzinus et }
Giottus } Sibalonis de Olmeto et filii et consortes.

Bartolus Venture Rossi de Olmeto.

Donatus Ruggerotti de Cascia.

Salvo etiam excepto et expresse reservato, quod supradicte provisiones et beneficia non competant condempnatis et exbampnitis, vel condempnatis tantum [vel exbampnitis tantum], per nobiles viros Monaldum de Branchaleonibus presentem Potestatem Florentie, a kalendis mensis iulii proxime preteriti citra, vel per dominum Guastam domini Iacobini de Radicofani presentem Capitaneum dicti Comunis et Populi, a kalendis mensis iunii proxime preteriti citra, vel per Francischum Baglionis de Balneregio presentem Executorem Ordinamentorum iustitie Populi antedicti, a kalendis mensis aprilis proxime preteriti citra, vel per aliquem vicarium seu indicem alicuius ipsorum Rectorum.

Salvo excepto et expresse reservato quod supradicte provisiones et beneficia non competant pronumtiatis cessantibus et fuggitiis vel condempnatis pro fuga vel cessatione, quantum ad condempnationes et pronumtiationes in quibus et pro

quibus sint condempnati seu pronumptiati pro fuga et cessatione. Salvo quod siquis vel siqui condempnati seu pronumptiati, ut dictum est, concordabunt cum creditore seu creditoribus cui vel quibus fuerunt condempnati, de quantitate vel pro quantitibus in qua vel quibus nominatim condempnati fuerint ipsi creditori vel creditoribus hinc ad kalendas ianuarii proxime venturi, beneficia et provisiones predictae locum habeant et vendicent sibi locum in illis qui cum ipsis creditoribus seu creditore concordabunt, ut dictum est.

Et salvo et reservato quod nullus condempnatus et exbampnitus, vel exbampnitus tantum vel condempnatus tantum, Comunis Florentie, pro eo quod venerit ad portas civitatis Florentie, vel cum inimicis et rebellibus Comunis Florentie venerit in comitatum vel districtum Florentie, faciendo guerram Comuni Florentie, vel pro eo quod steterit in infrascriptis terris et locis rebellatis contra Comune Florentie, videlicet in civitate Pistorii, Aretii, et in castro Montis Accianichi, Pulicciani, Montis Luchi, della Bernardingha, Ghangherete, Hostine, Piani, Stincharum, Montis Algliari, Montis Calvi, Montis Aguti, Montis Grossoli, vel in aliqua alia civitate vel castro rebellato contra Comune Florentie, possit etiam eximi vel cancellari de ipsis bampnis et condempnationibus beneficio presentis provisionis seu ordinamenti, nec etiam pro exemptis vel cancellatis habeantur, teneantur vel sint.

Salvo quod omnes et singuli homines Ligharum de Chianti, Vallis Grevis, Cintorii, Campolis et Advene, et cuiuslibet earum, condempnati et exbampniti, seu condempnati tantum vel exbampniti tantum, pro eo quod venerint ad portas civitatis Florentie, vel cum inimicis rebellibus venerint in comitatum vel districtum Florentie, faciendo guerram Comuni Florentie, vel pro eo quod steterint in aliqua ex dictis civitatibus castris vel terris, vel aliquo alio castro vel terra rebellatis contra Comune Florentie, exceptis supra nominatis expressis et exceptis, qui essent de Ligis predictis vel aliqua

earum, possint eximi et cancellari, non obstantibus antedictis. Et illi intelligantur esse et habeantur et tractentur de Ligis predictis, quo ad cancellationem et exemptionem, et habere beneficium dicte provisionis, qui reperirentur in eorum condemnationibus et dampnis de nominatis de dictis Ligis vel aliquo populo vel loco ipsarum Ligarum, et qui sint allibrati in ipsis populis, ipsi vel eorum patres suo vel hereditario nomine.

Item, modo et ordine quibus supra, providerunt stantiaverunt firmaverunt et deliberaverunt, quod omnia statuta et ordinamenta et Consiliorum reformationes Communis et Populi Florentini, dantes et concedentes cognitionem domino Executori Ordinamentorum iustitie Communis et Populi Florentini super facto pacis et treguarum actenus facte et factarum, sint capsa et irrita et capse et irritate et nullius efficacie vel valoris; et ipsa et ipsas cassaverunt et irritaverunt, salvo supradictis provisionibus et ordinamentis, et in omnibus totaliter reservatis.

Providentes et declarantes ex nunc concorditer predicti domini Priores Artium et Vexillifer Iustitie et Duodecim boni viri, modo via et iure, balia et auctoritate prefatis, quod omnes et singuli de civitate comitatu et districtu Florentie, ut supra dictum est, eximendi liberandi et cancellandi de ipsorum dampnis et condemnationibus, vel dampnis tantum vel condemnationibus tantum, vel quibus bona restitui debent, vigore dictarum provisionum vel alicuius earum, habeantur intelligantur et sint veri Guelfi quantum ad exemptionem liberationem et cancellationem et bonorum restitutionem, eis vel eorum heredibus faciendam, et ipsorum bonorum de Comuni exemptionem faciendam, ut dictum est, fiendam de eis secundum provisiones predictas vel aliquam earum.

Item, modo et ordine quibus supra, providerunt deliberaverunt ordinaverunt et firmaverunt, quod omnia et singula supradicta observari debeant per dominos Potestatem et Capitaneum, Executorem Ordinamentorum Iustitie et singulos

offitiales dicti Comunis presentes et futuros, et per ipsum Populum et Comune Florentie executioni mandentur, non obstantibus statutorum et ordinamentorum et Consiliorum reformationum tam Comunis quam Populi, cuiuscumque tenoris et forme, auctoritate et vigore, contradicentibus vel repugnantibus in predictis vel aliquo predictorum. Sed ipsa supradicta prevaleant et cum effectu observentur, sub pena et penis infrascriptis.

Providentes stantiantes declarantes et concorditer firmantes ex nunc ipsi domini Priores et Vexillifer Iustitie et Duodecim probi viri, modo iure via balia et auctoritate prefatis, quod omnia et singula ordinamenta et provisiones predictae non vendicent sibi locum in forensibus qui non sunt de civitate, comitatu seu districtu Florentie, ut superius continetur.

Ego Iacobus olim Pagnozzii de Capponibus de Florentia, imperiali auctoritate iudex ordinarius et notarius publicus, predicta omnia ex libris reformationum et ordinamentorum Comunis Florentie et dicti offitii, existensibus penes ser Lapum ser Ioannis de Stat., sumpsi et hic fideliter exemplanda transscripsi et in publicam formam redegi; ideo me subscripsi, et signum meum apposui consuetum.

(L. S.) Et ego Ioannes olim Buti Compagni de Fighino, florentinus civis, imperiali auctoritate iudex ordinarius atque notarius publicus, supradicta omnia et singula, in supradictis sex cartis et presenti facie contenta, ex quodam publico autentico, scripto et exemplato per supradictum ser Iacobum, prout supra continetur contenta in dicto suo autentico in VIII cartis de membranis, sumpsi et hic fideliter exemplando transscripsi et in publicam formam redegi; ideo me subscripsi, et signum meum apposui consuetum.

XV.

(Decree of November 6, 1315. See Del Lungo, *Dell' esilio di Dante*, pp. 148-151).²

Exemplum.

In Dei nomine, amen.

Hec sunt banna et exbannimenta, lata et pronuntiata per nobilem militem dominum Raynerium domini Zaccherie de Urbeveteri, regium Vicarium in civitate Florentie et districtu, contra infrascriptos ghibellinos et rebelles, pro infrascriptis inhobedientiis et contumaciis, in penis bannis inferius denotatis, de consilio suorum Iudicum; et scripta per me Aymericum Petri de Bononia, notarium ipsius domini Vicarii deputatum sub anno Domini millesimo trecentesimo quintodecimo, indicatione tertia decima, Romana ecclesia pastore vacante.

Nos Ranerius Vicarius antedictus, pro tribunali sedentes ad bancum iuris in Palatio Comunis Florentie, hec banna et exbannimenta sententialiter damus et proferrimus in hiis scriptis prout inferius continetur.

De Sextu Porte Sancti Petri civitatis Florentie.

Omnes de domo de Portinariis, exceptis Manetto, Folchetto, Serugalo, Torrigiano, Puccio, S . . ., Andrea, Portinario et Francisco fratribus, Accerito filio ser Manetti, Andrea olim Rencii, Beno . . ., Iohanne Manetti, Gherardo Falchi et Andrea Rencii, omnibus de Portinariis, qui sodaverunt; et

omnes de domo de Giochis, excepto Lamberto Lapi et Filippo Gherardi de dicta domo, qui sodaverunt;

DANTEM ADHEGHERII et filios;

[Contra quos omnes et singulos]³ super[ius] nomina[os], et contra] omnes et singulos de dictis domibus seu consorteriiis, non exceptatos qui non satisdederunt a septuaginta annis infra, et a quindecim annis supra, processimus per inquisitionem, quod loco et tempore inquisitione contentis, tamquam ghibellinos et rebelles Comunis et Populi civitatis Florentie et status

Partis Guelfe, spreverunt nostra banna et precepta, videlicet quod venire et comparere deberent coram nobis et nostra curia ad satisfaciendum et securitatem prestandum de eundo et stando ad confinia, eis et cuilibet eorum deputanda per nos et nostram curiam, et parendum nostris mandatis; omnia predicta in totum protinus contemnentes et in contemtu habentes, etiam alia et diversa malleficia commiserunt et perpetraverunt contra bonum statum Comunis Florentie et Partis Guelfe, prout de omnibus predictis et aliis per eos commissis, inquisitione contra eos per nos et nostram curiam formata plenius continentur; et ob eorum et cuiusque eorum contumaciam legitime condemnati, videlicet quia si quo tempore ipsi vel aliquis predictorum, ut dictum est, in nostram vel Comunis Florentie fortiam devenerint, quod ducantur ad locum Iustitie, et ibi eisdem capud a spatulis amputetur ita quod penitus moriantur: ideo ne de eorum contumacia glorientur, ipsos et quemlibet eorum, ut dictum est, exbandimus et in banno ponimus de civitate Florentie et districtu, dantes licentiam cuique ipsos et quemlibet eorum, ut dictum est, offendendi in habere et persona, et impune, secundum formam Statutorum Florentie: in his scriptis sententialiter pronuntiamus; salvo quod si aliqui ex predictis confinatis satisfecerint infra tempus sententie late per nos contra eos vel quos ammisimus et pronuntiamus super defensione eorum, quod hoc banno non teneantur, et quod notarii Camere possint et debeant ipsos cancellare de dicto banno absque pena et banno.

Lata et pronuntiata fuerunt dicta banna et exbannimenta per nobilem militem dominum Ranerium Vicarium antedictum, sedentem in palatio Comunis Florentie ad bancum iuris pro tribunali in generali Consilio Comunis ad sonum campane et vocem preconis, ut moris est, in dicto palatio de mandato dicti Vicarii congregato, et scripta per me Aymericum Petri de Bononia notarium antedictum, sub annis Domini millesimo trecentesimo quintodecimo, indictione tertiadecima, die sexto mensis novembris, presentibus discretis viris ser Nicchola de

Bangnoregio, ser Petro de Narnia, et ser Bandello de Egubio, et aliis.

Ego Aymericus Petri de Bononia, imperiali auctoritate notarius, et nunc notarius Vicarii antedicti, predicta omnia scripsi et legi, et de mandato eiusdem ipsa publicavi, signumque meum apposui consuetum, scripsi, scripsi, subscripsi.

Ego Thomas Compagni de Florentia, iudex ordinarius publicusque notarius, predicta omnia ex actis et libris banorum et exbannimentorum Communis Florentie existentibus in Camera ipsius Communis, sumpsi et hic fideliter exemplavi, ideoque subscripsi sub annis Dominice Incarnationis millesimo trecentesimo quintodecimo, indictione quartadecima, die vigesimoctava februarii.

Ego Laurentius filius ser Uguiccionis notarii de Florentia, imperiali auctoritate iudex atque notarius, predicta omnia exempli vidi et legi, et quidquid in eorum reperi absque signo dicti Thomasi notarii, hic fideliter exemplando transcripsi, ideoque subscripsi.

(L. S.) Ego Lottus ser Raynerii de Castagnuolo filius, imperiali auctoritate iudex et notarius, predicta omnia exemplata per suprascriptum Laurentium ex suo exemplo sumpsi, et hic fideliter exemplavi et publicavi.

NOTES.

¹ Also printed by Fraticelli, *Vita di Dante*.

² Del Lungo's note: "ARCH. STAT. FIOR., *Diplom.*, provenienza di S. MARIA NOVELLA. Do fedelmente questo . . . senza imputarmi a combattere con la scorrettezza dei manoscritti."

³ The words in brackets were supplied by Del Lungo, where the manuscript was mutilated or illegible.

II.

ADDITIONS TO THE DANTE COLLECTION

IN HARVARD COLLEGE LIBRARY.

MAY 1, 1891 — MAY 1, 1892.

Articles in periodicals cannot of course be placed on the shelves of the Dante collection, unless received separately in duplicate, but they are included in the following list. Purchases made with the money of the Dante Society are marked with an asterisk*.

WORKS OF DANTE.

- * La commedia; tratta da quella che pubblicarono gli *accad. della Crusca* l'anno 1595. Con una dichiarazione del senso letterale [di *Pompeo Venturi*]. 3 vol. Venezia, Giambattista Pasquali. 1739. sm. 8°.
 - * La divina commedia secondo la lezione pubblicata in Roma nel 1791. 3 vol. in 1. Roma, Mariano de Romanis. 1810. sm. 18°. *Port.*
 - * La divina commedia col commento del p. *Pompeo Venturi*. Ed. conforme al testo cominiano del 1727. 3 vol. Bassano Remondini. 1826. 16°.
 - * La divina commedia. Ed. formata sopra quella di Comino del 1727 per cura di *Lorenzo Pezzana*. Venezia, Gaspari. 1827. 24°. *Port.*
- Volpi's *Indici* were issued as a companion volume to this edition.
- * La commedia illustrata da *Ugo Foscolo*. 2 vol. Lugano, G. Vanelli e comp. 1827. sm. 8°.

