
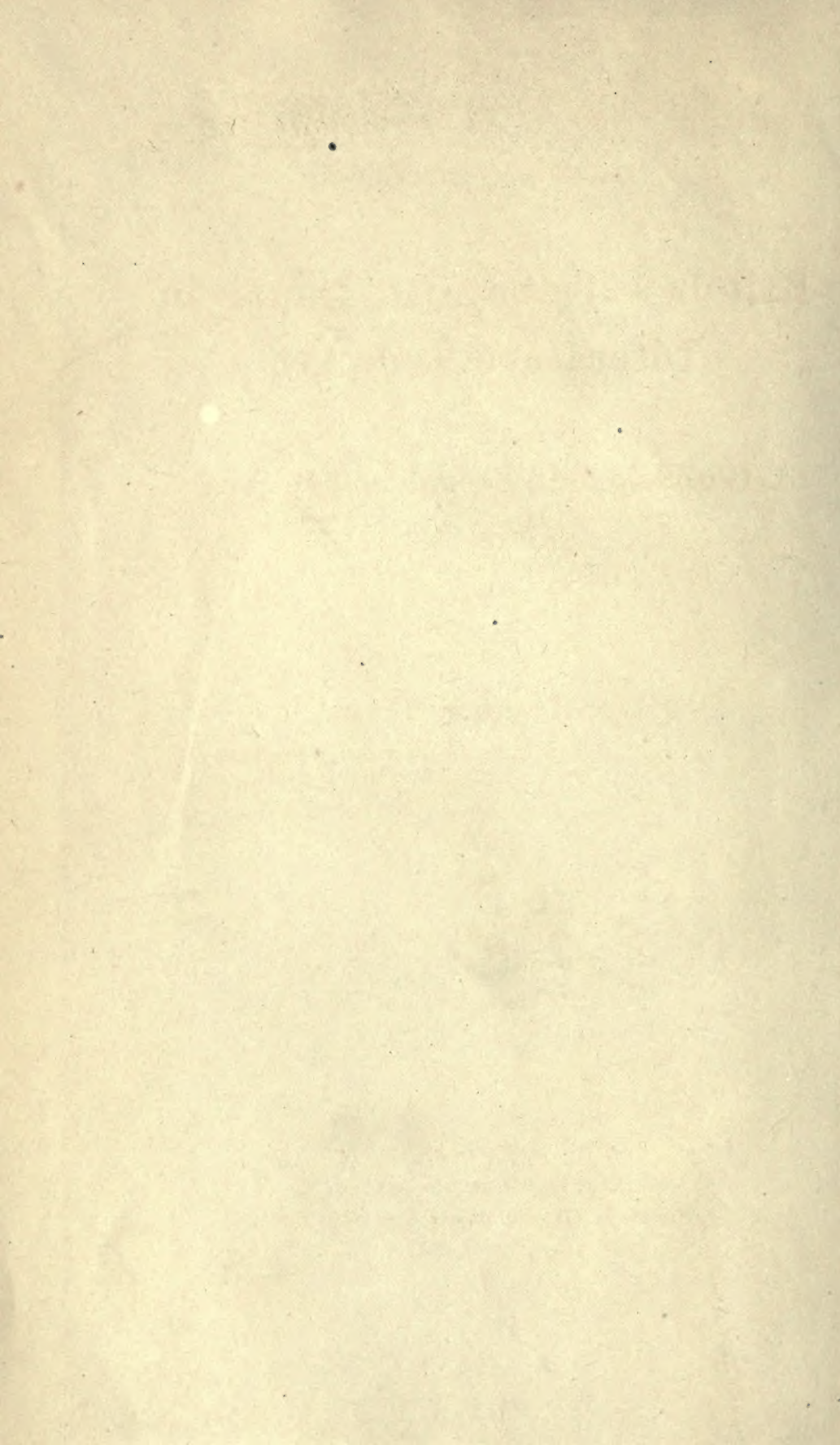


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THE BRITISH ACADEMY

(*Dante Commemoration 1921*)

Britain's Tribute to Dante in Literature and Art

A Chronological Record of 540 Years
(c. 1380—1920)

By

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Fellow of the Academy

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‘ He who labours for Dante, labours to serve
Italy, Christianity, the World.’

(W. E. Gladstone to G. B. Giuliani.)

ALL'
ITALIA
NEL SÈSTO CENTENARIO DELLA MORTE
DELL'
ALTISSIMO POETA
DANTE ALIGHIERI

‘DI CUI LA FAMA ANCOR NEL MONDO DURA,
E DURERÀ QUANTO IL MOTO LONTANA’

TRIBUTO
DI
RICONSCENZA

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PREFATORY NOTE

THIS Record is the outcome of notes taken during the last five-and-twenty years, primarily for the purposes of several projected works, of which the following have been published: *Chronological List of English Translations from Dante, from Chaucer to the Present Day* (Boston, U.S.A., 1906); *Dante in English Literature from Chaucer to Cary* (2 vols., London, 1909); and *Dante in English Art: A Chronological Record of Representations by English Artists of Subjects from the Works of Dante, or connected with Dante* (Boston, U.S.A., 1920); besides sundry articles in various English and foreign periodicals. In the preparation of the first two of the above works I availed myself of the admirable *Catalogue of the Cornell Dante Collection* (2 vols., Ithaca, N.Y., 1898-1900), compiled for the late Professor Willard Fiske by Mr. T. W. Koch; and, to a limited extent, of the work on *Dante and the English Poets from Chaucer to Tennyson* (New York, 1904) by Professor Oscar Kuhns. My obligations to these volumes are hereby once again acknowledged. For information and references supplementary to my own resources I have to thank numerous friends and correspondents, among whom should be mentioned Professor H. Littledale, of Cardiff, Professor A. Farinelli, of Turin (in a lengthy review of *Dante in English Literature* in the *Bullettino della Società Dantesca Italiana*), Mr. F. G. Stokes, and Mr. H. St. J. Brooks.

Certain of the entries in the Record may perhaps be regarded as trivial; but, as I had occasion to observe in a similar connexion in the preface to my *Dante in English Literature*, such items—trivial though they be—have a value of their own, as indications of the trend of current opinion with regard to Dante—a straw will show which way the wind blows.

English reviews of foreign works upon Dante have as a rule been included, but for reasons of space not reviews of English

works, except in the case of the *Quarterlies*, the articles in which for the most part partake rather of the nature of essays than of reviews proper, and constitute important contributions to Dantesque literature. Partly also from considerations of space, after the year 1844, the year of Cary's death, and of the publication of the first cheap edition of his translation, by which time the name of Dante had become more or less of a household word with Englishmen, only works or articles dealing directly with Dante are registered, incidental allusions or quotations, save in cases of exceptional interest, being disregarded.

A table of leading dates is prefixed to the Record, and an index in two divisions, of authors and artists, is appended. The addition of a few statistics may not be out of place here. Of complete English (exclusive of American¹) translations of the *Commedia* there are twenty-six (the earliest, in 6-line stanzas, by Henry Boyd, 1802). Of independent translations of the *Inferno* there are twenty-one (the earliest, in blank verse, by Charles Rogers, 1782); of the *Purgatorio* there are eight (the earliest, in prose, by W. S. Dugdale, 1883); of the *Paradiso* five (the earliest, in prose, by James MacGregor, 1880, as yet unpublished; the earliest published independent translation is that, also in prose, by P. H. Wicksteed, 1899). This gives a total of forty-seven translations of the *Inferno*, thirty-four of the *Purgatorio*, and thirty-one of the *Paradiso*. From these figures it appears that during the last 118 years (dating from Boyd's translation in 1802) the *Commedia* as a whole has been translated into English on an average once in about every four years. If the independent translations of the several divisions of the poem be included in the reckoning it will be found that an English translation of one or other of the three *cantiche* has been produced on an average once in about every twelve months—a record which, it is believed, cannot be paralleled in the literature of any other country.

Of the 'Ugolino' episode (from *Inf.* xxxiii), as a separate piece, there are twenty-seven translations (the earliest, in 8-line

¹ In the absence of any means of distinguishing them, it is possible that a few American writers and artists have inadvertently been included in the Record.

stanzas, by Chaucer, *c.* 1386); of the 'Paolo and Francesca' (*Inf.* v), twenty-two (the earliest, in heroic couplets, by William Parsons, 1785); of the 'Ulysses' (*Inf.* xxvi), five (the earliest, in prose, by Leigh Hunt, 1819).

Dante's minor works, as might be expected, have attracted a comparatively small number of translators. Of the *Vita Nuova* there are seven English versions (the earliest by Joseph Garrow, published at Florence in 1846); of the *Convivio*, five (the earliest by Elizabeth P. Sayer, 1887); of the *Canzoniere*, three (the earliest by Charles Lyell, 1835); of the *De Monarchia*, two (the earliest by F. J. Church, 1879); of the *De Vulgari Eloquentia*, two (the earliest by A. G. Ferrers Howell, 1890); of the *Epistolae*, two (the earliest by P. H. Wicksteed, 1904); of the *Eclogae*, three (the earliest, in blank verse, by E. H. Plumptre, 1887); of the *Quaestio de Aqua et Terra*, four (the earliest by C. H. Bromby, 1897).

In the domain of art, the representations of the episode of 'Paolo and Francesca' have been by far the most numerous, there being more than fifty of this subject in one or other of its phases, of which nine are by sculptors. The earliest is a drawing by Fuseli (1777), who also executed the earliest oil painting (1786); the earliest sculptured representation is an alto-relievo by R. Westmacott (1838). Of the 'Ugolino' episode there are eight representations, two of which are by sculptors; the earliest painting being the Academy picture by Sir Joshua Reynolds (1773), which is believed to be the first easel picture by any artist of a subject from Dante; the earliest sculpture is that by J. Gallagher (1835). Of Beatrice (assuming all the representations to be of Dante's Beatrice¹) there are between thirty and forty; while of portraits, statues, or busts of Dante himself there are more than twenty. Of 'illustrators' of the *Commedia* the most famous are Flaxman, with 111 outline 'compositions' (1793); and Blake, with 98 coloured, or partly coloured, designs (1824-7), of which seven (from the *Inferno*) were engraved by him and published in 1827, the year of his death. Of

¹ One or two, which have no distinguishing motto in the Catalogues, may possibly be of the Shakespearean Beatrice in *Much Ado about Nothing*.

other artists, the most prolific and the most widely known is D. G. Rossetti, who between 1849 and 1882 executed nearly 100 paintings or drawings of subjects from the *Vita Nuova* and *Commedia*, his most important and most celebrated work being the oil painting of 'Dante's Dream' (1871), now in the Walker Art Gallery at Liverpool.

The Record, covering as it does such a wide field during a period of nearly five centuries and a half, naturally makes no claim to be exhaustive—numerous more or less serious omissions¹ there assuredly will be in an attempt of this kind, especially in the later and more crowded years—

'Ma chi pensasse il ponderoso tema,
E l' omero mortal che se ne carca,
Nol biasmerebbe se sott' esso trema.'²

Incomplete though it be, the Record constitutes a remarkable tribute on the part of literary and artistic Britain to the transcendent genius of 'the grete poete of Itaille', who now, after six hundred years, has less cause than ever, as the present world-wide celebration testifies, for the apprehension he expressed to the spirit of his ancestor Cacciaguida,

'di perder viver tra coloro
Che questo tempo chiameranno antico.'³

¹ A few entries which had been overlooked, and were noted too late for insertion in their places in the Record, will be found in the *Addenda*.

² *Par.* xxiii. 64-6.

³ *Par.* xvii. 119-20.

LEADING DATES

Cent. XIV

- c. 1380. Earliest translation from the *Commedia* (in Chaucer's *Troilus and Cressida*, ii. 967-9).
1384. First mention of Dante's name in English literature (in Chaucer's *House of Fame*, i. 450).
- c. 1386. Earliest translation of the 'Ugolino' episode (*Inf.* xxxiii) (by Chaucer, in *Monk's Tale*).

Cent. XV

1444. First recorded copy of the *Commedia* in England, and of the commentary of Giovanni da Serravalle (presented by Humphrey Duke of Gloucester to the University of Oxford).

Cent. XVI

- c. 1513. Earliest reference to Dante's burial at Ravenna (in fragment of unidentified *Itinerary*—see *Addenda*).
- c. 1540. First recorded copy of a Latin translation (probably that of Giovanni da Serravalle) of the *Commedia* (seen by Leland, at Wells).
1568. Earliest reference to, and translation from, the *Convivio* (by William Barker, in his translation of Gelli's *Capricci del Bottai*).
- Earliest instance of the use of the word *Dantist* (by William Barker, in same).
1570. Earliest quotation from the *De Monarchia* (by John Foxe, in the second edition of his *Book of Martyrs*).
1577. Supposed first mention of Beatrice (as 'Maddame Beatrice', by Gabriel Harvey, in *A Suttle and Trecherous Advantage (poetically imagined) taken at unawares by the 3 Fatall Sisters to berive M. Gascoigne of his Life*).¹
1581. First undoubted mention of 'Dante's Beatrix' (by Sir Philip Sidney, in *An Apologie for Poetrie*).
1588. Earliest quotation from the *Canzoniere* (by Thomas Kyd, in *The Householders Philosophie*).

¹ See *Dante in English Literature*, i. 64, n. 2.

1588. Earliest blank verse translation from the *Commedia* (rendering of *Inf.* v. 121–3 by Thomas Hughes, in *The Misfortunes of Arthur*).
1594. First recorded description of Dante's tomb at Ravenna (by Fynes Moryson, in his *Itinerary*).

Cent. XVII

1602. First recorded copies of the *De Monarchia*, and of Daniello's commentary on the *Commedia* (in Thomas James's MS. Bodleian catalogue).
1605. First recorded copies of Landino's and Vellutello's commentaries on the *Commedia* (in Thomas James's first printed Bodleian catalogue).
1612. Earliest quotation from the *Vita Nuova* (in the anonymous *Passenger, of Benvenuto Italiano*).
- Earliest translation from the *De Monarchia* (by Samson Lennard, in his translation of Du Plessis Mornay's *Mysterium Iniquitatis*).
1629. First recorded copy of the *Convivio* (Milton writes his name in a copy of the third edition, Venice, 1529).
- ✓ 1635. Earliest quotation of any length from the Italian text of the *Commedia* (27 lines from *Inf.* xxxiv. 28–54, by Thomas Heywood, in *The Hierarchie of the Blessed Angells*).
- c. 1637. Earliest mention of Boccaccio's *Vita di Dante* (by Milton, in his *Commonplace Book*).
1639. Eton College acquires two MSS. of the *Commedia*, by bequest from Sir Henry Wotton.
1663. Earliest quotation from a Latin translation of the *Commedia* (by Stillingfleet, in his *Origines Sacrae*).
1674. First recorded copy of the *editio princeps* (1559) of the *De Monarchia* (in Bodleian catalogue).
- c. 1697–1700. First recorded copies of the first editions of the *Commedia* (Foligno, 1472), the *Convivio* (1490), and *Vita Nuova* (1576) (in the Sunderland library).¹

Cent. XVIII

1710. Earliest mention of the *De Vulgari Eloquentia* (by Michael de la Roche, in *Memoirs of Literature*).

¹ See under 1882, p. 131.

1715. Cambridge University acquires three MSS. of the *Commedia*, with the Moore collection presented by George I.
- c. 1716-18. Thomas Coke, of Holkham, purchases in Italy six MSS. of the *Commedia*, and one of the *Convivio*.
1719. First sustained translation from the *Commedia* in blank verse (76 lines from *Inf.* xxxiii. 1-78, by Jonathan Richardson, in *A Discourse on the Dignity, Certainty, Pleasure and Advantage, of the Science of a Connoisseur*).
- 1744-5. Earliest recorded copy of the *De Vulgari Eloquentia* (in Trissino's translation) (in *Catalogus Bibliothecae Harleianae*).
- c. 1745. Earliest recorded Dante drawing (copy of portrait of Dante by Hon. Eliz. Yorke).
1753. The British Museum acquires five MSS. of the *Commedia*, one of the *Canzoniere*, and one of Boccaccio's *Vita di Dante*, with the Harleian collection.
- c. 1760. Earliest recorded translation of the *Commedia* (in heroic couplets, by William Huggins; not published).
- 1760-1. Earliest quotations from the *De Vulgari Eloquentia* (by Gray, in *Observations on the Pseudo-Rhythmus*).
1761. Earliest recorded prose translation of the *Inferno* (by Charles Burney; not published).
1773. First easel picture of a subject from Dante (Sir Joshua Reynolds's 'Count Hugolino and his Children in the Dungeon', exhibited at Royal Academy).
1777. Earliest recorded drawings of subjects from the *Commedia* (by Fuseli, in British Museum).
1778. Earliest recorded oil-painting of the episode of 'Paolo and Francesca' (by anonymous artist, exhibited at Society of Artists of Great Britain).
1781. First recorded copy of the *editio princeps* (1577) of the Latin text of the *De Vulgari Eloquentia* (in catalogue of John Bowle's library).
1782. First sustained translation in *terza rima* from the *Commedia* (three cantos, *Inf.* i-iii, by William Hayley, in notes to the Third Epistle of his *Essay on Epic Poetry*).
First published translation of the *Inferno* (in blank verse, by Charles Rogers).
1785. First translation of the 'Paolo and Francesca' episode, as a separate piece (in heroic couplets, by William Parsons, in *The Florence Miscellany*).
1793. Flaxman's 'Compositions from the *Divina Commedia*' first published at Rome.