These two vols. contain only the "parte 1^a," or "Discorso sul testo e su le opinionie diverse prevalenti intorno alla storia e alla emendazione critica della Commedia."

- * La divina commedia ridotta a miglior lezione con l'aiuto di ottimi manoscritti e soccorsa di note edite ed inedite antiche e moderne per cura di *Giuseppe Campi*. 3 vol. Torino, unione tipografico-editrice. 1888-89. 8°. *Plates*.

La divina commedia [col commento di *T. Casini*]. (*In CASINI, T. Manuale di letteratura italiana ad uso dei licei, Firenze, G. C. Sansoni. 1889. 8°. ii.*)

- * Il purgatorio dichiarato ai giovani da *Angelo de Gubernatis*. Firenze, Luigi Niccolai. 1888. 32°. pp. viii, 464.

Dante neurthizleariaren Lfernia lehen leloa, zuberoko euskaralat itzulia Inchauspe aphezak. [The first canto of the Inferno translated into souletin Basque by the abbé *Inchauspe*. Paris. 1892.] 16°. pp. 8.

Gift of E. S. Dodgson. Another copy, with MS. corrections, the gift of the translator.

Hell [the Italian text], edited with translation and notes by *Arthur John Butler*. London. 1892. 8°. pp. xvi, 435.

Gift of the translator.

Reviewed in the *Athenaeum*, Apr. 16, 1892, p. 494.

The divine comedy. Translated by *Charles Eliot Norton*. i, ii. 2 vol. Boston, etc. 1891-92[91]. sm. 8°.

i. Hell. 1891. ii. Purgatory. 1892 [1891].

Gift of the translator.

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THE PERSONAL CHARACTER OF DANTE,

AS

REVEALED IN HIS WRITINGS.

By LUCY ALLEN PATON.

BEING

THE ESSAY BY A MEMBER OF THE SCHOOL OF THE SOCIETY
FOR THE COLLEGIATE INSTRUCTION FOR WOMEN, IN
CAMBRIDGE, MASS., TO WHICH "THE SARA
GREENE TIMMINS PRIZE" WAS
AWARDED IN 1891.

THE PERSONAL CHARACTER OF DANTE.¹

ACCORDING to one of the historians of Florence there was to be found among her records of the last years of the thirteenth century a decree, the equal of which in loftiness and significance of expression few cities could boast: "Whereas it is the highest concern of a people of illustrious origin so to proceed in their affairs that men may perceive from their works that their designs are at once wise and magnanimous, it is therefore ordered that Arnolfo, architect of our commune, prepare the model or plan for the rebuilding of Santa Reparata, with such supreme and lavish magnificence that neither the industry nor the capacity of man shall be able to devise anything more grand or more beautiful; inasmuch as the most judicious in this city have declared and advised in public and private conferences that no work of the commune should be undertaken, unless the design be to make it correspondent with a heart which is of the greatest nature, because composed of the spirit of many citizens concordant in one single will."² Although the decree be apocryphal, this was the spirit which expressed itself in the sublime works that fill Florence to-day with rich associations. Italy was flushed with the intense intellectual excitement of the century. After a long period of dormant thought, France had felt the first impulse toward self-expression. By the

¹ The texts used have been Scartazzini's for the *Divina Commedia*, and Fraticelli's for the *Opere Minori*. Where a translation has been quoted, that of the *Divine Comedy* by Longfellow has been used; that of the *New Life* by Norton.

² Del Migliore, *Firenze, Citta Nobilissima*, 1684, p. 6; translated in Norton's "Church Building in the Middle Ages," p. 189.

superb proportions of her architecture and poetry, and by her delicate adaptation of language to the expression of sentiment, she led the way in a movement which Sicily was not slow to follow. From Sicily the impulse extended to Italy, and filled Florence more than all other cities with the spirit of culture. Under her fostering influences Arnolfo reared the Palazzo Vecchio and the Duomo; Cimabue called to life the dead art of painting, and amid trumpets and garlands the Florentines, quick to respond to whatever appealed to them as beautiful, adorned their S. Maria Novella with the world-known Madonna. Giotto created his campanile, "the lily of Florence blossoming in stone," and proved himself even greater than his master in the art of painting: —

"Credette Cimabue nella pittura
Tener lo campo, ed ora ha Giotto il grido,
Sì che la fama di colui è oscura." ¹

But the work of Giotto which is of paramount interest to us is to be found in the chapel of the Palace of the Podestà. Here he decorated the altar-wall with a painting prompted by religious sentiment and Florentine pride. The head of Christ is designed above, and beneath this the escutcheon of Florence with angels supporting it; attendant saints are on the right and left, in front of whom stand distinguished civil authorities, and among those who lead the company is Dante. Even this figure did not save the composition from a fate kindred to that of many others of Florence's noblest works of art. At the period when she was lost to a sense of her past greatness, the Palace of the Podestà was used as a jail, and a sweep of the whitewash-brush effaced Giotto's work. Here it lay hidden until 1841, when the manifold efforts for its recovery made by lovers of Dante were rewarded, and under the care of Marini, a Florentine painter, the whitewash was removed from the fresco, and the portrait revealed in a comparatively good state of preser-

¹ Purgatorio, xi. 94.

vation. Fortunately, before Marini exercised his skill in retouching the portions that were defective, a drawing was made of the original by Mr. Kirkup, which was afterwards reproduced by the Arundel Society.

It is a portrait of peculiar interest, not merely from its historic value as the only known likeness of Dante taken in his lifetime, but from the sentiment always arising from the immediate association of two names of genius. That friendship guided the artist's hand, and sympathy prompted a clear interpretation of the poet's spirit, enhances its beauty and importance. It is the face of the Dante of the New Life, in the season of his youthful buoyancy and enthusiasm, with his strength untried by the struggle with life, and his joy unshadowed by the bitter prophecy: —

“Tu lascerai ogni cosa diletta
Più caramente.”¹

An atmosphere of tender simplicity rests about the face, — the simplicity that pervades the story of his love, joined to the manliness that exalts his confession. There is the poise of the head that marks the scholar, while the soft but not effeminate lines about the mouth betray the poet. Above all, there is the sweetness of the lover enthralled by the eyes of the lady whose glance made gentle those whom she regarded; together with a suggestion of the seriousness inherent in a nature that could grow to see in itself the whole human race, and in Beatrice's eyes the lode-star drawing man to God through the revelation of His will and truth.

It is a figure that the imagination can readily picture moving through the gay streets of Florence.² For although within twenty years, party strife had four times caused the

¹ Paradiso, xvii. 55.

² Cf. Napier, Florentine History, Bk. I., Misc. Chap. for a description of the Loggia: “chess, draughts, and dice with other amusements were carried on in sight of the public; and many had an open space in front of their houses where they exercised their horses.

expulsion in large numbers of leading persons, still "the citizens used to solace themselves with continual repasts, social meetings, and divers amusements; the city was in profound peace, and a constantly increasing prosperity enlivened the whole nation; each year in the beginning of May whole companies of either sex were to be seen in all parts of the metropolis with music, dancings, and pastimes."¹

The faults and virtues of Florence were those of youth, with its delightful fervor and sincere exaggeration. It would have been most unnatural if a man of Dante's peculiarly absorptive nature had not shared in the exuberant spirit with which the city was rife: —

"Io, che pur di mia natura
Trasmutabile son per tutte guise."²

By virtue of that very power of assimilating surrounding influences his individuality was intensified.

To appreciate his superiority to his predecessors and contemporaries, it is only necessary to compare his sonnets to his lady with those of the best of his forerunners, — Guido Guinicelli and Guido Cavalcanti. In some instances he may have derived his ideas from their poems; as, for example, it is easy to see that Guido Guinicelli's "Io vo del ver la mia donna lodare," may have given Dante a hint for his "Negli occhi porta la mia donna Amore;"³ but between the genius of Guido Cavalcanti and that of Dante there was a great gulf.⁴ Even were there no subtler indications of the character of the writer, the delicacy of expression and the confiding frankness with which he tells his story of the New Life would give more than a mere suggestion of the quality of his imagination. In a greater degree, perhaps, than any other work of

¹ Napier, Florentine History, Book i. p. 574; cf. Giov. Villani, Cronica, vii. 132, viii. 39.

² Paradiso, v. 98. Cf. also V. N., xxxvi., xxxvii.

³ V. N., Son. xi.

⁴ Cf. Cavalcanti's Sonnet, "Chi è questa che vien ch' ogn' uom la mira," and Dante's "Tanto gentile e tanto onesta pare." V. N. Son. xv.

literary art, it abounds in sentiment without a tinge of sentimentalism. By its artless freedom it reveals Dante's personal character at this period with special clearness and charm, and it is a matter of delightful interest to find in Dante, the lover of Beatrice Portinari, the same traits that appear in Dante, *exul immeritus*. The Dante of the "Vita Nuova" charms by his tenderness, humility, learning, and delicate imagination; the Dante of the "Commedia" compels reverence by all these traits emphasized by the discipline of a struggle with sorrow, and our gentle poet has now become a hero, "crowned and mitred o'er himself."¹

To analyze a human character is a perplexing task. But its difficulties are somewhat diminished when the nature under consideration is of the depth and earnestness of that of Dante; the greater the earnestness of a character, the greater is its simplicity of purpose; the more intense the aim, the more closely do the individual parts group themselves around a common centre. Dante's writings are essentially of an autobiographic nature, —

"quo fit ut omnis
Votiva pateat veluti descripta tabella
Vita senis;"²

but the "Vita Nuova," the "Divina Commedia," and the "Convito" are those which give not only in themselves but by their comparison the surest indications of the poet's personality.

These three works represent the stages of his relation to Beatrice, which was the controlling influence of his life, and the expression of which serves to reveal most significantly the force of his imagination. From the outset Beatrice is to him of a nature more than human. Of her in her childhood it could be said, "in the words of the poet Homer: 'She seemeth not the daughter of mortal man, but of

¹ Purgatorio, xxvii. 142.

² Hor. S. II. i. 32.

God,"¹ and she remains the type of the divine when she has become a woman. When, with her two companions, she passes along the streets of Florence clad in purest white, symbol of her own purity, she salutes Dante where he stood "very timidly," "per la sua ineffabile cortesia, la quale è oggi meritata nel grande secolo."² She mingles with the work-a-day world, she has her friends, and is loyal to them too; she brightens the wedding feast, her presence is a benediction in the street,³ but with it all, —

"Dice di lei Amor: Cosa mortale
Come esser puote sì adorna e sì pura?
Poi la riguarda, e fra se stesso giura
Che Dio ne intende di far cosa nova."⁴

She is "la speranza de' beati,"⁵

"Ogni dolcezza, ogni pensiero umile
Nasce nel core a chi parlar la sente,
Ond' è beato chi prima la vide."⁶

"Dicevano molti, poichè passata era: Questa non è femina, anzi è uno de' bellissimi Angeli del cielo. Ed altri dicevano: Questa è una meraviglia; che benedetto sia lo Signore che si mirabilmente sa operare."⁷ After "the Lord of Justice called this most gentle one to glory,"⁸

"Perchè vedea ch' esta vita noiosa
Non era degna di sì gentil cosa;"⁹

the transformation from the Beatrice —

"che riceve onore,
E luce sì, che per lo suo splendore
Lo peregrino spirito la mira,"¹⁰

¹ V. N. ii.

³ Ib. v.; viii; x. and xii.; xiv.; xxvi.

⁴ Ib. Canz. i. 43.

⁶ Ib. Son. xi.

⁸ Ib. xxix.

¹⁰ Ib. Son. xxv.

² Ib. iii.

⁵ Ib. Canz. i. 28.

⁷ Ib. xxvi.

⁹ Ib. Canz. iii. 52.

to Beatrice, "loda di Dio vera,"¹ was, to the poet's mind, natural and easy. She was exalted by his fond imagination to a higher and yet higher plane, till he had indeed said of her "what was never said of any woman;" till, in poetic ecstasy, he had beheld the "glory of that blessed Beatrice, who in glory looketh upon the face of Him, *qui est per omnia saecula benedictus*,"² — who had now herself become to him the "brightness of the eternal light, the unspotted mirror of the majesty of God."³ This change in Beatrice to a completely spiritual being indicates the marvellous extent to which Dante lived in the scenes fashioned by his imagination. His nature was strangely twofold, for he both engaged eagerly in practical life, and also lived a silent existence of his own, entirely apart from the world in which he was dwelling. The soldier at Campaldino⁴ and Caprona,⁵ the member of the priorate, the ambassador to Rome, the weary, wandering exile, was a man who was not prevented, by actual experiences, from shaping the three worlds of Eternity, with an imagination purified and intensified by the conflict with sin and grief.

The striking qualities of the imagination that are most plainly manifested in the "Commedia" reveal themselves first in the "Vita Nuova." Time and race account to a great extent for a susceptible imagination, but the definiteness with which the purely fanciful becomes actual is all Dante's own. The visions with which the "Vita Nuova"⁶ is replete are the foreshadowings of those in which the poet beheld the "Paradiso." The vividness of his descriptions may perhaps be ascribed to his memory, which seems to have been so exact

¹ Inferno, ii. 103.

² V. N., xliii.

³ Wisdom of Solomon, as quoted by Dante, Convito, Tr. iii. xv.

⁴ Aretino cites a letter of Dante's in which he says: "I was present not a boy in arms, and where I felt much fear, but in the end the greatest pleasure from the various changes of the fight."

⁵ Inferno, xxi. 95.

⁶ Convito, Tr. ii. c. xliii.

that the details of what he saw and heard were involuntarily stored away, to be used at convenience, — a trait that would lead to a certain accurate habit of mind, naturally finding expression in words like these: —

“ O mente, che scrivesti ciò ch' io vidi,
Qui si parrà la tua nobilitate.”¹

Again,

“ Quando io udi' questa profferta, degna
Di tanto grado, che mai non si estingue
Del libro che il preterito rassegna.”²

Only the sounds and sights of the supernal glories of Paradise, it is beyond his memory to retain completely: —

“ Ma Beatrice sì bella e ridente
Mi si mostrò, che tra quelle vedute
Si vuol lasciar che non seguir la mente.”³

Thus whatever he found in men's minds and in the life around him he appropriated unto himself, and transformed it by the Midas's touch of his fancy.

That his imagination was open to the impression of current superstitions is shown by his treatment of numbers, and his credence of their mystic properties. With special reference to the mystic number ten and to the sacred three, he arranged the poems of the “New Life” in a triple series of tens; and to the same numbers the “Divine Comedy” corresponds, in its *terza rima*, and its one hundred cantos, — or rather, perhaps, its ninety-nine cantos, thirty-three in each of the three parts, with the first canto of the “Inferno” as introduction. One of the most marked characteristics of the “Vita Nuova” is the frequent reference to the number nine as friendly to Beatrice. “Quasi dal principio del suo anno nono apparve a me, ed io la vidi quasi alla fine del mio nono.”⁴ He says

¹ Inferno, ii. 8. For the same figure cf. V. N. i.

² Paradiso, xxiii. 52.

³ Paradiso, xiv. 79. also ib. xxiii. 51.

⁴ V. N. i.

he would have made no mention of his *serventese* containing the names of sixty gentlewomen of Florence, "se non per dire quello che componendola maravigliosamente addivenne, cioè che in alcuno altro numero non sofferse il nome della mia donna stare, se non in sul nove, tra' nomi di queste donne."¹ The vision of the death of Beatrice came to him on the ninth day of his illness; ² she died on the ninth day of the month, in the year when, says Dante, "the perfect number was completed for the ninth time in that century in which she had been placed in this world."³ Finally it was at the hour of noons when the vision of Beatrice moved his heart to repent of its wanderings, and all his "thoughts returned to their most gentle Beatrice."⁴

Dante's mind was of the quality that would draw him instinctively toward the speculations of the schoolmen, and though in the "Vita Nuova" it is out of place to look for philosophical views, it is interesting to find here the schoolmen's abstractions affording the material for his imagination; as, for instance, when he makes little spirits actually inhabit the body of man, personifying them and endowing them with a distinct existence.⁵ But Dante was hardly less a scholar than he was poet, and knowledge was to him in truth "die hohe, die himmlische Göttin." A passage in the "Convito" represents his conception of learning as only a scholar could form it. "Onde non si dee dicere vero filosofo alcuno che per alcuno diletto colla sapienzia in alcuna parte sia amico; siccome sono molti che si diletmano in intendere Canzoni e di studiare in quelle, e che si diletmano studiare in Rettorica e in Musica, e l'altre scienze fuggono e abbandonano, che sono tutte membra di sapienzia. Non si dee chiamare vero filosofo colui ch' è amico di sapienzia per utilità; siccome sono li Legisti, Medici e quasi tutti li Religiosi, che non per sapere

¹ V. N. vi.² Ib. xxiii.³ Ib. xxx.; also xxix.⁴ Ib. xl.⁵ Ib. i., xi.; xiv.; Son. vii.; xxii.

studiano, ma per acquistar moneta o dignità. . . . Siccome qui si può dire che 'l vero filosofo ciascuna parte della sapienza ama, e la sapienza ciascuna parte del filosofo, in quanto tutto a sè lo reduce, e nullo suo pensiero ad altre cose lascia dis-tendere." ¹

It is interesting to compare with this his contemporary John Villani's account of him, as showing to how great an extent, in the eyes of his associates, Dante expressed his ideal in himself. "This was a great and learned person," writes Villani, "in almost every science, though a layman; he was a consummate poet and philosopher and rhetorician; as perfect in prose and verse as he was in public speaking; a most noble orator; in rhyming excellent, with the most polished and beautiful style that ever appeared in our language up to his time or since." ² He had a wide acquaintance with the classics.³ Already in the "Vita Nuova," he quotes from Virgil, Lucan, Ovid, and Horace, and twice refers to Aristotle.⁴ The passage just referred to from the "Vita Nuova,"⁵ in which he states formally some of his views on poetic form, and makes his maiden attempt at literary criticism,⁶ is in striking contrast with the description of the meeting of the same noble poets in the Limbo,⁷ and enables us to mark his growth in the years intervening between their composition.

¹ Convito, Tr. iii. c. xi.

² Villani, ix. c. 136: Tr. in Napier's Florentine History, i. c. xvi.

³ An example of this is the number of similes Dante derived from classical myths and subjects: vid. Inferno, xxx. 22; Purgatorio, ix. 34, 136; xviii. 91; xxiii. 26; xxvi. 94; xxviii. 64; Paradiso, i. 67; xii. 12; xvii. 1, 47; xxi. 6.

⁴ V. N. xxv. The frequent quotations from these classical writers and references to them in the "Commedia" are too well known to require minute reference. The same may be said of the quotations from the Bible and the indirect allusions to it with which his writings are replete.

⁵ V. N. xxv.

⁶ His praise of Guido Guinicelli (Purgatorio, xxvi. 94) is evidence of his keen critical sense.

⁷ Inferno, iv.

His formal treatment of the subject in the earlier passage is of great interest, as compared with that freedom in the world of poetry to which he had attained when the "Divina Commedia" was written. The advance of the general literary sense in Florence may partly account for this development in Dante, though he and the times so acted and reacted upon each other that it is difficult to say whether it was not his own literary growth that gave the impulse to his townsmen.

Even more than the home of letters, however, was Florence the home of art; and Dante's mind was as open to the influence of artistic beauty as to that of literature. Perhaps one of the most charming pictures of the "Vita Nuova" is that painted for us by his own simple words: "In quel giorno, nel quale si compiva l'anno che questa donna era fatta de' cittadini di vita eterna, io mi sedea in parte nella quale ricordandomi di lei disegnava un Angelo sopra certe tavolette."¹ It is a memorable scene, — the artist so absorbed in the labor of love prompted by his pure imagination, the men "to whom it was meet to do honor," who have been watching unperceived the work as it grows under his fingers, the quick courtesy² with which he salutes them as he becomes aware of their presence, being, as Boccaccio states, of "wonderfully composed and polished bearing," the calmness with which he apologizes for his abstraction: "Altri era testè meco e perciò pensava,"³ and then, when those who had interrupted him took their leave, the return of the poet to his work: "Onde partiti costoro, ritornai alla mia opera, cioè del disegnare figure d'Angeli."⁴

¹ V. N. xxxv.

² Convito, Tr. iv. c. xxvi. . . . a ciascun età sia bello l'essere di cortesi costumi.

³ Perhaps this bears out Villani's characterization of his manner as "a little haughty, shy, and disdainful." ix. cap. 136.

⁴ V. N. l. c.

“ You and I would rather see that angel
 Painted by the tenderness of Dante,
 Would we not? — than read a fresh Inferno? ”

The comparison between this angel and that sculptured on the wall of Purgatory is irresistible.

“ L' angel che venne in terra col decreto
 Della molt' anni lagrimata pace,
 Che aperse il ciel dal suo lungo divieto,
 Dinanzi a noi pareva sì verace
 Quivi intagliato in un atto soave,
 Che non sembiava imagine che tace.
 Giurato si saria ch' ei dicesse : *Ave.* ”¹

The images of Humility sculptured all along the wall of the First Circle of Purgatory, the delight of contemplating which Dante acknowledges; the images of Pride on the pavement which the sinners through Pride creeping along beneath heavy weights are forced to gaze upon, he describes with the appreciation of an artist.

“ Qual di pannel fu maestro, o di stile,
 Che ritraesse l' ombre e i tratti ch' ivi
 Mirar farièno ogn' ingegno sottile?
 Morti li morti, e i vivi parean vivi.
 Non vide me' di me chi vide il vero,
 Quant' io calcai fin che chinato givi. ”²

Besides these instances there is a revelation of the artist within the poet in the coloring of the triple stairs leading to the first terrace of Purgatory,³ and above all in the marvellous use of color that distinguishes the description of the triumph of the church.⁴

Brought up as he was amid the gay Florentine dances and songs, Dante would have been no true son of Florence had

¹ Purgatorio, x. 34.

² Ib. xii. 64.

³ Ib. ix. 94.

⁴ Ib. xxix. See also Ib. xi. 79 for Dante's interest in art.

he been deaf to the "concord of sweet sounds," and it is no exaggeration to say that music, far from being a mere passing diversion for him, was a life-long passion. In the "Convito" he says: "Ancora la Musica trae a sè gli spiriti umani, che sono quasi principalmente vapori del cuore, sicchè quasi cessano da ogni operazione; si è l'anima intera quando l'ode, e la virtù di tutti quasi corre allo spirito sensibile che riceve il suono."¹ Whether the "sweet harmony" with which the youth in whitest raiment bade him adorn his confession of love to Beatrice, refers to the structure of his ballad or to its accompaniment,² we certainly have an indication of his susceptibility to music in the vision of the death of Beatrice.³ When he tells of the angels that he saw returning to heaven bearing before them a little cloud of exceeding whiteness, he stops to say: "A me pareva che questi Angeli cantassero gloriosamente, e le parole del loro canto mi pareva che fossero queste: *Osanna in excelsis*; ed altro non mi pareva udire." The Hosannas of angels were a favorite theme for his imagination to dwell upon. To his fancy the angels are singing Hosannas while they do the will of God in heaven.

"Come del suo voler gli angeli tuoi
Fan sacrificio a te, cantando Osanna,
Così facciamo gli uomini de' suoi."⁴

In the Third Heaven "the lights divine" move toward him as he stands beside Beatrice.

"E dentro a quei che più innanzi appariro
Sonava *Osanna* sì, che unque poi
Di riudir non fui senza disiro."⁵

When he met Casella "whom he woo'd to sing," it is noticeable that he asked for song as his consolation: —

¹ Convito, Tr. ii. c. xiv.

² V. N. xii.

³ Ib. xxiii.

⁴ Purgatorio, xi. 10.

⁵ Paradiso, viii. 28; vid. also Purgatorio, xxix. 51; Paradiso, vii. i.

“ Se nuova legge non ti toglie
 Memoria o uso all' amoroso canto,
 Che mi solea quietar tutte mie voglie,
 Di ciò ti piaccia consolare alquanto
 L' anima mia, che con la sua persona
 Venendo qui, è affanata tanto :
Amor che nella mente mi ragiona,
 Cominciò egli allor sì dolcemente,
 Che la dolcezza ancor dentro mi suona.
 Lo mio maestro, ed io, e quella gente
 Ch' eran con lui, parevan sì contenti,
 Come a nessun toccasse altro la mente.”¹

The souls of kings in the ante-Purgatory sing the *Salve regina*, and then join in the Complines' hymn : —

“ *Te lucis ante* sì devotamente
 Le uscì di bocca, e con sì dolci note,
 Che fece me a me uscir di mente.
 E l' altre poi dolcemente e devote
 Seguitar lei per tutto l' inno intero,
 Avendo gli occhi alle superne ruote.”²

In the passage of Lethe, —

“ Quando fui presso alla beata riva,
Asperges me sì dolcemente udissi,
 Ch' io nol so rimembrar, non ch' io lo scriva;”³

and again at the hymn sung by the glorious host after the blossoming of the mystic tree : —

“ Io non lo intesi, e qui non si canta
 L' inno che quella gente allor cantaro,
 Nè la nota sofferarsi tutta quanta.”⁴

It is a song that encourages him as he enters the Third Circle of Purgatory ;⁵ the songs of the little birds are one of

¹ Purgatorio, ii. 106.

² Ib. viii. 13. For Dante's appreciation of harmony, vid. Ib. xvi. 20.

³ Purgatorio, xxxi. 97.

⁴ Ib. xxxii. 61.

⁵ Purgatorio, xv. 38.

the joys of the Terrestrial Paradise, where the branches swayed softly by the breezes

“Non però dal lor esser dritto sparte
 Tanto, che gli augelletti per le cime
 Lasciassero d'operare ogni lor arte;
 Ma con piena letizia l'ore prime,
 Cantando, ricevièno intra le foglie,
 Che tenevan bordone alle sue rime,
 Tal, qual di ramo in ramo si raccoglie
 Per la pineta in sul lito di Chiassi,
 Quand' Eolo Scirocco fuor discioglie.”¹

A “sweet melody” heralds the Triumph of the Church,² and the four and twenty Elders join in a hymn of praise;³ it is the song of the angels breathing compassion for him as he stands weighed down with shame before Beatrice, that at last melts the ice around Dante's heart: —

“fui senza lagrime e sospiri
 Anzi il cantar di quei che notan sempre
 Dietro alle note degli eterni giri.
 Ma poichè intesi nelle dolci tempre
 Lor compatire a me, più che se detto
 Avesser: — Donna, perchè sì lo stempere? —
 Lo giel che m'era intorno al cor ristretto
 Spirito ed acqua fessi, e con angoscia
 Per la bocca e per gli occhi uscì del petto.”⁴

As he ascends higher through the spheres of Paradise the tones of the music that he hears swell

“in tempra
 Ed in dolcezza, ch'esser non può nota
 Se non colà dove gioir s'insempra;”⁵

till in the Heaven of the Fixed Stars the melodies seem to culminate in the sounding of that lyre

¹ Purgatorio, xxviii. 13.

² Ib. xxix. 22.

³ Ib. xxix. 85; also vid. xxx. 11.

⁴ Ib. xxx. 91.

⁵ Paradiso, x. 146. For the music of the spheres cf. Paradiso, vi. 126; xx. 18.

“Wherewith was crowned the sapphire beautiful.”¹

But there are further indications of Dante's sympathy with the era in which he lived. The great attraction to pilgrims in this period of the Middle Ages was the Veronica, “the blessed image which Jesus Christ left to us as the likeness of his most beautiful countenance;” and there is the same reverence expressed for this in the “Vita Nuova” that appears later in the “Paradiso.”² Dante takes a certain pleasure also in the grotesque, which is one of the distinguishing features of mediæval taste. The failure of the extravagant to appeal to the higher side of the imagination was not appreciated at this time. When Dante describes the grotesque figure of Minos, quaintly transformed from his heathen estate into a fiend of Christian art,³ and the devils of Malebolge, who seize with their grappling-irons, in demoniac sport, the sinners who dare to rise from the lake

¹ Paradiso, xxiii. 101. It is worthy of remark that in the Inferno no note of music is heard :

“*Beati pauperes spiritu, voci*
Cantaron sì, che nol diria sermone,
Ahi ! quanto son diverse quelle foci
Dalle infernali ; chè quivi per canti
S' entra, e laggiù per lamenti feroci.” (Purgatorio, xii. 110).