Cent. XIX

1802. First published translation of the *Commedia* (in 6-line stanzas, by Henry Boyd).
1805. The Bodleian acquires a MS. of the *Commedia* with the D'Orville collection.
- 1805-6. The Italian text of the *Inferno* first published, with Cary's translation (blank verse).
1807. First English edition of Flaxman's 'Compositions from the *Divina Commedia*'.
- The British Museum acquires a MS. of the *Commedia* with the Lansdowne collection.
1808. First editions (two) of the Italian text of the *Commedia*.
1809. First edition of the Italian text of the *Canzoniere*.
1814. Cary's translation of the *Commedia* first published (3 vols., 32 mo.).
1817. The Bodleian acquires fourteen MSS. of the *Commedia*, and one containing the *Vita Nuova*, *Convivio*, and *Canzoniere*, with the Canonici collection.
1819. Second edition of Cary's *Dante* (3 vols., 8vo.).
- 1819-20. Third and fourth editions of the Italian text of the *Commedia*.
- 1822-3. Fifth edition of the Italian text of the *Commedia* (the first by an English publisher, W. Pickering).
- 1824-7. Blake's coloured designs from the *Commedia* executed.
1827. Seven engravings of Blake's designs from the *Inferno* published.
- Sixth edition of the Italian text of the *Commedia* (the first English edition in one volume).
1829. The British Museum acquires three MSS. of the *Commedia* with the Egerton collection, bequeathed by the Earl of Bridgewater.
1831. Third edition of Cary's *Dante* (3 vols., 12mo.).
1833. Wright's translation (bastard *terza rima*) of the *Inferno* first published.
1835. First sculptured representation of the 'Ugolino' episode (basso-relievo, by J. Gallagher, exhibited at Royal Academy).
- First translation of the *Canzoniere* (in unrhymed verse, by Charles Lyell).
1836. Wright's translation of the *Purgatorio* first published.
- The British Museum acquires by purchase at the Heber sale a MS. of the *Commedia*.

1838. First sculptured representation of the 'Paolo and Francesca' episode (alto-relievo, by Richard Westmacott, exhibited at Royal Academy).
1839. Seventh edition of the Italian text of the *Commedia*.
1840. Wright's translation of the *Paradiso* first published.
Second edition of Lyell's translation of the *Canzoniere*.
Kirkup makes drawing (water-colour) of the Giotto portrait of Dante at Florence, and takes tracing of it.
- c. 1842. Kirkup makes full-sized water-colour sketch of the Giotto portrait (reproduced by chromolithography for the Arundel Society in 1859).
1843. First *terza rima* translation of the *Inferno* (by John Dayman).¹
1844. Fourth edition of Cary's *Dante* (the first in one volume, and the last in his lifetime).
1845. First collected edition of Wright's *Dante* (3 vols., 12mo.).
Third and last edition of Lyell's translation of the *Canzoniere*.
1846. First published translation of the *Vita Nuova* (by Joseph Garrow).
1849. D. G. Rossetti's first Dante drawing (sketch of 'Dante drawing an Angel', in Birmingham Art Gallery).
First published prose translation of the *Inferno* (by J. A. Carlyle).
1850. R. W. Church's essay on Dante first published (in *Christian Remembrancer*).
- 1851-4. First *terza rima* translation of the *Commedia* (by C. B. Cayley).
1852. First prose translation of the *Commedia* (by E. O'Donnell).
1853. The British Museum acquires by purchase at the Hawtrey sale a MS. of the *Commedia*.
1854. Third edition of Wright's *Dante* (the first in one volume).
1859. Chromolithograph by Vincent Brooks of Kirkup's drawing of the Giotto portrait of Dante published by the Arundel Society.
The British Museum acquires by purchase at the Libri sale a MS. of the *Commedia*.
1861. D. G. Rossetti's translation of the *Vita Nuova* first published (in his *Early Italian Poets*).
1862. Theodore Martin's translation of the *Vita Nuova* first published.

¹ If the unpublished *terza rima* translation by Abraham Heraud is correctly dated c. 1840, Dayman's would take second place.

1863. D. G. Rossetti's oil-painting of 'Beata Beatrix' (in Tate Gallery).
1864. F. Leighton's oil-painting of 'Dante in Exile' (exhibited at Royal Academy).
1865. The Latin Verse Prize at Oxford gained by a poem, *Dantis Exsilium* (by R. B. Michell).
1871. D. G. Rossetti's oil-painting of 'Dante's Dream' (in Walker Art Gallery at Liverpool).
Maria Francesca Rossetti's *Shadow of Dante* first published.
1872. J. A. Symonds's *Introduction to the Study of Dante* first published.
1876. University College, London, receives bequest from Dr. Barlow of his Dante collection.
Oxford Dante Society founded.
1877. The Taylorian Library at Oxford acquires by purchase from Naples a MS. of the *Paradiso*, with Buti's commentary.
1878. Barlow Lectureship on Dante at University College, London, inaugurated.
1879. First translation of the *De Monarchia* (by F. J. Church).
G. F. Watts's oil-painting of 'Paolo and Francesca' (in Watts Gallery at Compton).
1880. E. Moore acquires by purchase from Rome a MS. of the *Commedia* and a MS. of the *Convivio*.
A. J. Butler's edition of the *Purgatorio* first published.
1881. London Dante Society founded.
1882. The British Museum acquires by purchase at the Sunderland sale a MS. of the *Inferno*, with the commentary of Guido da Pisa.
1883. H. Holiday's oil-painting of 'Dante and Beatrice' (in Walker Art Gallery at Liverpool).
1885. A. J. Butler's edition of the *Paradiso* first published.
1886. The British Museum acquires by purchase at the Wodhull sale a MS. of Giovanni da Serravalle's Latin commentary on the *Commedia*.
1887. First translation of the *Eclogae* (by E. H. Plumptre, in *The Commedia and Canzoniere of Dante Alighieri*).
E. Moore's *Time-References in the Divina Commedia*.
First published translation of the *Convivio* (by Elizabeth P. Sayer).
First course of University Extension Lectures on Dante (by P. H. Wicksteed).

1889. E. Moore's *Contributions to the Textual Criticism of the Divina Commedia*.
W. W. Vernon's *Readings on the Purgatorio* first published.
1890. First translation of the *De Vulgari Eloquentia* (by A. G. Ferrers Howell).
1892. The John Rylands Library at Manchester acquires by purchase from Earl Spencer the Althorp library, in which was included an unrivalled series of early editions of the *Commedia*.
A. J. Butler's edition of the *Inferno*.
First edition of the Italian text of the *Vita Nuova* (privately printed by R. R. Whitehead).
1894. The *Oxford Dante* first published (the first one-volume edition of *Tutte le Opere di Dante*).
W. W. Vernon's *Readings on the Inferno* first published.
1895. Taylorian Lectureship on Dante instituted at Oxford.
Trinity College, Cambridge, receives donation from Lady Pollock of the Pollock Dante collection.
1896. E. Moore's *Studies in Dante: First Series*.
1897. First translation of the *Quaestio de Aqua et Terra* (by C. H. Bromby).
1898. E. G. Gardner's *Dante's Ten Heavens*.
Paget Toynbee's *Dante Dictionary* first published.
1899. E. Moore's *Studies in Dante: Second Series*.
1900. W. W. Vernon's *Readings on the Paradiso* first published.

Cent. XX

1901. H. F. Tozer's *English Commentary on the Divina Commedia*.
The John Rylands Library acquires by purchase with the Crawford MSS. a MS. of the *Commedia*, and a MS. of the *Canzoni*.
1902. P. H. Wicksteed and E. G. Gardner's edition of the *Eclogae* (in *Dante and Giovanni del Virgilio*).
Stephen Phillips's play of *Paolo and Francesca* produced at St. James's Theatre by George Alexander.
Paget Toynbee's *Dante Studies and Researches*.
1903. E. Moore's *Studies in Dante: Third Series*.
First Australian translation of the *Inferno* (in blank verse, by Sir S. W. Griffith).
Sardou and Moreau's play of *Dante* produced at Drury Lane by Henry Irving.

1904. First translation of the *Epistolae* (by P. H. Wicksteed, in *Translation of the Latin Works of Dante*).
1906. Manchester Dante Society founded.
1908. The John Rylands Library acquires by purchase a MS. of the *Commedia*.
1909. W. W. Jackson's translation of the *Convivio*.
C. L. Shadwell's revised text and translation of the *Quaestio de Aqua et Terra*.
1910. Paget Toynbee's *Life and Works of Dante*.
1911. First Australian translation of the *Commedia* (in blank verse, by Sir S. W. Griffith).
1912. The record price of £1,800 paid at the Huth sale at Sotheby's for a copy of the 1481 Florence edition of the *Commedia*, with nineteen engravings after Botticelli.
1913. Oriol College, Oxford, receives donation from Miss Church of Dean Church's Dante collection.
E. G. Gardner's *Dante and the Mystics*.
1916. The Bodleian acquires a MS. of the *Commedia*, and a MS. of the *Convivio*, by bequest from Dr. Moore; and 350 volumes of editions of the works of Dante by donation from Dr. Paget Toynbee.
Queen's College, Oxford, receives bequest from Dr. Moore of his Dante collection.
1917. E. Moore's *Studies in Dante: Fourth Series*.
The Bodleian receives donation of busts, masks, and portraits of Dante, and about 600 volumes of editions, commentaries, and translations of the works of Dante, from Dr. Paget Toynbee.
1918. Stephen Philpot's opera of *Dante and Beatrice* produced at the Prince of Wales Theatre, Birmingham.
1920. Paget Toynbee's edition, with revised text and translation, of the *Epistolae*.
Walford Davies's 'Fantasy from the *Purgatorio*' performed at the Worcester Festival.

BRITAIN'S TRIBUTE TO DANTE IN LITERATURE AND ART

(c. 1380-1920)

Cent. XIV

c. 1380-2

GEOFFREY CHAUCER: translation of *Inf.* ii. 127-9; *Par.* xxxiii. 13-15; *Inf.* iii. 112-14; *Par.* xiv. 28-30 (in *Troilus and Cressida*, ii. 967-9; iii. 1261-3; iv. 225-7; v. 1863-5).

1382

CHAUCER: translation of *Inf.* ii. 1-3; iii. 19-20; *Purg.* xxviii. 14, 16-18 (in *Parlement of Foules*, ll. 85-6, 169-70, 201-3).

1384

CHAUCER largely indebted to the *Divina Commedia* in the *House of Fame*, in which (i. 450) the name of Dante occurs for the first time in English literature; translation of *Inf.* ii. 7-9; *Par.* i. 19, 22-6 (in *House of Fame*, ii. 15-18; iii. 19, 11-13, 15-17).

c. 1385-6

CHAUCER: translation of *Inf.* xiii. 64-6; v. 100 (in *Legend of Good Women*, Prol. 358-9, 503); *Purg.* xxi. 31-2 (in *Legend of Dido*, l. 181); *Inf.* vii. 64 (in *Legend of Ypermystra*, l. 77).

c. 1386-8

CHAUCER: translation of *Purg.* i. 19-20; *Inf.* v. 100; xiii. 40-4 (in *Knight's Tale*, ll. 635-6, 903, 1479-82); *Inf.* v. 100 (in *Man of Law's Tale*, l. 600); *Par.* xxxiii. 16-21 (in *Prioress's Tale*, Prol. ll. 22-6); *Inf.* xxxiii. 43-75; v. 56 (in *Monk's Tale*, ll. 433-65, 487); *Purg.* vii. 121-3 (in *Wife of Bath's Tale*, ll. 272-4); *Inf.* v. 100 (in *Merchant's Tale*, l. 742; in *Squire's Tale*, l. 479); *Par.* xxxiii. 1-12, 16-21 (in *Second Nun's Tale*, Prol. ll. 36-44, 50-6); Dante coupled with Virgil as an authority on Hell, in *Friar's Tale*, ll. 221-2.

c. 1390

CHAUCER indebted to the canzone ('Le dolci rime d'amor') prefixed to Book iv of the *Convivio* in his *Balade of Gentillesse*, as well probably as in the *Wife of Bath's Tale* (ll. 290 ff.).

[The dates assigned to Chaucer's poems are for the most part conjectural. For Chaucer's debt to Dante in the *House of Fame*, see Toynbee, *Dante in English Literature*, i. 5-9.]

c. 1390—*continued.*

JOHN GOWER relates in his *Confessio Amantis* (vii. 2829–87) ‘How Danté the Poete answerde To a flatour’.

[This anecdote, which Gower omitted from the latest recension of his poem, was probably derived from Book ii of Petrarch's *Res Memorandaæ*.]

Cent. XV

1416–17

GIOVANNI DA SERRAVALLE, Bishop of Fermo, writes a translation in Latin prose of the *Divina Commedia*, together with a Latin commentary, at the instance of two English Bishops, Nicholas Bubwith of Bath and Wells, and Robert Hallam of Salisbury (formerly Chancellor of the University of Oxford), while attending the Council of Constance.

[In the *Preambula* to this work Serravalle, who had himself visited England, makes the interesting but not otherwise substantiated statement that Dante was a student at Oxford—‘dilexit theologiam sacram, in qua diu studuit tam in Oxoniis in regno Angliae, quam Parisiis in regno Franciæ.’]

1430–8

John Lydgate, in the *Prologue of the fourthe boke* of his *Fall of Princes*, refers to ‘Daunt . . . Whose thre bokes the great wonders tell Of hevyn above, of purgatorie and of hell’ (ed. 1527, fol. xcix); and in the *XXXII chapter of the nyynth boke* describes how ‘Daunt of Florence, the laureate poete’, appeared to ‘Johnn Bochas’ in his study (fol. ccxi).

1444

(Feb. 25.) Humphrey Duke of Gloucester presents to the University of Oxford two MSS. of Dante—*Commentaria Dantes* and *Liber Dantes*—together with works of Petrarch and Boccaccio.

[The first MS. was a copy of the Latin commentary on the *Divina Commedia* written by Giovanni da Serravalle 27 years before (see under 1416–17). This same MS. was catalogued a century later by John Leland among the MSS. in the Library of the University of Oxford (see under 1536–42). The second MS. was a copy of the Italian text of the *Divina Commedia*. (See *Times Literary Supplement*, March 18; April 22, 1920.)]

Cent. XVI

c. 1528

Sir David Lyndsay introduces numerous imitations and reminiscences of the *Divina Commedia* in *The Dreme of Schir David Lyndesay*.

[See Courthope, *History of English Poetry*, ii. 107; and Toynbee, *Dante in English Literature*, i. 26–8.]

1586-42

John Leland, in his notes made during his tour through England in these years as 'King's antiquary', registers a copy of *Commentarii Joannes de Seravala super opera Dantis Aligerii*, in the University Library at Oxford; and *Dantes tralatus in carmen Latinum*, at Wells.

[See Leland, *Collectanea*, ed. Hearne, 1715 (iv. 58, 155). The copy of Serravalle's commentary was no doubt identical with the *Commentaria Dantes* presented to the University by Humphrey Duke of Gloucester in 1444 (see under that date). The MS. at Wells was probably a copy of Serravalle's translation (wrongly described, it being a line-for-line prose version), the gift perhaps of Bishop Bubwith, the founder of the Cathedral Library, and one of the two English bishops at whose instance the translation was made (see under 1416-17).]

c. 1540

Anecdote of 'Dantes answer to the jester', in *Tales and Quicke Answeres, very mery and pleasant to rede*.

[The story comes from Book ii of Petrarch's *Res Memorandae*.]

1542

LELAND, in an epigram 'Anglus par Italis', in his *Naeniae in mortem Thomae Viati Equitis Incomparabilis*, rates Sir Thomas Wyatt the Elder as not inferior to Dante and Petrarch.

c. 1542

LELAND, in his *Epigrammata* (first printed in 1589), compares Chaucer to Dante and Petrarch, and describes Henry Count of Saxony as the equal of any of the three (ed. 1589, pp. 80, 98).

1542-3

In the *Catalogue of the Library of Henry VIII at Westminster* is registered a copy of 'Danti's works in the Castilian tongue'.

[See Edwards, *Libraries and Founders of Libraries*, pp. 152 ff. The work in question was probably a MS. copy of the earliest Spanish translation of the *Divina Commedia*, the prose version made in 1427-8 by Enrique de Villena (see *Bull. Soc. Dant. Ital.*, N.S. xiii. 274).]

c. 1545

HENRY PARKER, Lord Morley, in the dedication to Henry VIII of his translation of Boccaccio's *De Claris Mulieribus*, speaks of Dante, 'for hys greate learnynge in hys mother tunge, surnamyde dyvyne Dante', Petrarch and Boccaccio, as 'three excellente clerkes of Italy'.

[See Waldron's *Literary Museum*, Lond. 1792, pp. 1-3.]

1548

JOHN BALE, in his *Illustrium Majoris Britanniae Scriptorum Summarium*, compares Chaucer to Dante and Petrarch (*Centuria Quarta*, fol. 198).

1549

WILLIAM THOMAS, in his *Historie of Italie* (fol. 201), refers to Dante's account (*Inf.* xx. 55-93) of the founding of Mantua.