The only passage in the Inferno where any expression of Dante's sensibility to sweet sound can be detected is in the allusion to the voice of Beatrice, “soave e piana” (Canto ii. 56). But his sensitive ear is evidenced by the well known passage in Canto iv., where the sound of honor and honorable fame occur ; in Francesca da Rimini's inimitable tale (Canto v.), the similar repetition of Amor, with which Mr. Longfellow says the verse murmurs “like the moan of doves in immemorial elms;” the rolling of the verse in Canto vii. as a prelude to the description of “the wild wheel of Fortune turning thro' sunshine, storm, and cloud,” and the clearer, sweeter sound of *a* that in the Purgatorio predominates over the *o* sound of the Inferno.

Cf. also for Dante's fondness for music : Purgatorio, iv. 123, on his acquaintance with Belacqua, the maker of musical instruments ; also Purgatorio, ii. 45 ; v. 24 ; xxiii. 10 ; xxv. 121 ; xxvii. 8, 55 ; xxviii. 41 ; Paradiso, iii. 122 ; xii. 7. A variety of musical similes also occur : Inferno, xxx. 103 ; Purgatorio, ix. 142 ; Paradiso, xiv. 118 ; xvii. 43 ; xx. 22.

² V. N. xl. ; Paradiso, xxxi. 103.

³ Inferno, v.

of boiling pitch,¹ — he is simply true to the taste of the Middle Ages. Even in his selection of Virgil, as the embodiment of right Reason,² for his guide, he was influenced by the mediæval conception of Virgil as the great magician. His sympathy with that widespread characteristic of the period, — the desire for revenge, which demanded that a member of the family of one who had suffered violence should track out the offender and avenge the deed, led him at once to interpret truly Geri del Bello's threatening gestures.³ He so fully understood men's minds that he appealed to the desire for fame as not extinct even in the souls in hell.⁴ For with the growth of individualism engendered by the revival of learning, had come an intense desire for fame: a desire that Dante stamps as a stumbling-block to many, by putting no higher than the Second Heaven those who achieved noble deeds, but through love of fame, not pure love of God.

“ Questa picciola stella si corredda
 Dei buoni spirti che son stati attivi
 Perchè onore e fama li succeda.
 E quando li disiri poggian quivi
 S'ì disviando, pur convien che i raggi
 Del vero amore in su poggin men vivi.”⁵

This man, whose fancy lived in the eternal worlds, was not self-engrossed, but answered quickly to the appeal of all that was of human interest, and possessed a wide sympathy which not only gave itself to the impulses of his time, but overflowed in tenderness towards man. His love for Guido Cavalcanti, his “first friend,”⁶ is specially noteworthy. A similarity of taste and ideas probably formed the basis of this strong friendship: each was alike scholar and

¹ Inferno. xxi., xxii.

² Inferno, i. 79. In his use of symbolism rather than allegory, as in Purgatorio, xxix., xxx., he shows his adherence to tendencies of the time.

³ Inferno, xxix. 31.

⁴ Ib. 103.

⁵ Paradiso, vi. 112.

⁶ V. N. iii.

poet.¹ Dante shows the gentlest consideration of affection for his friend where he writes of the Lady Joan and Lady Bicè, "tacendo certe parole le quali pareano da tacere, credendo io che ancora il suo cuore mirasse la beltà di questa Primavera gentile."² So intimate were they that it causes surprise to Guido's father when Dante appears in the "Inferno" without his son.³ Not even the brother of Beatrice can surpass Guido in Dante's love; he is only "the friend who, according to the degrees of friendship, is the friend next in order after the first."⁴ Sir Theodore Martin suggests that there is "an indication peculiarly touching of the feeling with which this brother regarded Dante's devotion to his sister, in the request that he would write something for him 'on a lady who had died some time before,' when he must have known well that there was only one such theme on which Dante could write."⁵ But in this little incident there is a still further revelation of Dante himself, who so carefully guards his love that even Beatrice's brother must dissemble harmlessly in speaking to him of her, and counts as his friend a man of such delicacy of feeling and thoughtful consideration as this brother displayed in inviting him to a task that might in a measure console him in his grief. His relation to Cavalcanti is not the only one in which he reveals himself in the capacity of a friend. As if hungry for affection, he responds quickly to the shade of Casella coming to greet him with outstretched arms: —

" Risposemi : Così com' io t' amai
 Nel mortal corpo, così t' amo sciolta ;
 Però m' arresto : ma tu perchè vai? —

¹ A resemblance has been traced between Cavalcanti's Song of Fortune and Dante's description of the Wheel of Fortune, *Inferno*, vii. 63. Cf. Longfellow's translation of the Divine Comedy, note to this passage.

² V. N. xxiv.

⁴ V. N. xxxiii.

⁵ Martin, *Vita Nuova of Dante translated*, Introduction.

³ *Inferno*, x. 58.

Casella mio, per tornare altra volta
 Là dove son, fo io questo viaggio,
 Diss'io; ma a te com'è tanta ora tolta?"¹

He hastens to Belacqua as soon as he recognizes him, and we can almost see the iron lips part with an indulgent smile as he discovers his lazy friend.²

But not towards his friends alone did this tenderness manifest itself.³ In the presence of human nature suffering, his heart is wrung with pity. So intensely does he feel, that he cannot help weeping when he sees the distorted forms of the Sorcerers in the Fifth Bolgia: —

“or pensa per te stesso
 Com'io potea tener lo viso asciutto
 Quando la nostra imagine da presso
 Vidi sì torta . . .
 Certo i' piangea, poggiato ad un de' rocchi
 Del duro scoglio.”⁴

Virgil's chidings by no means suggest any personal sternness on Dante's part. As right Reason Virgil can see in these sufferers only sinners from perverseness of intellect, and rebukes grief here, though he did not reprove the pity for those in the Limbo, who, being guilty of no real sin, were nevertheless cut off from hope.

“Gran duol mi prese al cor quando lo intesi,
 Perochè genti di molto valore
 Conobbi, che in quel limbo eran sospesi.”⁵

¹ Purgatorio, ii. 88.

² *Ib.* iv. 115. The commentators agree in characterizing Belacqua as the prince of sluggards. Cf. Scartazzini, *Divina Commedia*, note on this passage.

³ An interesting proof in regard to this softer side of Dante's nature, that has been often unjustly disregarded, is his frequent reference to children, and to the relation between mother and child, in his similes. Vid. Purgatorio, xv. 2; xvi. 86; xxiv. 107; xxvii. 45; xxxi. 64; Inferno, xxiii. 37; Purgatorio, xxx. 44, 79; Paradiso, i. 101; xxii. 2; xxiii. 121. Vid. also Moore's "Dante and his Early Biographers," ch. viii. p. 143, for a misunderstanding of the poet in this respect.

⁴ Inferno, xx. 20. Cf. also Inferno, vii. 36; xiii. 82; xvi. 10; xxix. 1: Purgatorio, xiii. 52.

⁵ Inferno, iv. 43.

Dante's rapid inspection of the Usurers seems to be an approach to indifference to suffering; but here again it must be remembered that Reason is the influence that calls him away: —

“ Ed io temendo nol più star cruciasse
Lui, che di poco star m' avea ammonito,
Torna' mi indietro dall' anime lasse.”¹

In striking contrast to his usual tenderness is Dante's treatment of Bocca in Antenora; the fierce hatred with which he repays the savageness of Bocca, completely in his power and defenceless, can at first sight hardly be reconciled with his habit of temper.² But Bocca, the betrayer of the Florentine standard at Montaperti, was of all traitors the most hideous to a loyal Florentine; and perhaps the excuse often made for the one occasion on which we can detect Dante in wilful deceit,³—that any wickedness towards traitors is justifiable, — can be urged in apology for his harshness here. So great was his tenderness towards Florence, who had wronged him, that her enemies are still his. His treatment of Filippo Argenti has often been considered one of the strongest indications of the harshness of his nature.⁴ Argenti's pathetic words, “Vedi che son un che piango,” do not deter the poet from expressions that sound like those of malevolent wrath: —

“ Maestro, molto sarei vago
Di vederlo attuffare in questa broda
Prima che noi uscissimo del lago.
Ed egli a me: Avanti che la proda
Ti si lasci veder, tu sarai sazio;
Di tal disio converrà che tu goda.”

Miss Rossetti, with all her keen interpretation of Dante, says, “We really cannot help asking here, Is it possible to

¹ Inferno, xvii. 76.

³ Ib. xxxiii. 117.

² Ib. xxxii. 76.

⁴ Ib. viii.

sympathize with this delight of the disciple, or this rewarding embrace of the Master? Can that be purely righteous indignation which issues in conduct so much too like that of the offender himself?"¹ But surely, even were this a temporary lapse, we cannot characterize Dante as hard-hearted after the many instances we have already had of his tenderness. Filippo Argenti is one of the wrathful himself, and the fearful cruelties perpetrated by those like him in the Middle Ages made indifference from a gentle heart impossible toward one of the crying sins of the time. Dante's sense of justice was most stern, even where his pity was most intense. Between these qualities he felt no incompatibility, as is indicated by his appeal for the Proud, "purging away the smoke-stains of the world."

"Se di là sempre ben per noi si dice,
 Di qua che dire e far per lor si puote
 Da quei, ch' hanno al voler buona radice?
 en si dee loro aitar lavar le note,
 Che portâr quinci, sì che mondi e lievi
 Possano uscire alle stellate ruote.
 Deh! se giustizia e pietà vi disgrevi
 Tosto, sì che possiate muover l' ala,
 Che secondo il disio vostro vi levi,
 Mostrate da qual mano in ver la scala
 Sì va più corto."²

In a note to his Essay on Dante, Mr. Lowell defends him from the accusation of partisanship: "It is worth mentioning that the sufferers in his 'Inferno' are in like manner pretty exactly divided between the two parties. This is answer enough to the charge of partiality. He even puts persons there for whom he felt affection (as Brunetto Latini) and respect (as Farinata degli Uberti, and Frederick II.)." Villani's beneficent indulgence is a trifle superfluous perhaps:

¹ Maria Francesca Rossetti, *A Shadow of Dante*, ch. vi.

² *Purgatorio*, xi. 31.

"He was well pleased in this poem to blame and cry out in the manner of poets, in some places perhaps more than he ought to have done; but it may be that his exile made him do so."¹ His hatred of injustice was deepened and intensified by his own sufferings, and his so-called bitterness² towards Florence rested on a keen sense of the injustice of which she had been guilty in his exile. He says to Ciacco, —

— "Tell me to what shall come
The citizens of the divided city,
If any there be just."³

and Ciacco replies, —

"The just are two, and are not understood there."

His bitterness is not that of unmingled scorn, but his most scathing utterances breathe wounded tenderness; let Florence treat him with all injustice, the "sweet sound of his own native land" is still dear to him. His sharp reproof begins *Fiorenza mia*.⁴ Florence is "the dearest place," even if she be taken from him, "the fair sheepfold where a lamb *he* slumbered," even if it is "cruelty that bars *him* out." "Ahi," he cries, "piaciuto fosse al Dispensatore dell' universo, che nè altri contra a me avria fallato, nè io sofferto avrei pena ingiustamente; pena, dico, d' esilio e di povertà. Poichè fu piacere de' cittadini della bellissima e famosissima figlia di Roma, Fiorenza, di gettarmi fuori del suo dolcissimo seno (nel quale nato e nudrito fui fino al colmo della mia vita, e nel quale, con buona pace di quella, desidero con tutto il cuore di riposare l' animo stanco, e terminare il tempo che m' è dato) per le parti quasi tutte, alle quali questa lingua si stende, peregrino, quasi mendicando, sono andato, mo-

¹ Villani, ix. cap. 136. Tr. in Napier's Florentine History, Book i.

² Vid. Inferno, xv. 65; Purgatorio, xiv. 50; xxiv. 80.

³ Inferno, vi. 60; 73.

⁴ Purgatorio, vi. 127; (cf. Paradiso, ix. 127;) xvii. 109; xxv. 5.

strando, contro a mia voglia, la piaga della fortuna, che suole ingiustamente al piagato molte volte essere imputata.”¹ By none but the most honorable means, however, will he return to her. It was no lack of love for Florence, rather it was stern justice, that prompted him to turn his back upon the pardon she proffered him: “Estne ista revocatio gloriosa, qua Dantes Alligherius revocatur ad patriam, per̄ trilinguam fere perpressus exilium? Hocne meruit innocentia manifesta quibuslibet? Hoc sudor et labor continuatus in studio? . . . Absit a viro praedicante justitiam, ut, perpressus injuriam inferentibus velut benemerentibus pecuniam suam solvat! . . . Quidni? nonne solis astrorumque specula ubique conspiciam? Nonne dulcissimas veritates potero speculari ubique sub caelo, ni prius inglorium, immo ignominiosum populo, Florentinaeque civitati me reddam.”² But while the bitter tempers the sweet in his thoughts, Beatrice soothes him: —

“Consider that I am
Near unto Him who every wrong disburdens.”³

For “in the arbitrament divine” alone can Dante find perfect justice as well as perfect love.⁴ This is the union that explains to him the necessity of the “cross and passion, the precious death and burial” of the incarnate Son of God.

“L' humana specie inferma giacque
Giù per secoli molti in grande errore,
Fin ch' al Verbo di Dio discender piacque,
U' la natura, che dal suo Fattore
S'era allungata, unio a sè in persona
Con l' atto sol del suo eterno amore.

.
“Chè più largo fu Dio a dar sè stesso,
A far l' uom sufficiente a rilevarsi,
Che s' egli avesse sol da sè dimesso.
E tutti gli altri modi erano scarsi

¹ Convito, Tr. i. c. iii.

² Epis. Amico Fiorentino.

³ Paradiso, xviii. 5.