1550

WILLIAM THOMAS, in his *Principal Rules of the Italian Grammer, with a Dictionarie for the better understandyng of Boccace, Pethrarcha, and Dante* (second ed., 1560; third, 1562; fourth, 1567), explains sundry words used by Dante in the *Divina Commedia*.

1554

WILLIAM BARKER, in his *Epitaphia et Inscriptiones Lugubres* (second ed., 1566), prints the lines on Dante from the picture of him by Domenico di Michelino in the Duomo at Florence.

1559

JOHN FOXE (as is believed) sees through the press of Johannes Oporinus at Basle the *editio princeps* of the *De Monarchia*, as one of four tracts on the Roman Empire in the volume *Andree Alciati De formula Romani Imperii* (Basil. 1559).

[See *Athenaeum*, Apr. 14, 1906.]

1561

SIR THOMAS HOBY, in *The Courtyer of Count Baldessar Castilio*, refers to Petrarca, Dante, and Boccaccio, as 'three noble writers of Tuscan'.

1565

THOMAS COOPER, in his *Thesaurus Linguae Romanae et Britannicae*, includes 'Dantes. A poet of Florence.'

1567

JOHN JEWEL, Bishop of Salisbury, in his *Defence of the Apologie of the Church of Englande*, refers to Dante's denunciation of Rome in *Purgatorio*, xxxii. 148 ff., this being the first citation in English literature of Dante as a writer against Rome.

1568

WILLIAM BARKER, in *The Fearfull Fansies of the Florentine Couper*, in which are many references to Dante, translates six passages from the *Divina Commedia*, viz. (in prose), *Purg.* xxv. 88-96; (in verse), *Purg.* xxxi. 62-3; iii. 133-4; xxvii. 140-1; *Par.* xxvii. 106-8,

115-20; and three from the *Convivio*, viz. i. 11, ll. 72-82; 12, ll. 1-6; iv. 27, ll. 37-40; these being the first mentions of that treatise ('Dants Banquet') in English literature. Barker also in this work uses the word 'Dantist' for the first time in English.

THOMAS CHURCHYARD, in his preliminary verses to the *Pithy pleasaunt and profitable Workes of Maister Skelton*, mentions 'Marrot, Petrark, and Dantte' among poets whom 'forrayn realms advance'.

1570

JOHN FOXE, in *The First Volume of the Ecclesiasticall History containyng the Actes and Monumentes of thynges passed in every Kynges tyme in this Realme* (foll. 485 b-486 a), quotes from the *De Monarchia* (iii. 10), *Par.* xxix. 94-6, 106-8; ix. 132-5, and *Purg.* xxxii. 142-6, 148-50, to show that Dante was a foe to the enemies of truth.

[The quotations from Dante, which include the earliest reference in English literature to the *De Monarchia*, do not occur in the first edition (1563).]

1576

ROBERT PETERSON, in the *Galateo of Maister Iohn Della Casa*, translates (in verse) *Inf.* i. 68-9; xxiii. 101-2; xxv. 2; xvii. 117; *Purg.* xviii. 111, 113-14; xxx. 142-5; *Par.* xvii. 129; *Purg.* xxx. 131 (foll. 73-87).

1577

GABRIEL HARVEY, in *A Suttle and Trechrous Advantage (poetically imagined) taken at unawares by the 3 Fatall Sisters to berive M. Gascoigne of his Life*, imagines Gascoigne in the next world, where he shall see 'Maddame Beatrice' and Dante (?).

[If the identification be correct, this is the first mention in English literature of Dante's Beatrice (see *Dante in English Literature*, i. 63-4).]

1578

GABRIEL HARVEY, in his *Gratulationes Valdinenses*, asserts that his muse owes nothing to Petrarch, Boccaccio, or Dante.

1580

THOMAS CHURCHYARD, in 'The Phantasticall Monarkes Epitaphe', in *Churchyards Chance*, maintains that though 'Dant, Marrot, and Petrark' be dead, the spirit of poetry is not dead.

1581

GEORGE PETTIE, in *The Civile Conversacion of M. Stephen Guazzo*, translates (in verse) *Inf.* xi. 92-3; xvi. 124-6; *Par.* xvi. 76; viii. 142-8.

1581—*continued.*

THOMAS CHURCHYARD, in a letter to Sir Christopher Hatton (July 10), includes Dante among poets whose 'fortune hath been ever poor and needy'.

[See Sir H. Nicolas, *Life and Times of Sir Christopher Hatton*, Lond., 1847, p. 176.]

SIR PHILIP SIDNEY, in *An Apologie for Poetrie*, holds that 'the first that made the Italian language aspire to be a Treasure-house of Science, were the poets Dante, Boccace, and Petrarch'; that 'whatsoever the Historian is bound to recite, that may the Poet (if he list) with his imitation make his own . . . having all, from Dante his heaven, to hys hell, under the authoritie of his penne'; and that the soul of him who believes that the poet can confer immortality, perchance 'shal be placed with Dante's Beatrix, or Virgil's Anchises'.

[The last passage contains the first undoubted mention of Dante's Beatrice in English literature; for a doubtful earlier mention by Gabriel Harvey, see under 1577.]

1582

LAURENCE HUMPHREY, in the *Praefatio* to his *Jesuitisme Pars Prima*, describes Chaucer as 'quasi alter Dantes aut Petrarcha', two poets in whose opinion Rome was the seat of Antichrist.

1583

ROBERT GREENE, in *Mamillia: The Second Part of the Triumph of Pallas*, quotes an alleged 'saying of Dant, that love cannot roughly be thrust out but it must easily creepe, and woman must seeke by little and little to recover her former libertie, wading in love like the Crab, whose pace is always backward'.

[There is nothing in Dante's works which bears the least resemblance to this 'saying'.]

1584

GEORGE WHETSTONE, in *A Mirour for Magestrates of Cyties*, quotes Dante's opinion (from *Convivio*, i. 11. ll. 52-6) as to the fickleness of the populace (fol. 21).

ROBERT GREENE, in *The Debate between Follie and Love*, among 'sodaine and sundrie causes' of the springing of love, instances 'reading in a Booke, as the Ladie Francis Rimhi' (i. e. Francesca da Rimini, as told by Dante in *Inf.* v. 127 ff.).

1585

SAMUEL DANIEL, in the address 'To the Friendly Reader', in his *Paulus Iouius*, mentions 'Petrarch, Ariosto, Dante, and Bembo' among famous writers in the Italian tongue.

1586

BARTHOLOMEW YOUNG, in *The Fourth Booke of the Civile Conversacion of M. Stephen Guazzo*, translates from *Purg.* xxii. 145-6 Dante's reference to the drinking of water by Roman women.

GEORGE WHETSTONE, in *The English Myrror*, quotes again (see under 1584) Dante's opinion (from *Convivio*, i. 11, ll. 52-6) of the populace (p. 20).

1587

THOMAS CHURCHYARD, in *The Worthiness of Wales*, says that to praise Wales aright he would need the skill of Ovid or Homer, or the muse of 'Dant, or Chawser, or Petrarke'.

ROBERT GREENE, in his *Farewell to Follie*, gives an alleged translation of 'certaine verses written by Dante' as to the consequences of gluttony.

[These verses, like the alleged saying of Dante previously quoted by Greene (see under 1588), are not to be found in Dante's works.]

1588

THOMAS KYD, in *The Householders Philosophie*, quotes Dante's saying 'in his Canzonet of Noblesse' (*Canz.* viii. 123), 'that the soule was espoused to the bodie' (fol. 9); he also quotes and translates (in verse) what Dante ('that Thoscan Poet') says of master and servant, *Inf.* xvii. 90 (fol. 15); and Dante's contention (after Aristotle) that usury is a sin, *Inf.* xi. 101-11 (foll. 25-6).

THOMAS HUGHES, in *The Misfortunes of Arthur*, introduces a blank verse rendering of *Inf.* v. 121-3 ('Of all misfortunes and unhappy Fates Th' unhappiest seems, to have been happie once').

1589

GEORGE PUTTENHAM, in *The Arte of English Poesie*, in reference to the influence on Wyatt and Surrey of 'the sweete and stately measures and stile of the Italian Poesie', describes them as 'novices newly crept out of the schooles of Dante, Ariosto and Petrarch' (Bk. i, chap. 31).

1590

The anonymous author of *Tarlton Newes out of Purgatorie* argues for the existence of a 'meane betwixt heaven and hel', namely, 'Quoddam tertium a third place that al our great grandmothers have talkt of, that Dant hath so learnedly writ of, and that is Purgatorie' (pp. 2-3).

1590-6

EDMUND SPENSER (as is alleged) imitates Dante in numerous passages in *The Faerie Queene*.

[As to Spenser's supposed indebtedness to the *Divina Commedia*, see *Dante in English Literature*, i. 81-2.]