⁴ Vid. Inferno xxiv. 119; Paradiso, xiii. 141; xviii. 106 *et seq.*

Alla giustizia, se il Figliuol di Dio
Non fosse umiliato ad incarnarsi."¹

It was a cardinal point in Dante's faith that sin alone rendered man "unlike the Good Supreme," and even on the "characters diverse" of humanity he saw the stamp of a divine nature. In this way, by his recognition of more or less of the original divine creative idea stamped upon man, tempered though the wax were by the imperfect moulding influences of earth, he held the key to all love and tenderness.² From the day when under the influence of Beatrice Portinari's gracious salutation "a flame of charity possessed" Dante,³ till he gazed in Paradise at the smile of Beatrice, the Divine Will, growing sweeter as her eyes drew him up to Love Supreme, a gentle charity manifested itself continually in his spirit. His address to Guidoguerra and the other Florentines in the *Inferno* shows him to have been essentially a gentleman in the finest sense of the term.⁴ He could not pass by the Envious with their eyelids transfixed with iron wires, without addressing them with gracious words, because —

"To me it seemed, in passing, to do outrage,
Seeing the others without being seen."⁵

It was in the same spirit of charity that he insisted upon sharing with others all his good things. There is a significant passage in the "*Convito*"⁶ that illustrates this point: "Oh beati quei pochi che seggono a quella mensa ove il pane degli Angeli si mangia e miseri quelli che colle pecore hanno comune cibo! Ma perocchè ciascun uomo a ciascun uomo è naturalmente amico, e ciascuno amico si duole del difetto di colui ch'egli ama, coloro che a sì alta mensa sono cibati, non

¹ *Paradiso*, vii. 28-33, 115-120. Miss Rossetti (*Shadow of Dante*, p. 223) has most ably defended Dante from the charge of irreverence that *Paradiso* vi. 90 would seem on the surface to imply. Cf. vii. 43.

² *Ib.* xiii. 64-81. Cf. *Convito*, Tr. iii. c. ii.

³ V. N. xi.

⁴ *Inferno* xvi. 52 *et seq.*

⁵ *Purgatorio*, xiii. 73.

⁶ Tr. i. c. i.

sanza misericordia sono invêr di quelli che in bestiale pastura veggiono erba e ghiande gire mangiando." He listened to Francesca da Rimini's story with no vile leniency towards sin, but with the all-embracing love that weeps with a fallen soul, and broods pityingly over it. The pathos of the tale has no intent of alluring to seductive evil; it adds a charm to never-failing Charity that, to avoid the slightest fleck or stain upon her spotless robes, she still will love and pity those worsted in the conflict with sin.

" Mentre che l' uno spirito questo disse,
L'altro piangeva sì, che di pietade
Io venni meno sì com' io morisse;
E caddi come corpo morto cade."¹

This brings us to the most painful charge to deal with of those brought against Dante. The influence of Boccaccio's words, and of Dante's own mention of Gentucca and the *par-goletta*, have blotted his name with a stain, and have given rise to the opinion that at some time after the death of Beatrice he indulged in sensual sin. Mr. Lowell² has shown that the lady of the "Vita Nuova," whose compassion for a time consoled Dante for the death of Beatrice, is to be identified with Philosophy. By his failure to find a balm for his grief from any lower knowledge, he was led up from Philosophy to Theology. By Reason he was saved from the sin that was assailing him;³ again, the true deformity of sensual excess was revealed to him by Enlightening Grace;⁴ but the flame of passion that burned in his heart must be encountered, and through this experience his soul must pass unscathed before he could enter into spiritual bliss.

" Più non si va, se pria non morde,
Anime sante, il fuoco. Entrate in esso,
Ed al cantar di là non siate sorde."⁵

¹ Inferno, v. 139.

² Literary Essays, vol. iv., Dante.

⁴ Purgatorio, xix. 31.

³ Inferno, i.

⁵ Ib. xxvii. 10.

Before the fire of this temptation he shrank and faltered, but Reason encouraged him with sweet discourse of the light of holiness lying beyond sin and temptation, till he passed in triumph through the flame, led on by his love of purer blessedness. Then "the temporal fire and the eternal seen," secure in his freedom, with his pure desire for good attained, he needs Reason's help no longer, and the Active Life completed, he can mount where his longing takes him, to the Knowledge of the things of God. In the sight of this glory all mundane learning appears fruitless, and he stands mute with contrition before the reproaches of faithlessness to

"the loving of that good
Beyond which there is nothing to aspire to." ¹

Owing to Dante's personal relations to Beatrice there seems to be every reason for putting as little symbolism as possible into the interpretation of those Cantos of the "Purgatorio" where their meeting is recounted, and for taking Beatrice's reproaches as bearing directly upon the poet's individual life. Such is his dual nature, however, that we never feel so strongly that he is the type of the entire human race as in these scenes when he stands penitently before the reproachful Beatrice. She was so completely allied with the absorbing inner life of his imagination that, with kaleidoscopic changes, she is now a complete etherealization, now the gracious type of womanhood of his early days.

"Non pur per ovra delle ruote magne,
Che drizzan ciascun seme al alcun fine,
Secondo che le stelle son compagne;
Ma per larghezza di grazie divine."
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"Questi fu tal nella sua vita nuova
Virtualmente, ch' ogni abito destro
Fatto averebbe in lui mirabil prova."
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¹ Inferno, xxxi. 22.

"Alcun tempo il sostenni col mio volto ;
 Mostrando gli occhi giovinetti a lui,
 Meco il menava in dritta parte volto,
 Sì tosto come in su la soglia fui
 Di mia seconda etade, e mutai vita,
 Questi si tolse a me, e diessi altrui.
 Quando di carne a spirto era salita,
 E bellezza e virtù cresciuta m' era,
 Fu' io a lui men cara e men gradita ;
 E volse i passi suoi per via non vera,
 Imagini di ben seguendo false,
 Che nulla promission rendono intera." ¹

"Mai non t' appresentò natura o arte
 Piacer, quanto le belle membra in ch' io
 Rinchiusa fui, e sono in terra sparte :
 E se il sommo piacer sì ti fallio
 Per la mia morte, qual cosa mortale
 Dovea poi trarre te nel suo disio ?
 Ben ti dovevi, per lo primo strale
 Delle cose fallaci, levar suso
 Direto a me, che non era più tale.
 Non ti dovea gravar le penne in giuso,
 Ad aspettar più colpi, o pargoletta,
 O altra vanità con sì breve uso." ²

We have Pietro di Dante's testimony as to the identification of this *pargoletta* with the poetic art: "Dicono questa pargoletta essere stata l' arte poetica, per seguir la quale abbia egli lasciato Beatrice, cioè, com' essi spiegano, la Teologia;" ³ and we have Dante's own statement that he was a devoted student at the time he wrote his second Canzone, that is before the year 1300, according to Fraticelli; ⁴ also that after the death of Beatrice he devoted himself to the study of Philosophy: ⁵ "Io, che cercava di consolare me, trovai non solamente alle mie lagrime rimedio; ma vocaboli d'autori e di scienza e di libri: li quali considerando, giudicava bene,

¹ Purgatorio, xxx. 109-132.

² Ib. xxxi. 49-60.

³ Quoted from Scartazzini, Divina Commedia, l. c.

⁴ Convito, Tr. iii. c. ix.

⁵ Ib. Tr. ii. c. xiii.

che la Filosofia, che era donna di questi autori, di questi scienze e di questi libri fosse somma cosa . . . sicchè in piccol tempo, forse di trenta mesi, cominciavi tanto a sentire della sua dolcezza, che 'l suo amore cacciava e distruggeva ogni altro pensiero." Bearing these passages in mind, it is not necessary to see any contradiction between the reproaches of Beatrice and the indications afforded us by other passages of Dante's purity of heart and life. It is impossible to believe that there were any hideous corners in an imagination capable of conceiving such an ideal of beauty as that of the New Life; or could he, having a conscience burdened with impurity, say that: —

" coscienza mi assicura,
La buona compagnia che l' uom francheggia
Sotto l' asbergo del sentirsi pura?"¹

The other sin charged against our poet is pride. Certain it is that he felt himself peculiarly prone to this fault, which was in his eyes a mighty lion of over-mastering strength.² Even in the "Vita Nuova" there are signs of the supreme self-assertion which he displayed later.³ No poet before or since has arrogated to himself such a claim as that of Dante. But it must never be forgotten how Dante, with the deep sense of the brotherhood of man which we have already seen manifested in him, typified in himself the human race, and in view of this, could make his stupendous claims with propriety.⁴ That which is true of him is true of all souls born like him under fortunate stars.⁵ "E perocchè la complessione del seme può essere migliore e men buona; e la disposizione del seminante può essere migliore e men buona; e la disposizione del Cielo a questo effetto puote essere buona e migliore e ottima, la quale si varia nelle constellationi, che continuamente

¹ Inferno, xxviii. 115.

² Ib. i. 45.

³ V. N. iii.

⁴ Cf. his claim of interest from the Virgin, Inferno, ii. 94.

⁵ Paradiso, xxii. 112.

si trasmutano, incontra che dell' umano seme e di queste virtù più e men pura anima si produce. . . . E s' elli avviene che per la purità dell' anima ricevente, la intellettuale virtù sia bene astratta e assoluta da ogni ombra corporea, la divina bontà in lei moltiplica, siccome in cosa sufficiente a ricevere quella. . . . Poichè la somma deità, cioè Iddio, vede apparecchiata la sua creatura a ricevere del suo beneficio, tanto largamente in quella ne mette, quanto apparecchiata è a riceverne."¹ "E l' anima umana, la qual è colla nobilità della potenza ultima cioè ragione, partecipa della divina natura a guisa di sempiterna Intelligenza; perocchè l' anima è tanto in quella sovrana potenza nobilitata, e dinudata da materia, che la divina luce, come in Angelo, raggia in quella."² The human souls who are *bene nati* are they to whom, brought by Reason to the Divine Light, —

"veder li troni
Del trionfo eternal concede grazia,
Prima che la milizia s' abbandoni."³

But it was through his own experiences that Dante had discovered the way for men to enter into the Light ineffable, and his personality was too intense for him to submerge it utterly in the conception of mankind in general. He took his place calmly as one of the "well-born," and it was upon him, as such, that the important mission devolved, of "carrying back to the mortal world" the sights and truths that had been manifested to him.⁴

"Giù per lo mondo senza fine amaro,
E per lo monte del cui bel cacume
Gli occhi della mia Donna mi levaro,
E poscia per lo ciel di lume in lume,
Ho io appreso quel che, s' io ridico,
A molti fia sapor di forte agrume.

¹ Convito, Tr. iv. c. xxi.

² Ib. Tr. iii. c. ii.

³ Paradiso, v. 115.

⁴ Paradiso, xxi. 97; cf. also Purgatorio, xxxii. 103; Paradiso, x. 27; xxxiii. 73.

Indi rispose : — Coscienza fusca
 O della propria o dell' altrui vergogna,
 Pur sentirà la tua parola brusca.
 Ma nondimen, rimossa ogni menzogna,
 Tutta tua vision fa manifesta,
 E lascia pur grattar dov' è la rogna ;
 Chè, se la voce tua sarà molesta
 Nel primo gusto, vital nutrimento
 Lascerà poi quando sarà digesta.”¹

But to sing the holy face of Beatrice irradiated by the light of the Triumph of Christ was too great a task for the sacred poem.

“ Non è pareggio da piccola barca
 Quel che fendendo va l'ardita prora,
 Nè da nocchier ch' a sè medesmo parca.”²

Pride boasts the prow that is audacious, but humility recognizes that there are waters too vast for it to venture upon. It was the germ of this true humility that forbade him, in his early days, to write of the departure of the blessed Beatrice, “ non sarebbe sufficiente la mia penna a trattare, come si converebbe di ciò.”³ A sure estimate of his own powers, a ready recognition of his own limitations, led him to accept his leaders, and take his place among them. He was in truth the high-minded man of his own Philosopher : *δοκεῖ δὲ μεγάλου ψυχου εἶναι ὁ μέγλων αὐτὸν ἀξιῶν ἄξιος ὄν.*⁴ He will take his place in the company of the five noble poets, but it shall be as sixth.⁵ The fame derived from the “Vita Nuova” and

¹ Paradiso, xvii. 112-117; 124-132.

² Ib. xxiii. 67. To this sense of the proportions of his mission, perhaps, may be attributed his evident expectation of fame to be derived from his poem, —

“ Il nome mio ancor molto non suona.” Purgatorio, xiv. 21.

³ V. N. xxix.

⁴ Aristotle, N. E. 1123 b. That his pride was not mere empty conceit, vid. V. N. xxix. 17.

⁵ Inferno, iv. 100.

"Canzoni" gives him consciousness of his merits, but the honor he does not claim for himself.

"Or se' tu quel Virgilio, e quella fonte
 Che spande di parlar sì largo fiume? —
 Risposi lui con vergognosa fronte.
 O degli altri poeti onore e lume,
 Vagliami il lungo studio e il grande amore,
 Che m' han fatto cercar lo tuo volume.
 Tu se' lo mio maestro e il mio autore:
 Tu se' solo colui, da cui io tolsi
 Lo bello stile che mi ha fatto onore." ¹

Before the "sweet Guide," Reason, he is quick to acknowledge his errors, and at the least rebuff he is

"tinged with the color
 Which makes a man of pardon sometimes worthy." ²

Such a nature as this, full of inner independence, could feel nothing but intense scorn for those who yielded to their conscious inefficiency. An instance of this is the way in which Dante handles Pope Celestine V., whom the centuries have justly despised. Boccaccio calmly described him as "an idiotic man," and Dante with scorching contempt looked upon him as "a caitiff wretch," "who made through cowardice the great refusal." ³

It has been said that "the veneration of Dantophilists for their master is that of disciples for their saint." But when Dante stands before the bar of his own soul, and confesses to the sin of pride, we must believe him.

"Gli occhi (diss' io) mi fieno ancor qui tolti;
 Ma picciol tempo; chè poca è l' offesa
 Fatta per esser con invidia voltì.
 Troppa è più la paura, ond' è sospesa
 L' anima mia, del tormento di sotto,
 Che già lo incarco di laggiù mi pesa." ⁴

¹ Inferno, i. 79.

² Purgatorio, v. 21; vid. also Inferno, iii. 79; xvii. 89; xxx. 134.

³ Inferno, iii. 60.

⁴ Purgatorio, xiii. 133; xii. 9.

Our impulse is to read his own nature in the words he applied to Virgil: —

“ O dignitosa coscienza e netta,
Come t' è picciol fallo amaro morso ! ” ¹

But if credence is given to the first part of his confession, why should it not be given to the last? Freedom from envy was one of the integral parts of his nature, as he shows us in many places. How can he be envious of his neighbors, whose

“ life into the future reaches
Beyond the punishment of their perfidies ! ” ²

Already he had learned the fleeting glory of that ambition for earthly fame which he counted as one of the forms of pride.

“ Non è il mondan romore altro che un fiato
Di vento, che or vien quinci ed or vien quindi,
E muta nome, perchè muta lato.
Che fama avrai tu più, se vecchia scindi
Da te la carne, che se fossi morto
Innanzi che lasciassi il pappo e il dindi,
Pria che passin mill' anni ? ch' è più corto
Spazio all' eterno, che un muover di ciglia,
Al cerchio che più tardi in cielo è torto.

Ed io a lui : — Lo tuo ver dir m' incuora
Buona umiltà, e gran tumor m' appiani.” ³

With Divine Knowledge infused into the soul, —

“ vidi questo globo
Tal, ch' io sorrisi del suo vil sembiante ;
E quel consiglio per migliore approbo,
Che l' ha per meno ; e chi ad altro pensa
Chiamar si può veracemente probo.” ⁴

These are not the words of a man who has drifted smoothly into his harbor of peace, but beneath them is the conviction of a “ scarred veteran of a life-long war.”

¹ Purgatorio, iii. 8.

² Paradiso, xvii. 98.

³ Purgatorio, xi. 100-108, 118.

⁴ Paradiso, xxii. 134.

Strangely like the face of Dante as Giotto has given it to us is that known from the traditional mask taken after death. The historical evidence of its genuineness is imperfect; but the resemblance between Boccaccio's well-known description of Dante's personal appearance, and the very striking similarity of the contour of this face with that of Giotto's portrait go far to establish its authenticity. The face is pre-eminently worthy of a man who knew to a greater extent than most the true significance of the warfare crowned by eternal triumph. It is a face of supreme pathos; hollow cheeks down which the tears had flowed,

"che il dolor distilla,
Quando di gran dispetto in altrui nacque;"¹

grim lips that had tasted the bitter "savor of severe compassion,"² and had proved

"come sa di sale
Lo pane altrui;"³

sunken eyes that had looked on sin, whose sight

"venendo sincera,
E più e più entrava per lo raggio
Dell' alta luce, che da sè è vera."⁴

"There's magic in its majesty," for it is the majesty of one who had learned from the "radiance sweet" of Divine revelation the true end of life, and had risen to a comprehension of the will of God as

"our peace; this is the sea
To which is moving onward whatsoever
It doth create, and all that nature makes."⁵

It was this recognition of the common end of man that was, as we have seen, the main source of the sympathy which was the keystone of Dante's character. "Sympathy in its full

¹ Purgatorio, xv. 95.

³ Paradiso, xvii. 58.

⁶ Ib. iii. 85.

² Purgatorio, xxx. 81.

⁴ Paradiso, xxxiii. 52.

comprehensiveness is the proof of the strongest individuality. . . . The 'New Life' shows the first stages of that genius, the first proofs of that comprehensive sympathy which at length find their full manifestation in the 'Divine Comedy.' It is like the first blade of spring grass, rich with the promise of the golden harvest."¹ His strength was in his simplicity of aim. "Truly," he says of himself, "I have been a ship without a sail and without a rudder;"² nevertheless, such was the concentration of his purpose, drawing all his actions to itself, that he stands steady in his determination,

"come torre ferma, che non crolla
Giammai la cima per soffiar de' venti."³

The eternal verities are known, peace is attained.

"Lethe and Eunoe — the remembered dream
And the forgotten sorrow — bring at last
That perfect pardon which is perfect peace."

More than a poet's laurel rests upon his brow, for with his poet's kingship is joined a priesthood, the guerdon of "him that overcometh." By his intense individuality, born of simplicity of purpose, he has, with rare distinctness, revealed himself by his writings as a living personality. He has "bequeathed unto the future peoples" the portrait of a man self-assertive, yet of lordly humility, of keen sensitiveness and delicacy of feeling, tender, gentle, pitiful, sternly just withal, a student of men and manners,⁴ a lover of learning, of art,

¹ Norton, *Essay on the New Life*, i.

² *Convito*, Tr. i. c. iii.

³ *Purgatorio*, v. 14.

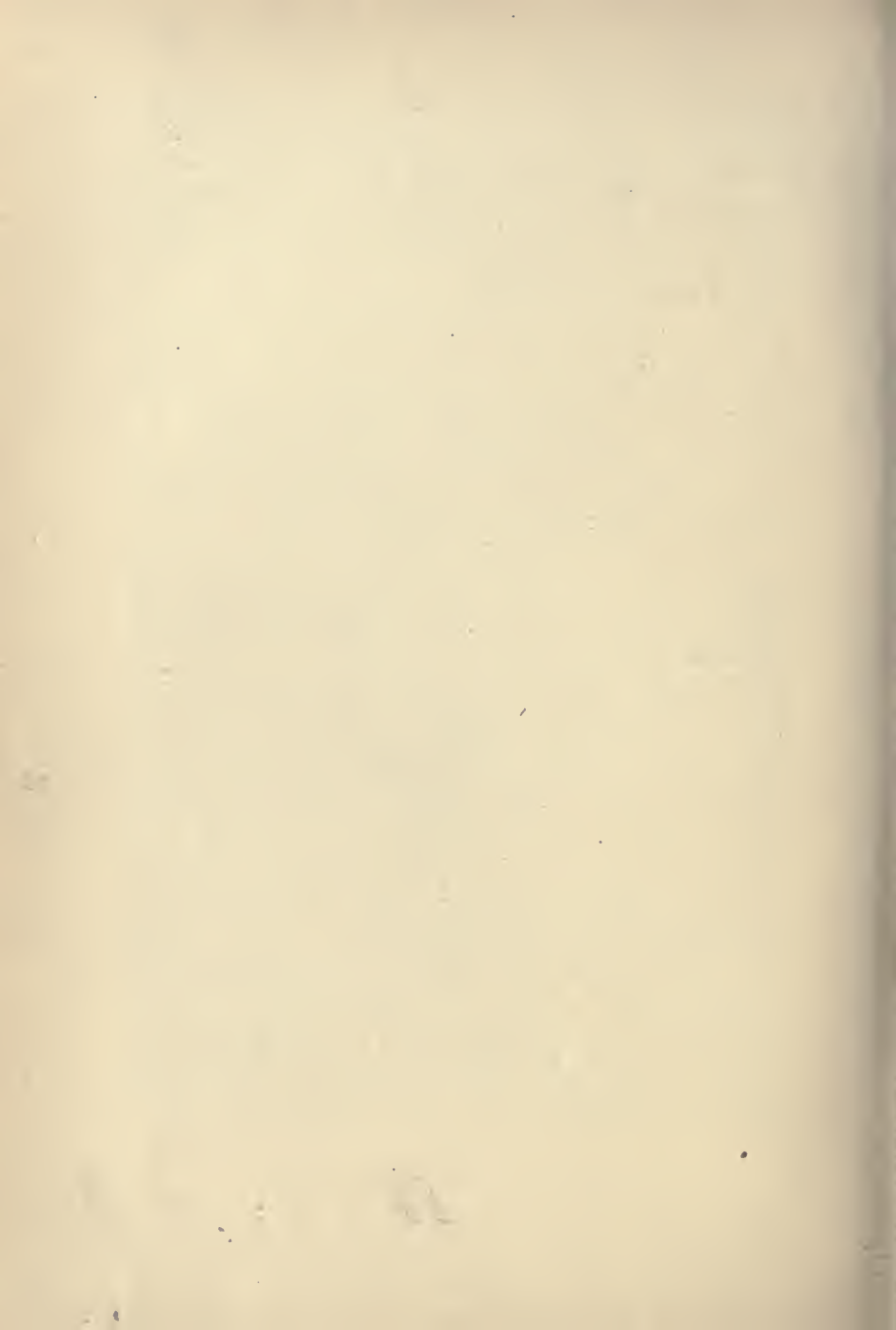
⁴ Dante's similes alone would testify to this, even if there were no other manifestations. His interest in men is shown by the wide range of subjects of which he treated in these similes, as indicated by the varied occupations from which he drew them, both among his own and other peoples. *Inferno*, xv. 4; xxi. 7; xv. 22; xvi. 22; xxvi. 25; *Purgatorio*, iv. 19; xxiv. 94; xxvi. 67; xxx. 58; xxxiii. 106; *Paradiso*, xiii. 131. The man in doubt, the weary, the blind, the suffering, and the infinite forms in which human character and condition manifests itself, all appealed to him. *Purgatorio*, iii. 72; vii. 10; ix. 64; *Paradiso*, xvii. 103; *Purgatorio*, iv. 105; xxiv. 70; xiii. 61; xvi. 10; vi. 149; xx. 21; *Inferno*, i. 22, 55; ii. 37; ix. 4, also *Purgatorio*, xxiv. 143; *Inferno*, xiii. 111; xv. 18; xvi. 133;

and nature in all her forms,¹ a loather of every manifestation of baseness, a practical mystic, so enraptured by his poetic vision of the supersensual that through temporal defeat he failed not to grasp the things eternal. By his sympathy, which enabled him to identify himself with the whole human race, he stands as the master pointing to an ideal of lofty aspiration, and as the guide to

“L'Amor che muove il Sole e l'altre stelle.”

xvii. 85; xxi. 25; xxiv. 25, 112; xxx. 55, 136; Purgatorio, i. 119; ii. 11, 54, 70; iii. 69; vi. 1; x. 69; xii. 127; xiv. 27, 67; xv. 119; xix. 40; xxi. 74, 109; xxii. 67; xxiii. 1, 16; xxv. 4; xxviii. 52; xxix. 1; xxxiii. 25, 130; Paradiso, v. 17; vii. 15; xvi. 14; xviii. 22, 58; xxiii. 14, 49; xxiv. 46; xxv. 64, 103, 118.

¹ For his enjoyment of inanimate nature, vid. *Inferno*, i. 37; ii. 1; vii. 122; xxiv. 1-15; this last is particularly significant from its blending of the human element with the poet's enjoyment of the spring-tide of the year: Purgatorio, ii. 7; vii. 69-87; ix. 1-9, 13; xxviii. 1-33. Dante's similes throw great light upon his personal tastes, as well as his habit of mind; his accurate memory of sights that he had seen and the picturesque power of his single epithets, render them especially forcible. Friar Pacificus illuminated his Gospel of St. John with no greater care than Dante used in elaborating the scenes he paints. Cf. particularly Purgatorio, ii. 124-129; xxvii. 76-84; Paradiso, xx. 1-6; xxiii. 1-9. His love of inanimate Nature supplied him with many similes; they were suggested to him by the sunlight (Purgatorio, xv. 16, 69; xvii. 52; Paradiso, ii. 31-34; v. 133; ix. 114), sunset and dawn (Purgatorio, v. 37; Paradiso, xiv. 70; Purgatorio, ii. 13; xxx. 22), the stars (Purgatorio, xii. 90; xxix. 91; Paradiso, xiv. 97; xv. 13; xxiv. 147), moonlight (Paradiso, xxiii. 25), mists and clouds (*Inferno*, xxvi. 39; xxxi. 34; xxxiv. 4; Purgatorio, xvii. 1; Paradiso, xiv. 69), wind and storms (*Inferno*, iii. 29; v. 29; ix. 67; Purgatorio, ix. 29; xiv. 134; xxxii. 109; Paradiso, xxiii. 40), the rainbow (Paradiso, xii. 10), the snow (*Inferno*, xiv. 30; Purgatorio, xxix. 126; xxx. 85; Paradiso, ii. 106), the waves (*Inferno*, vii. 22; Purgatorio, x. 9), plant-life (*Inferno*, xiii. 99; Purgatorio, xviii. 54; xxiv. 145; xxv. 53; Paradiso, iv. 130), trees (*Inferno*, iii. 112; Purgatorio, viii. 28; xxii. 133; xxiii. 133; xxviii. 17; xxxi. 70; xxxii. 52). From birds he draws more similes than from any other creatures (*Inferno*, iii. 117; v. 40, 82; xvii. 127; xxii. 130; Purgatorio, xiii. 71, 122; xix. 64; xxiv. 64; xxv. 10; xxvi. 43; Paradiso, i. 48; xviii. 73; xix. 34, 91; xx. 73; xxi. 34; xxv. 19). Of insect and animal life, too, he was evidently a careful observer (*Inferno*, xvi. 3; Purgatorio, xviii. 58; xxvi. 34; xxxii. 133; x. 128; Paradiso, viii. 54; Purgatorio, xxvi. 134; Paradiso, v. 100; *Inferno*, ix. 76; xxii. 25; xxxii. 31; xvii. 22; xxv. 79; xiii. 124; xxi. 67; xxiii. 16; xii. 22; xxxii. 50; Purgatorio, iii. 79; viii. 101; xii. 1; Paradiso, iv. 127; v. 80).



1326

TWELFTH

ANNUAL REPORT

OF THE

DANTE SOCIETY

(CAMBRIDGE, MASS.)

MAY 16, 1893.

ACCOMPANYING PAPERS.

- I. DANTE'S OBLIGATIONS TO THE DE OFFICIIS IN REGARD TO
THE DIVISION AND ORDER OF SINS IN THE INFERNO.

By Dr. Edward Moore.

- II. ADDITIONS TO THE DANTE COLLECTION IN THE HARVARD
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Printing of Eleventh Annual Report . . .	\$152.46	
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MAY 16, 1893.

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.

ANNUAL REPORT.

AT the annual meeting of the Society in May, 1893, Mr. Norton, reviewing the incidents of the year of interest to the Society, spoke substantially as follows.

“Since the foundation of our Society, twelve years ago, we have had to deplore the death of but few of its members. But it is a grievous and remarkable fact that we have lost from our roll the most illustrious names: first, that of our first President, Mr. Longfellow; then, that of our second President, Mr. Lowell; and in the past year that of Dr. Parsons,—the three most eminent lovers and disciples of Dante in America;—three poets who had each devoted a large part of his life to the study of Dante’s work, and contributed as no other scholars have done to diffuse his influence in this country. Our Society has been dignified by their part in it. We cannot hope for future distinction such as their presence has lent to us in the past.

“ Fifty years ago a little pamphlet, in stiff brown covers, was issued in Boston, of which the title page reads: ‘ The first Ten Cantos of the Inferno of Dante Alighieri. Newly translated into English Verse.’ It bore no author’s name. The translation was preceded by a poem in seven stanzas ‘ On a Bust of Dante.’ The poem long since became deservedly familiar to the lovers of poetry. Its opening verses, strong, simple, direct, are worthy of the master who inspired them, and set the key of the whole poem: —

‘ See, from this counterfeit of him
Whom Arno shall remember long,
How stern of lineament, how grim
The father was of Tuscan song.