1591

SIR JOHN HARINGTON, in the preface to *Orlando Furioso in English Heroical Verse*, refers to the episode of Dante's meeting with Virgil after he had wandered out of the right way (*Inf.* i. 61 ff.); in the *Allegorie of the Fourth Booke* he quotes and translates (in verse) *Inf.* i. 1-3; and in the *Allegorie of the XXVI Booke* he refers to Dante's likening of covetousness to 'a wolfe pined with famine' (*Inf.* i. 49-50).

JOHN FLORIO, in 'the third chapter, of familiar morning communication', of *Florios Second Frutes*, introduces *il cavallo di Dante* ('Dante his horse'), and *Risposta Dantesca* ('a dantish answer').

1592

ABRAHAM FRAUNCE, in *The Third Part of the Countesse of Pembrokes Iyychurch*, discussing various means by which it was proposed an embassy should reach Heaven, says, 'Some thought it best to goe by water; others, rather by land, through some great forrest, as Dante did' (*Inf.* i. 2 ff.) (fol. 50).

1593

THOMAS CHURCHYARD, in *Churchyards Challenge*, compares 'Petrarke' and 'Dawnt' with Homer and Virgil.

BARNABE BARNES, in the tenth elegy of *Parthenophil and Parthenophe*, introduces (as is alleged) an imitation of *Canz.* ii, *V.N.* § 23 ('Donna pietosa').

GABRIEL HARVEY, in *Pierce's Supererogation*, declares Du Bartas as a poet to be 'nothing inferiour unto Dante (whome some Italians preferre before Virgil, or Homer)'.

1594

FYNES MORYSON, in his *Itinerary*, records his visit to the tomb of Dante at Ravenna (his description of which is the first by an Englishman that has been preserved); and transcribes and translates the two Latin epitaphs ('*Exigua tumuli*' and '*Jura Monarchiae*').

1595

THOMAS CHURCHYARD, in *A Praise of Poetrie*, names 'Dant, Bocace, and Petrarke' as 'Three men of speechall spreete' who 'In Italy of yore did dwell'.

WILLIAM COVELL, in his *Polimanteia*, says that 'renowned Florence had never been reputed as the flower of Italie', had it not been for 'laureat Petrarch, Dantes, Accursius, Aretin, and the famous Duke Cosmus Medices'.

1597

ROBERT TOFTE quotes *Par. i. 34*: 'Poca favilla gran fiamma seconda,' as motto on the title-page of his *Laura: The Toyes of a Traveller*.

MICHAEL DRAYTON, in a note to the 'Epistle of the Earl of Surrey to the Lady Geraldine', in *England's Heroicall Epistles*, describes Florence as 'a City of Tuscan, standing upon the River Arnus (celebrated by Dante, Petrarch, and other the most Noble Wits of Italy)'.

1598

JOHN FLORIO, in 'The Epistle Dedicatorie' of *A Worlde of Wordes*, discussing the styles of various Italian writers, says 'Boccace is prettie hard, yet understood: Petrarche harder, but explained: Dante hardest, but commented. Some doubt if all aright.'

JOHN KEPER, in 'The second daies Discourse' of *The Courtiers Academie*, translates (twice) the saying of 'Dant a Poet of great authoritie' that 'Love exempteth none beloved fro loving' (*Inf. v. 103*); in 'The fift dayes Discourse', which treats of nobility, he translates Dante's definition in *Canz. viii. 101*, and the Emperor Frederick's definition as recorded by Dante in *Conv. iv. 3, ll. 38, 43-5*.

FRANCIS MERES, in 'A Comparative Discourse of our English Poets, with the Greeke, Latine, and Italian Poets', in *Palladis Tamia*, ranks Matthew Roydon with Dante.

THOMAS SPEGHT, in *The Workes of Geffrey Chaucer, Newly Printed*, says that Chaucer enriched and beautified the English tongue, 'following the example of Dantes and Petrarch, who had done the same for the Italian tongue.'

SIR ROBERT DALLINGTON, in *A Method for Trauell*, names Dante and Petrarch as 'the best Authours of Tuscaine'.

c. 1600

JOHN DONNE (as is supposed) refers to the *Divina Commedia* in his *Fourth Satire*, where he says (ll. 157-9) he fell into 'a trance Like his, who dreamt he saw hell'.

1600

EDWARD FAIRFAX, in his *Godfrey of Bulloigne*, in 'The Allegory of the Poem,' speaks of 'the Comedy of Dantes' as a figure of the contemplative life.

Cent. XVII

1602

SIR HENRY DANVERS presents to the Bodleian Library at Oxford a copy of the *Divina Commedia* with the commentary of Daniello (see under 1602-3).

1602-3

THOMAS JAMES, in his MS. *Catalogus Librorum aliquot in Bibliotheca Bodlejana*, registers a folio edition of *Dantis de Monarchia*, and two editions of the *Divina Commedia*, viz. *Dante con Espos. di M. Bern. Daniello di Lucca*, and *Dante dell inferno et purgatorio. Ven. 1515*.

[The copy of the *De Monarchia* was doubtless the edition published at Basle in folio in 1566. The copy of Daniello's edition of the *Divina Commedia* (published at Venice in 1568) was the gift of Sir Henry Danvers (afterwards Earl of Danby) in 1602. The Venice edition of 1515 was the second Aldine edition.]

1603

SIR MICHAEL DORMER presents to the Bodleian Library a copy of the *Divina Commedia* with the commentary of Landino (see under 1605).

1604

NICHOLAS BRETON, in *The Passionate Shepherd*, in a list of the poets of Italy, speaks of 'Ariostos best invention, Dantes lest obscur'd intention'.

1605

SIR ROBERT DALLINGTON, in his *Survey of the Great Dukes State of Tuscany*, mentions 'Petrarche and Dante for singular Poets' among the famous men of Florence; and in his account of Pisa describes the 'Torre della Fame', and refers to the story of the death there by starvation of Count Ugolino at the hands of the Archbishop Ruggiero, 'of whom Dante the Poet in his 33. chapter dell' *inferno*, very elegantly discourseth, faining, that there for a torment due to such a fact, the Conte liveth upon the Bishops-head with a never satisfied greedinesse.'

JOHN SANFORD, in his *Grammer, or Introduction to the Italian Tongue*, gives motto from Dante (*Par.* xxvi. 130-2) on his title-page, and quotes and translates *Inf.* ii. 37, and *Purg.* i. 66.

BEN JONSON, in *Volpone, or the Fox*, represents Lady Politick as having read Petrarch, Tasso, Dante, Guarini, Ariosto, and Aretino, and as saying 'Dante is hard, and few can understand him' (*Act* iii. *Sc.* 2).

THOMAS JAMES, in his *Catalogus Librorum Bibliothecae Publicae . . . in Academia Oxoniensi*, registers four editions of the *Divina Com-*

media, viz. *Dante con la espositione di Aless. Velutello*, Ven. 1544; *Dante con com. di Christ. Landino*, Ven. 1512; *Dante con com. di Landino*, Ven. 1484; and *Dante con l'espos. di M. Bern. Daniello*, Ven. 1568.

[The first of these was the *editio princeps* of Vellutello's commentary; the second was purchased out of a sum of £100 given to the Library in 1600 by Lord Buckhurst, Chancellor of the University; the third was the gift of Sir Michael Dormer in 1603; the last was included in the Catalogue of 1602-3.]

c. 1610

In *The most Elegant and Wittie Epigrams of Sir John Harington* is one on 'A good answer of the Poet Dant to an Atheist' (Bk. iv, Epig. xvii).

[The Epigrams were not published till 1615, three years after Harington's death. The story of Dante and the atheist comes from the *Facezie* of Poggio Fiorentino.]

JOHN PITS, in the account of Chaucer in his *De illustribus Britanniae Scriptoribus*, compares him with Dante and Petrarch.

1610

ALEXANDER COOKE, in *Pope Joane: A Dialogue betweene a Protestant and a Papist*, refers to Dante's strictures on six of the Popes, viz. Anastasius II, Nicholas III, Boniface VIII, Clement V, John XXII, and Celestine V.

1611

JOHN FLORIO, in *Queen Anne's New World of Words, or Dictionarie of the Italian and English Tongues*, in the list of 'Authors and Books that have been read of purpose for the Collecting of this Dictionarie' mentions the commentaries on the *Divina Commedia* of Vellutello, Daniello, Boccaccio, and Landino; and in the *Dictionarie* itself he gives (from Landino's commentary) the interpretations of the names of the devils used by Dante, and of several of the divisions of the *Inferno*.

1612

In the anonymous *Passenger, of Benvenuto Italian* Dante's definition of love (from *Son.* x, *V.N.* § 20) is quoted.

SAMSON LENNARD, in *The Myserie of Iniquitie, by Philip Morney*, translates (pp. 444-5) (in verse) *Purg.* xvi. 127-9; (in prose) *Par.* ix. 131-41; xviii. 127-30; xxix. 89-96, 104-7; and *De Monarchia*, iii. 3, ll. 53-69.

1613

THOMAS JAMES, in his MS. *Catalogus Omnium exactissimus Librorum in Bibliotheca Bodleiana*, besides the four editions of the *Divina Commedia* included in his *Catalogus* of 1605, registers a copy of the *De Monarchia* published at Offenbach in 1610.

1615

ROBERT TOFTE, in his notes to *The Blazon of Jealousie*, says that of 'seaven kindes of Poetizing in the Florentine tongue . . . the first and principall is that of Dant and Petrarq'; and he gives a brief biographical notice of Dante, with an account of his tomb at Ravenna; and translates (in verse) *Canz.* xiii. 1-3.

c. 1617

FYNES MORYSON, in Part iii of his *Itinerary*, refers to Dante's denunciation of Rome as Babylon (the reference being probably to *Inf.* xix. 106 ff.); and in Part iv, in an account of the most famous men of Florence, mentions 'Dante, Petrarcha, Boccacio, for Poets'.

1618

NICHOLAS BRETON, in *The Court and Country, or a Briefe Discourse betweene the Courtier and Country-Man*, puts an alleged saying of Dante into the mouth of the Country-Man: 'If I speake not to your purpose, I will speake to mine owne: and I will say as one Dante, an Italian Poet, once said in an obscure Booke of his, Understand me that can, I understand my selfe.'

[No such saying as the above occurs anywhere in the works of Dante.]

c. 1620

WILLIAM DRUMMOND, in his *Poems*, imitates (as is supposed) Dante among other Italian poets; thus in *Sonnet* viii he speaks of stars as 'nymphs', as does Dante in *Par.* xxiii. 26; and in *Sonnet* xlvii he says 'passed pleasures double but new woe', which may be a reminiscence of *Inf.* v. 121-3.

[Drummond is known to have possessed a copy of the *Divina Commedia* (Venice, Giolito, 1555), which eventually passed into the Heber collection.]

JOHN DONNE, in his satirical *Catalogus Librorum*, gives as No. 30: 'Quintessentia inferni; sive camera privata infernalis, ubi tractatur de loco quinto ab Homero, Virgilio, Dante.'

1620

THOMAS JAMES, in his *Catalogus Universalis Librorum in Bibliotheca Bodleiana*, registers five editions of the *Divina Commedia*, and one of the *De Monarchia*, all of which had been included in one or other of his previous catalogues (see under 1602-3, 1605, 1613).

1621

ROBERT BURTON, in *The Anatomy of Melancholy*, refers in Part i ('Poverty and Want, Causes of Melancholy') to the story how 'Dantes that famous Italian Poet, by reason his clothes were but

mean, could not be admitted to sit down at a feast'. In Part ii ('Digression of Ayre') he enquires 'what is the centre of the earth? . . . is it the place of hell, as Virgil in his *Aeneides*, Plato, Lucian, Dantes, and others poetically describe it?' In Part iii ('Symptomes of Religious Melancholy') he declares the account of Paradise in the *Alcoran* to be 'so ridiculous, that Virgil, Dantes, Lucian, nor any Poet can be more fabulous'.

[The story referred to in the first passage appears to be a version of the anecdote related by Giovanni Sercambi, how Dante was placed at the lowest seat at an entertainment given by King Robert of Naples, on account of his shabby clothes.]

MATTHEW KELLISON, in *The Right and Jurisdiction of the Prelate and the Prince*, quotes (p. 268) sundry authors to prove that 'Dantes was after his death almost condemned of heresie', and that he was 'put in the Index amongst prohibited authors, and his book of Monarchie condemned'; and states that as a poet he does not deserve a hearing in a theological dispute.

1622

WILLIAM BURTON, in his *Description of Leicestershire*, says that Michael Drayton may compare with Dante, Petrarch, or Boccace.

1624

LORD KEEPER WILLIAMS, in a letter to the Duke of Buckingham (March 2), quotes 'a Tale of Dante, the first Italian Poet of Note: who, being a great and wealthy Man in Florence, and his Opinion demanded, Who should be sent Ambassador to the Pope? made this Answer, that he knew not who; *Si jo vo, chi sta, Si jo sto, chi va*; If I go, I know not who shall stay at Home; if I stay, I know not who can perform this Employment' (printed in *Cabala sive Scrinia Sacra*, 1651).

[The anecdote of Dante is related by Boccaccio in his *Vita di Dante*, in the chapter entitled 'Qualità e Difetti di Dante'.]

1627

THOMAS JAMES, in his *Index Generalis Librorum Prohibitorum a Pontificiis*, registers the *De Monarchia*, the commentaries on the *Divina Commedia* of Landino and Vellutello, and the *Commedia* itself.

1629

JOHN MILTON writes his name in a volume containing a copy of the third edition (1529) of the *Convivio*, together with the works of Giovanni della Casa, and the sonnets of Benedetto Varchi.

[This volume eventually passed into the Heber collection (see under 1834-6).]

c. 1630

SIR HENRY WOTTON, in a *List of Italian Authors selected and censured by Sir Hen. Wotton*, includes *Il Dante col Commentario di Landino*, with the note 'worth the studying'.

[See *Life and Letters of Sir Henry Wotton*, ed. L. Pearsall Smith, Oxford, 1907 (ii. 484 ff.).]

1632

HENRY REYNOLDS, in *Mythomystes*, prefers Tasso, Ariosto, and Marino above Dante.

1633

JOHN FORD, in *Love's Sacrifice*, represents Mauruccio as saying, 'Petrarch was a dunce, Dante a jig-maker, Sanazzar a goose, and Ariosto a puck-fist, to me!' (Act ii. Sc. 1).

c. 1634

JOHN MILTON, in *Arcades*, speaks of 'the smooth enamelled green' (l. 84), in imitation (as is supposed) of Dante's 'il verde smalto' (*Inf.* iv. 118).

1634

MILTON, in *Comus* (ll. 603-4), introduces a reminiscence (as is supposed) of *Inf.* iii. 52 ff.

SIMON BIRCKBEK, in *The Protestants Evidence, taken out of good Records*, translates (in verse) *Par.* ix. 130-6; xviii. 127-9; xxix. 109-26; *Inf.* xix. 106-11 (pp. 58-60).

1635

THOMAS HEYWOOD, in Book vii of *The Hierarchie of the Blessed Angells*, quotes in the Italian text (woefully misprinted) Dante's description of Lucifer (*Inf.* xxxiv. 28-54); together with a paraphrase in English of Landino's commentary on the passage.

[See *Dante in English Literature*, i. 129-32. This is the earliest specimen of any length of the Italian text of the *Commedia* printed in England.]

1636

EDWARD DACRES, in *Machiavel's Discourses upon the First Decade of T. Livius*, translates (in verse) *Purg.* vii. 121-3; and (also in verse) *Conv.* i. 11, ll. 53-4.

c. 1637

MILTON, in his *Commonplace Book*, quotes, or refers to, Dante in connexion with the subjects of avarice (*Inf.* vii.), suicide (*Inf.* xiii.), sloth (*Inf.* iii.), the education of children (*Par.* viii. 142 ff.), usury (*Inf.* xi. 109 ff., with the commentary of Daniello), and religion in its relation to the state (*Purg.* xvi. 106-12, 127-9); under the heading *Rex* he appeals to the *De Monarchia* as evidence that Dante considered

the authority of the King to be independent of the Pope; and under *Nobilitas* he refers to Dante's *canzone* on the subject, prefixed to Book iv of the *Convivio*.

[In connexion with the *De Monarchia* Milton refers to Boccaccio's account in his *Vita di Dante* of the burning of the book as an heretical work by the Cardinal du Pouget, an account, he says, which was cut out by the Inquisitor from the last edition of the *Vita*, in which all mention of the treatise was suppressed. This remark proves incidentally that Milton was acquainted with the *Vita Nuova*, the *editio princeps* of which was published at Florence in 1576 in the same volume as fifteen of Dante's *canzoni*, and the censored edition of Boccaccio's *Vita* (see *Dante in English Literature*, i. xxvi-vii, 122, n. 4).]

1637

MILTON, in *Lycidas*, introduces (ll. 125-6, 128-9) reminiscences of *Par.* xxix. 106-7; xxvii. 55-6.

SIR WILLIAM ALEXANDER, in his *Doomes-day*, refers to Florence as 'a nursery of good wits', the first among them being 'old Dante swolne with just disdaines'.

1638

MILTON, in a Latin letter from Florence to Benedetto Buonmattei (Sept. 10), mentions Dante and Petrarch among the Italian authors whom he read with delight.