‘ Faithful if this wan image be,
No dream his life was — but a fight;
Could any Beatrice see
A lover in that anchorite?’

“ The little book attracted scanty attention, save from a few persons of scholarly taste. Among those who encouraged Dr. Parsons to proceed with his translation, it is pleasant to me to recall, was my father, and almost the earliest of my own associations with Dante are connected with the friendly criticism and discussion between him and the young translator.

“ As time went on Dr. Parsons added to his work. Dante was his continual study. But almost twenty-five years had passed since the publication of the

'Ten Cantos' before he printed the complete translation of the 'First Canticle' of the Divine Comedy. He had greatly revised his original essay, and a comparison of the cantos printed in 1843 with the same cantos as they appeared in the volume of 1867 is interesting as a study of style and of experiments in translation. The scheme of verse is not changed, but everywhere a firmer hand is felt and a more perfected art is manifest. Nine years later, in 1876, Dr. Parsons published a further portion of his work, under the title of 'The Ante-Purgatorio of Dante Alighieri. Translated by T. W. Parsons.' And in later years, from time to time, he printed one canto after another of the Purgatory in the pages of the *Catholic World*. Now and then he did me the honor to send me his manuscript or his proof-sheet for such remark as I might venture to make upon it. Our opinions as to the best method of translation differed, but the quality of his work made my task of criticism even more helpful to myself than it could have been to him, while his open-mindedness and his scholarship were such that he gave even more heed than they deserved to my friendly suggestions. His fastidious taste, his conscientious effort not to fall short of his own ideal standard of accomplishment, made his progress slow, and he has left the translation of the Purgatory incomplete, and that of the Paradise little more than begun.

"So far as his work has gone, I believe that it is safe to assert that as a rhymed version in English

of the Divine Comedy it has no superior. Its form is that of verse of five feet, with alternate rhymes. It does not attempt to render verse for verse, nor even to follow literally the words of the original without other addition or subtraction than that which the genius of the language requires. The translator allows himself a certain freedom. He is a poet, and his translation is to be an English poem. The substance is Dante's, but the mode of expression is often changed from his. Without knowledge of the original, one may read it with ease and pleasure, and with little sense of any hampering conformities to a foreign original. There are many parts in which the translation reaches so high a level of natural poetry that the reader may readily forget that the English poet is following an Italian model. But the student of Dante's own verse feels throughout that the style and tone are the translator's, not Dante's. It may be a fine style, it may be a fine tone, but neither one nor the other is that of him who *sovra gli altri come aquila vola*. The aquiline character is not here. The sweep of wing, the compressed force of stroke, the reserved power, are wanting. Take a single instance, two verses from the famous fifth canto of the Inferno:

'Io cominciai : Poeta volentieri
Parlerei a que' due che insieme vanno.'

'And I began : Great builder of the rhyme !
Fain would I speak with yonder pair who glide.'

“The difference is not a mere difference between Italian and English; it is a difference of essence, a difference in poetic nature, a difference, as I have said, of style and tone.

“But, when every allowance is made, this work of Dr. Parsons’s is an achievement of credit to American literature, and, in conjunction with his original poetry, it will secure for him that *onrata nominanza* which he would have desired as a follower of the *altissimo poeta*. His name will shine bright on our roll so long as our Society itself endures.

“I cannot speak of our loss in him without being reminded of the other loss which this past year has brought to us in the death of the fourth of our most distinguished members, — Mr. George William Curtis. He had never, indeed, been present in our meetings, he was no special student of Dante, but he was known, honored, and loved by us all, and there was no man in America who cared more for that higher culture of which the study of Dante is a part, or who represented it more truly in his life and work. You will not misunderstand me, but will say with me, —

‘Heu! quanto minus est cum aliis versari, quam tui meminisse.’”

The first of the accompanying papers is a reprint, with the author’s permission, of a valuable article in the London *Academy* of June 4, 1892, on “Dante’s Obligations to the *De Officiis* with regard to the

Division and Order of Sins in the Inferno," by an honorary member of the Society, Dr. Edward Moore. The second paper is the list of books and periodical articles relating to Dante received at Harvard College Library during the year ending May 1, 1893. These number 154 titles; 10 are works purchased with the Society's money; 60 were given by authors, editors, or others; the rest are articles in periodicals or books bought with Library funds. To the many friends of the Society in Italy and elsewhere who have presented their writings to be added to its Dante library, to each of whom a note of thanks has already been sent by mail, the Society desires again publicly to express its gratitude.

Attention is called to the fact that members of the Society can always consult at the College Library in Cambridge the books belonging to its Dante Collection. Members can also have such books sent them in the way they designate, if their applications (which should give definite titles) are first transmitted to Professor A. R. Marsh, Cambridge, Mass., and are approved by him.

GEORGE RICE CARPENTER, *Secretary,*
For the Council of the Dante Society.

MAY, 1893.

I.

DANTE'S OBLIGATIONS TO THE DE OFFICIIS IN REGARD TO THE DIVISION AND ORDER OF SINS IN THE INFERNO.

BY DR. EDWARD MOORE,

Principal of S. Edmund Hall, Oxford.

. The following is a reprint of part of an article published in the *London Academy* for June 4, 1892. Some passages there only referred to are here reproduced in full.

IT is needless to say that the present work¹ exhibits the same wealth of classical, and especially Aristotelian, illustrations, as the earlier ones; and it is equally needless to point out the interest and value of such illustrations in the case of an author whose knowledge of such literature, considering the age in which he lived, and the difficulties and disadvantages by which the acquisition of such knowledge was then beset,—to say nothing of the further obstacles offered by his own troubled and unsettled life,—is nothing short of astonishing. Nor has this line been satisfactorily worked before, except perhaps, to some extent, by Scartazzini, but certainly not even by him in respect of the *Inferno*, where his notes are unfortunately on a very inferior scale as compared with those on the other *Cantiche*. Thus the student will find, notwithstanding the very large number of existing commentaries, fresh lines of exegesis and new sources of illustration in Mr. Butler's work, such as probably

¹ *The Hell of Dante Alighieri*. With Translation and Notes. By Arthur John Butler. Macmillans.

no other living Dante scholar is equally well able to supply. Of course, we should not expect to find the influence of Aristotle so pervading in the *Inferno* as in the other parts of the poem; and, as Mr. Butler points out,¹ there are naturally more traces of the *Ethics* here, as there are of the *De Anima* and *Metaphysics* in the *Purgatorio* and *Paradiso*.

The most striking and important of such references is, doubtless, that in *Inf.*, xi. 80;² and it is worth referring to in some detail, since it has given rise to great differences of opinion, and to some of the most fantastically erroneous interpretations of the general plan of the *Inferno*. Without attributing anything of this sort to Mr. Butler, we feel compelled to differ entirely from the conclusion which he has reached, and to hold that Dr. Witte³ is certainly right as to his interpretation of this fundamental point. Indeed, it seems difficult to understand how any one, carefully regarding the context in which the words occur, could possibly come to any other conclusion.

¹ ["In order to understand the full force of these lines (*Inf.*, ii. 76 ff.), it is necessary to bear in mind that as the Purgatory and the Paradise respectively embody the teaching of the *De Anima* and *Metaphysics* of Aristotle, so this *Cantica* is based on the *Ethics*. The terms in which Virgil is made to address Beatrice contain an obvious allusion to the tenth book of that treatise." — Page 21.]

² Lines 79–84: —

79. "Non ti rimembra di quelle parole,
Colle quai la tua Etica pertratta
Le tre disposition che il ciel non vuole:
82. Incontinenza, malizia e la matta
Bestialitate? e come incontinenza
Men dio offende e men biasimo accatta?"

³ "Wie allgemein verbreitet auch die Meinung ist, dass nach Virgil's Zeugnis die Gliederung der Hölle auf Aristoteles beruhe, so ist sie dennoch eine irrige. Die bekannte, von Dante angeführte, Stelle der Nikomacheischen Ethik bezeichnet das sittlich zu Meidende: τὰ περὶ τὰ ἔθνη φευκὰ als von dreierlei Art; die Dantesche Hölle kennt aber nur zwei Haupttheile, deren zweiter, wie Abegg richtig bemerkt, nach Cicero's, nicht Aristoteles' Vorgang in zwei weitere Unterabtheilungen zerfällt.

"Erst nachdem Virgil das ganze Schema der innerhalb der Stadt Dis bestraften Sünden, ohne alle Berufung auf den Stagiriten entwickelt, beantwortet er

The point is briefly this. In Canto xi., ll. 22, &c.,¹ Virgil undertakes to describe to Dante the arrangement of sin and sinners in the lower Circles which they have yet to traverse. The general principle by which it is governed is expounded

die Frage des Dichters, warum die *Schwachheitssünden* der vier oberen Höllenkreise nicht ebenfalls in der 'niederer Hölle' Platz fänden, unter Bezugnahme auf die Ethik des Griechen dahin, dass jene Fehlritte der *ἀκρασία* milder zu beurtheilen seien als die Bosheitssünden (*κακία*).

"Sollte iness das Citat vollständig sein, so musste auch das dritte Glied der Aristotelischen Sündeneintheilung, die 'wilde Verthiertheit, *θηριότης*,' genannt werden, obgleich sie dem Systeme Dante's fremd ist.

"Die Dante-Erklärer suchen nun diese unglückliche *matta bestialitate*, nicht minder als den Hochmuth und den Neid, obwohl erfolglos, so ziemlich in jedem Winkel der Hölle Gewiss giebt es Lasterhafte der verschiedensten Art, die ihrer Schoossünde in solchem Masse verfallen sind, dass sie unfähig geworden, der Versuchung Widerstand zu leisten, mit anderen Worten, dass sie ihr gegenüber, gleich unvernünftigen Thieren, die Freiheit des Willens eingebüsst haben. Nimmt man den Minotaur als Symbol der im siebenten Kreise zunächst folgenden *Mörder* und *Landschädiger*, so möchten nach Hölle xii. 33, diese hierherzuzählen sein; ferner nach xxiv. 125 *bösartige Diebe* und nach Purg. xxiv. 84, die *Sodomiter*. Nirgends bilden sie aber eine besondere Abtheilung der Hölle und man kann sich von Dante's Gesinnung kaum weiter entfernen, als wenn man z. B. mit Wegele von den Gewaltthätigen insgesamt, also von einem Pier delle Vigne, Guido Guerra, Tegghiaio und Rusticucci, 'jene Wackeren,' nach denen der Dichter vi. 79 sich erkundigt, sagt, sie hätten 'durch Bestialität von vorn herein auf die eigenthümlichen Gaben, die den Menschen vom Thiere unterscheiden verzichtet.'

"Der einzige Zweck der Berufung auf die Ethik des Aristoteles ist also, den von Cicero in der angeführten Stelle des Buches von den Pflichten *nicht* erörterten Gegensatz der Schwachheits- und der Bosheitssünden darzulegen. Die beiden Citate aus der Physik desselben Philosophen und aus der Genesis haben dagegen für die Gliederung der Sünden im Allgemeinen *keinerlei* Werth und sollen nur dazu dienen das *zinsnehmen* mehr sophistisch denn überzeugend als Gewalthat gegen Gott darzustellen." — Witte, *Dante-Forschungen*, vol. ii. pp. 132, 133.

¹ Lines 22-69:

22. "D' ogni malizia, ch' odio in cielo acquista,
Ingiuria è il fine, ed ogni fin cotale
O con forza o con frode altrui contrista.
25. Ma perchè frode è dell' uom proprio male,
Più spiace a Dio; e però stan di sotto
Gli frodolenti, e più dolor gli assale.
28. De' violenti il primo cerchio è tutto:
Ma perchè si fa forza a tre persone,
In tre gironi è distinto e costruito.

to be that all wickedness (*malizia, κακία*) which earns the hatred of God aims at injuring, either by violence or by fraud, the latter of which, being worse, meets with severer punishment, and in the lower depths of hell. Then we have elaborate subdivisions of the different kinds of sins of violence and sins of fraud, which we need not now concern

31. A Dio, a sè, al prossimo si puone
Far forza, dico in sè ed in lor cose,
Come udirai con aperta ragione.
34. Morte per forza e ferute dogliose
Nel prossimo si danno, e nel suo avere
Ruine, incendi e tollette dannose :
37. Onde omicide e ciascun che mal fiere,
Guastatori e predon, tutti tormenta
Lo giron primo per diverse schiere.
40. Puote uomo avere in sè man violenta
E ne' suoi beni : e però nel secondo
Giron convien che senza pro si penta
43. Qualunque priva sè del vostro mondo,
Biscazza e fonde la sua facultade,
E piange là dove esser dee giocondo.
46. Puossi far forza nella Deitade,
Col cor negando e bestemmiano quella,
E spregiando natura e sua bontade :
49. E però lo minor giron suggella
Del segno suo e Sodoma e Caorsa,
E chi, spregiando Dio, col cor favella.
52. La frode, ond' ogni coscienza è morsa,
Può l' uomo usare in colui che 'n lui fida,
Ed in quei che fidanza non imborsa.
55. Questo modo di retro par che uccida
Pur lo vinco d' amor che fa natura ;
Onde nel cerchio secondo s' annida
58. Ipocrisia, lusinghe e chi affatura,
Falsità, ladroneccio e simonia,
Ruffian, baratti e simile lordura.
61. Per l' altro modo quell' amor s' obblia
Che fa natura, e quel ch' è poi aggiunto,
Di che la fede spezial si cria :
64. Onde nel cerchio minore, ov' è il punto
Dell' universo, in su che Dite siede,
Qualunque trade in eterno è consunto.
67. Ed io: Maestro, assai chiaro procede
La tua ragione, ed assai ben distingue
Questo baratro e il popol che il possiede.”

ourselves with further than to remark that they account for *all* the remaining circles and divisions of hell, and carry us down to the very bottom of the pit. The fundamental distinction of sins of violence and sins of fraud comes directly and almost *verbatim* from Cicero (*De Officiis*, I. c. 13), and it is curious that Mr. Butler has not noticed this. Cicero's words are:

"Cum autem duobus modis, id est, aut vi, aut fraude, fiat injuria;¹ (fraus quasi vulpeculæ, vis leonis videtur) utrumque homine alienissimum, sed fraus odio digna majore."²

The words in parentheses are not reproduced here by Dante; but they occur in *Inf.*, xxvii. 75, where Guido da Montefeltro says:

"L' opere mie
Non furon leonine ma di volpe."

It may be added that not only was the *De Officiis* one of the works of Cicero with which Dante was most familiar (I believe he quotes it about twenty times), but different passages from these six consecutive chapters (xi.-xvi.) are quoted no less than six times by Dante in different parts of his works. The subdivisions above referred to, which are worked out as far as line 66, completely explain and account for all the subsequent arrangements of the *Inferno*; and they are recognized by Dante as doing so (see lines 67-69), and they are founded entirely upon the passage quoted from Cicero, without any reference to Aristotle at all. And there the matter might have ended, but that a new difficulty arises in Dante's mind. How is it that the sinners whose punishment has been already described, are not shut up within the City of Dis, if God is so displeased with them? and if he is not, why is their punishment so severe?³ Virgil expresses

¹ [*Inf.*, xi. 23, 24.]

² [Cf. *Ibid.*, line 25.]

³ Lines 70-75:

70. "Ma dimmi: Quei della palude pingue,
Che mena il vento, e che batte la pioggia,
E che s'incontran con sì aspre lingue,
73. Perchè non dentro dalla città roggia
Son ei puniti, se Dio gli ha in ira?
E se non gli ha, perchè sono a tal foggia?"

surprise¹ that Dante can so far have forgotten his *Ethics* as not to recollect that there are three dispositions hateful to God, — incontinence (*ἀκρασία*), vice (*κακία*), brutishness (*θηριότης*), and that incontinence is less offensive to God and worthy of less blame than the others.² Can anything possibly be plainer than that Aristotle is cited for the sole purpose of justifying the lighter condemnation of sins of incontinence; and that, though the threefold division is naturally quoted in full, yet that it is applied solely for the sake of the conclusion stated in lines 83, 84, and solely in reference to the anomaly presented by Dante in lines 70, etc.? What possible grounds can be discovered in the context for supposing that this has anything to do with the question of the classification of different sins in the *Basso Inferno* itself, which has already been fully disposed of?³ In a word, why should any one imagine that this passing mention of *θηριότης*, which is necessary for the completeness of the quotation, should lead us to expect a place for it in the system of Dante, or should oblige him to reopen a classification already disposed of and complete in itself? Indeed, if Dante had not raised this special difficulty about incontinence, it seems as if we should never have had Aristotle mentioned in this connection at all. It is scarcely a fair description of Witte's view to say (as Mr. Butler does) that "Witte considers that Dante . . . *ignores* *θηριότης*"; since, if there is no reason whatever why he should be expected to notice it, he cannot be said to ignore it. If, as Mr. Butler suggests, either the Tyrants of the Seventh Circle, or the Heretics of the Sixth

¹ Lines 79-83:

79. "Non ti rimembra di quelle parole,
 Colle quai la tua Etica pertratta
 Le tre disposizion che il ciel non vuole :
82. Incontinenza, malizia e la matta
 Bestialtade?"

² [*Ethics*, vii. 1: Μετὰ δὲ τὰυτα λεκτέον, ἄλλην ποιησαμένους ἀρχὴν, ὅτι τῶν περὶ τὰ ἤθη φευκτῶν τρία ἐστὶν εἶδη, κακία, ἀκρασία, θηριότης.]

³ See again lines 68, 69.

represent *θηριότης*, we should have the most astonishing inversion of Aristotle's classification, since *θηριότης* would be intermediate between *ἀκρασία* and *κακία*, "which is absurd," as Euclid says. Dante would be much more open to the charge of "ignoring" Aristotle, if he borrowed his language and then distorted its meaning in such a fashion as this. Nor will the use of the term in a well known passage of the *Convito*¹ cover the further absurdity of supposing either Alexander the Great (whom Mr. Butler, at any rate, supposes to be intended in xii. 107), or Frederic II., or "Il Cardinale," to be chosen by Dante as typical instances of *θηριότης*! And certainly there is nothing in *Ethics*, vii. 5, to bring within measurable distance of such characters as these. The far-reaching effects of this misunderstanding (if such it be) will, it is hoped, justify this somewhat lengthy digression of the subject.

It may be noted that another passage, in which Dante is undoubtedly indebted to Cicero occurs at *Inf.*, xviii. 133,² where he quotes the supposed words of Thais (really those of Gnatho) from the *Eunuchus* of Terence. Mr. Butler suggests that Dante probably only knew the passage as a quotation, since he treats Thais as an historical character. We may, I think, go further, and say that the quotation as it actually occurs in *De Amicitia*, § 98,³ as a typical illustration

¹ IV. 9: "Per preponimento dico, che intra tutte le bestialitadi quella è stoltissima, vilissima e dannosissima chi crede, dopo questa vita, altra vita non essere; perciocchè se noi rivolgiamo tutte le scritture, sì de' filosofi, come degli altri savii scrittori, tutti concordano in questo, che in noi sia parte alcuna perpetuale."

² "Taide è la puttana, che rispose
Al drudo suo, quando disse: Ho io grazie
Grandi appo te? Anzi meravigliose."

³ "Nulla est igitur hæc amicitia, quum alter verum audire non vult, alter ad mentiendum paratus est. Nec parasitorum in comædiis assentatio faceta nobis videretur, nisi essent milites gloriosi.

'Magnas vero agere gratias Thais mihi?'

Satis erat respondere, magnas; ingentes, inquit. Semper auget assentator id quod is cuius ad voluntatem dicitur vult esse magnum "

of flattery, and without anything to indicate the author quoted or the person speaking, explains everything naturally. Moreover, Dante never shows any acquaintance elsewhere with the works of Terence, whereas he often quotes the *De Amicitia*. Another case like this occurs in *De Monarchia*, ii. 10,¹ where Dante quotes Ennius without naming him. He evidently obtained this in a similar way from Cicero, *De Off.*, i. 12;² for, though he does not mention Cicero here, yet he has quoted this very chapter of the *De Officiis* for another purpose a few lines before, so that it was probably lying before him."

¹ "Hanc veritatem etiam Gentiles ante tubam evangelicam agnoscebant, cum iudicium a fortuna duelli quærebant. Unde bene Pyrrhus ille tam moribus Æacidarum, quam sanguine generosus, cum legati Romanorum pro redimendis captivis ad illum missi fuerunt, respondit: *Nec mi aurum posco, nec mi pretium dederitis; non cauponantes bellum, sed belligerantes. Ferro, non auro vitam cernamus utrique, vosne velit, an me, regnare Hera: quidve ferat sors, virtute experiamus. Et hoc simul accipe dictum: Quorum virtuti belli fortuna pepercit, horundem me libertati parcere certum est. Dono ducite, doque volentibus cum magnis diis.*"

² "Pyrrhi quidem de captivis reddendis illa præclara:

'Nec mi aurum posco, nec mi pretium dederitis!
Nec cauponantes bellum, sed belligerantes,
Ferro, non auro vitam cernamus utrique.
Vosne velit an me regnare hera quidve ferat Fors,
Virtute experiamur. Et hoc simul accipe dictum:
Quorum virtuti belli fortuna pepercit,
Eorundem me libertati parcere certum est.
Dono ducite doque volentibus cum magnis diis.'

Regalis sane et digna Æacidarum genere sententia."

II.

ADDITIONS TO THE DANTE COLLECTION

IN HARVARD COLLEGE LIBRARY.

MAY 1, 1892 — MAY 1, 1893.

Articles in periodicals cannot of course be placed on the shelves of the Dante collection, unless received separately in duplicate, but they are included in the following list. Purchases made with the money of the Dante Society are marked with an asterisk [*].

WORKS OF DANTE.

- * *L'Inferno* dichiarato ai giovani da *Angelo de Gubernatis*. Firenze. 1891. 24°. pp. viii, 508.

La divina commedia; riveduta nel testo e commentata da *G. A. Scartazzini*. Edizione minore. Milano, U. Hoepli. 1893 [1892]. sm. 8°. pp. xvi, 945, cxxiv.

Gift of the editor.

Reviewed in *L'Alighieri*, 1892, iv. 158; noticed in the *Athenaeum*, Dec. 31, 1892, p. 918.

- * *Inferno*; translated into English blank-verse, with notes, historical, classical, and explanatory, and a life of the author, by *Nathaniel Howard*. London, etc. 1807. 16°.

The divine comedy, translated by *Charles Eliot Norton*. iii. *Paradise*. Boston, etc. 1892. sm. 8°. pp. ix, (3), 215.

Gift of the translator.

Reviewed in the *Literary world*, June 18, 1892, p. 210; in the *Nation*, Aug. 11, 1892, p. 110. The *Purgatory* was reviewed by *Paget Toynbee* in the *Academy*, July 23, 1892, p. 64.

- * *The Purgatory of Dante Alighieri (Purg. I.—XXVII.)* An experiment in literal verse translation, by *Charles Lancelot Shadwell*. With an introduction by *Walter Pater*. *Ital. and Eng.* London, Macmillan & Co. 1892. 8°. pp. xxviii, 411.

Reviewed by *Arthur Galton* in the *Academy*, March 25, 1893, p. 258.

- L'enfer, traduit par *Rivarol*. 2 vol. Paris, librairie de la Bibliothèque nationale. 1880, '79. 32°. (Bibliothèque nationale: collection des meilleurs auteurs anciens et modernes.)
- * Göttliche komödie, übersetzt und erläutert von *Friedrich Notter*. 2 vol. Stuttgart. [1872.] 16°.
- * *Fratris Johannis de Serravalle translatio et commentum totius libri Dantis Aldegherii, cum texto italico fratris Bartholomaei a Colle nunc primum edita* [by Fr. Marcellino da Civezza and Fr. Teofilo Domenichelli]. Prati. 1891. 8°. pp. xlviiii, 1236.
Notizie preliminari, pp. xx-xxxvi. — Documenta, xxxvii-xlviii.
Reviewed in the *Nation*, Apr. 6, 1893, p. 262.
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10-11. I. del Lungo: Alla vita civile di Dante in Firenze due documenti inediti. — M. Barbi: Bibliografia dantesca.

12. Alceste Giorgetti: Dante testimone ad un atto di procura nel 1291. — Umb. Marchesini: Un codice sconosciuto del Commento di Pietro di Dante alla Divina commedia. — M. Barbi: Bibliografia dantesca.

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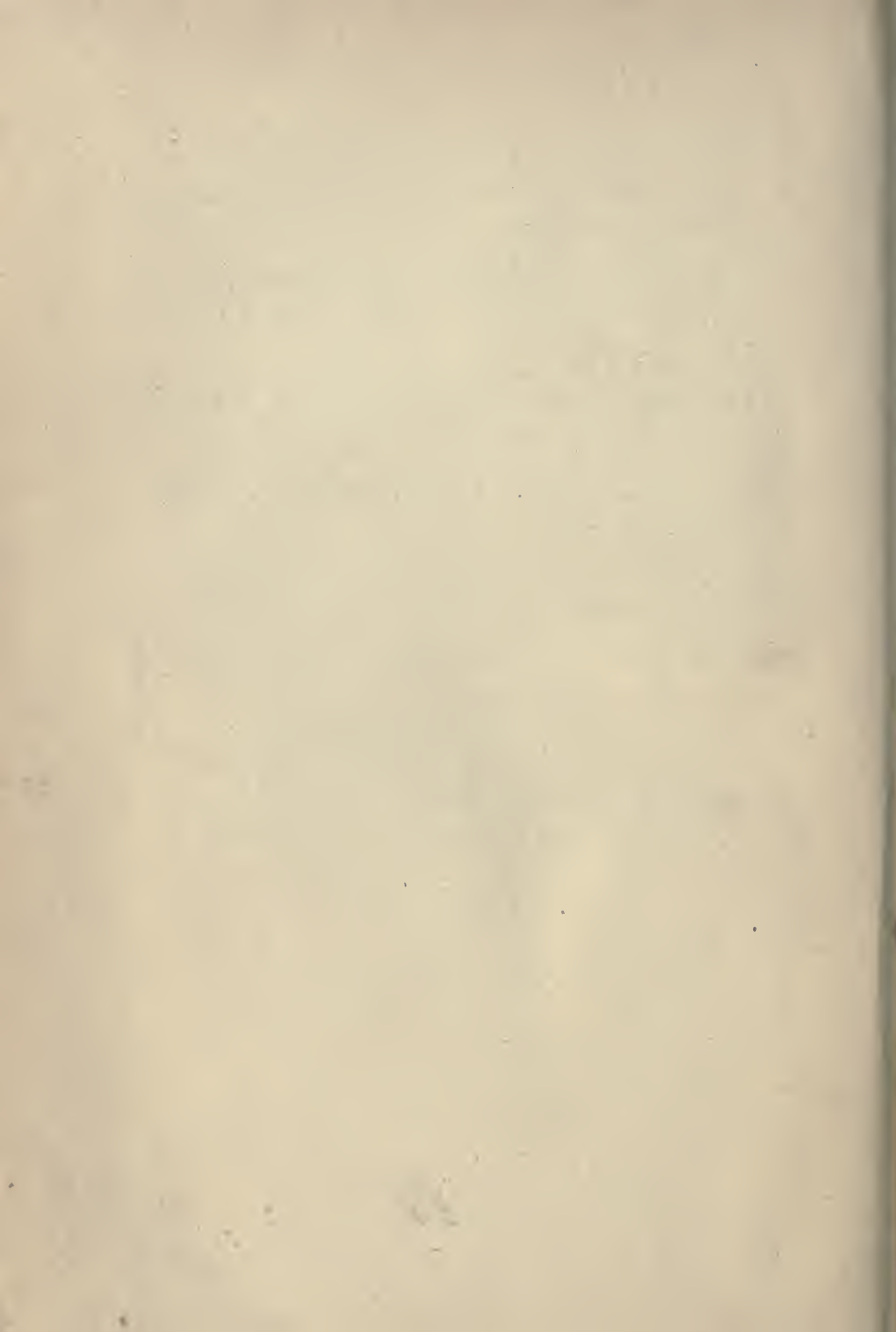
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