1639

Eton College receives by bequest from Sir Henry Wotton, late Provost, two Cent. XV MSS. of the *Divina Commedia*, one with an Italian commentary.

c. 1640

LUKE WADDING, in his *Annales Minorum*, mentions (*sub anno* 1289) Dante's reference, 'cantico 12 de Paradiso', to the rival sects in the Franciscan Order headed respectively by Matteo d'Acquasparta and Ubertino da Casale.

1641

MILTON, in his tract *Of Reformation touching Church Discipline in England*, refers to Dante's condemnation of the Donation of Constantine in *Inf.* xix. 115-17 (which he renders 'in English blank verse') and *Par.* xx. 55-7.

1642

MILTON, in *An Apology for Smectymnuus*, refers to Dante and Petrarch as 'the two famous renowners of Beatrice and Laura'.

1643

SIR KENELM DIGBY, in *Observations upon Religio Medici*, quotes in Italian an alleged saying of 'the Tuscan Virgil' on love.

['The Tuscan Virgil' can hardly be other than Dante, but the passage quoted is not to be found in Dante's works.]

c. 1645

GEORGE DANIEL, in *A Vindication of Poesie*, says that the waters of Arno and Po shall cease to run when the fame of Dante and Ariosto is forgotten.

1645

GEORGE WITHER, in *The Great Assises holden in Parnassus*, prefers Tasso above Dante and Petrarch.

JOHN EVELYN, in his *Diary*, mentions having seen a statue of Dante at Poggio Imperiale.

c. 1646

JOHN CLEVELAND, in *The Rebel Scot*, refers (as is supposed) to Dante as 'He that saw Hell in 's melancholy Dream'.

1646

MILTON, in his sonnet *To Mr. H. Lawes on his Airs*, alluding to the episode (*Purg.* ii. 91 ff.) of Dante begging Casella to sing, tells Lawes that

'Dante shall give Fame leave to set thee higher
Than his Casella, whom he wooed to sing,
Met in the milder shades of Purgatory.'

[In the original draft of the sonnet, preserved among the MSS. at Trinity College, Cambridge, instead of the above lines, Milton wrote :

'Fame, by the Tuscans leav, shall set thee higher
Than old Casell, whom Dante won to sing,
Met in the mildest shades of Purgatory.']

1648

JOHN RAYMOND, in *An Itinerary contayning a Voyage made through Italy, in the Yeare 1646, and 1647*, mentions the statue of Dante at Poggio Imperiale, and his tomb at Ravenna, the epitaph upon which ('Jura Monarchiae,' &c.) he transcribes.

1650

JOHN SPENCER, in his *Catalogus Universalis Librorum Omnium in Bibliotheca Collegii Sionii apud Londinenses*, registers *Dant. Aligherius. De necessitate Monarchiae*.

[This was doubtless an edition of the *De Monarchia*, which had been five times printed before this date, namely, at Basle in 1559 and 1566, at Strassburg in 1609 and 1618, and at Offenbach in 1610; but none of these editions bears the title given above.]

1651

SIR WILLIAM D'AVENANT, in the Preface to *Gondibert: an Heroick Poem*, refuses to admit Dante among the heroic poets.

THOMAS STANLEY, in *A Platonic Discourse upon Love, Written in Italian by John Picus Mirandula*, translates (in verse) *Canz.* viii. 52-3 (*Conv.* iv).

1653

JEREMY TAYLOR, in *The Great Exemplar . . . the History of the Life and Death of the Ever-Blessed Jesus Christ*, in Discourse xiv: 'Of the Miracles wrought by Jesus,' quotes and translates Dante's definition of miracles (*Par.* xxiv. 101-2).

[This quotation was added, along with other 'additional', in this (the second) edition.]

1655

THOMAS FULLER, in *The Church History of Britain*, quotes and translates Leland's epigram in which he compares Chaucer to Dante and Petrarch (see under c. 1542).

1656

HENRY CAREY, Earl of Monmouth, in *Advertisements from Parnassus: in Two Centuries*, describes in *The XCVII Advertisement* (after Boccacini in his *Ragguagli di Parnaso*) how 'Dante Alligieri being assaulted by night in his Country-house, and ill used by some disguised Vertuosi, is relieved by the great French Ronsard'.

EDWARD LEIGH, in *A Treatise of Religion and Learning, and of Religious and Learned Men*, reproduces biographical notices of Dante by Boissard, Masson, Raffaele Volterrano, Voëtius, Heerebord, and Flaccus Illyricus.

1658

SIR THOMAS BROWNE, in *Hydriotaphia, Urne-Burial*, quotes and explains Dante's description of the faces of the 'meagre and extenuated' forms of the gluttons in Purgatory (*Purg.* xxiii. 31-3).

1659

JAMES HOWELL, in his *Lexicon Tetraglotton, An English-French-Italian-Spanish Dictionary*, states, in the 'Address to the true Philologer', that the Italian tongue was first refined by Dante, Petrarch, Boccaccio, and Ariosto; in 'A Particular Vocabulary or Nomenclature . . . To the Knowing Reader', by a misquotation of *Par.* xxvi. 130-2, he credits Dante with the statement that 'art must co-operate with nature'; in a list of 'Proverbs touching Health', in 'Italian Proverbs of the Choicest Sort', he quotes and translates two in which the name of Dante is introduced.

c. 1660

RICHARD LASSELS, in *The Voyage of Italy*, mentions the picture of Dante 'in a red gown' (by Domenico di Michelino) in the Cathedral of Florence; and among the learned men of Florence names 'Dante and Petrarch in Poetry'.

1660

EDMUND WARCUPP, in *Italy, in its Original Glory, Ruine, and Revivall*, mentions Dante as one of the 'excellent ingenuities' of Florence; and describes the 'magnificent tombe of Dante Algieri' at Ravenna, giving a transcript of the two Latin epitaphs.

WILLIAM WINSTANLEY, in *England's Worthies*, repeats Speght's account of Chaucer's having been fired to enrich and beautify the English tongue by the example of Dante and Petrarch (see under 1598).

1661

BARTEN HOLYDAY, in *The Survey of the World*, which consists of about a thousand disconnected couplets, says in No. 354, 'Heav'n, Purgatory, Hell, were Dante's three Themes'.

ANTHONY WOOD, in his *Survey of the Antiquities of the City of Oxford*, contrasts the *Vicus Scholarum* at Oxford with the *Vicus Stramineus* at Paris, 'where the philosophicall professors taught in the time of Dantes the poet', the mention of Dante in this connexion being perhaps due to a reminiscence of the reference to the 'Vico degli Strami' in *Par. x. 137*.

1663

EDWARD STILLINGFLEET, in Book ii of his *Origines Sacrae*, quotes and translates, from a Latin translation of the *Divina Commedia*, Dante's answers to St. Peter concerning faith (*Par. xxiv. 88-90, 91-6*), and concerning miracles (*Par. xxiv. 100-2, 103-4*).

[As to the probable authorship of the translation, which Stillingfleet assigns to 'F. S.', see *Athenaeum*, Nov. 30, 1901.]

1667

MILTON, in *Paradise Lost*, introduces numerous reminiscences of the *Divina Commedia*.

[For lists of parallel passages, see *Dante in English Literature*, i. 127-8, 588-96.]

1670

NICHOLAS LLOYD, in his *Dictionarium Historicum*, includes 'Dantes, poeta Florentinus, regum et principum amicitia clarus'.

1671

SIR THOMAS BROWNE, in *Christian Morals*, refers to the men (viz. diviners), 'whose punishment in Dante's hell is to look everlastingly backward' (*Inf. xx. 11-15*).

[This passage, which does not occur in the printed editions, comes from MS. Brit. Mus. Sloane, 1847.]

1672

SIR THOMAS BROWNE, in *A Letter to a Friend, upon occasion of the Death of his intimate Friend*, in reference to the 'remarkable Extenuation' of the deceased, says (in § 9), 'I never more lively beheld the starved Characters of Dante in any living Face', the allusion being to the description of the gluttons in Purgatory (*Purg.* xxiii. 31-3) (see also under 1658); in § 21 he quotes Dante as an instance of 'how unhappy great Poets have been in versifying their own Epitaphs'.

[The epitaph referred to is that beginning 'Jura Monarchiae', which was formerly supposed to have been written by Dante himself, but is now held to have been composed by Bernardo Canaccio, some thirty years after Dante's death.]

SIR THOMAS BROWNE, in *Pseudodoxia Epidemica*, in connexion with the belief 'that John the Evangelist should not die', refers to the episode of 'the learned Italian Poet Dante, in his Poetical survey of Paradise, meeting with the soul of St. John, and desiring to see his body', and quotes and paraphrases St. John's reply (*Par.* xxv. 124-6).

[This passage was first added in the sixth edition (1672) of this work, which was originally published in 1646.]

1673

BARTEN HOLYDAY, in the notes to his translation of Juvenal (published after his death), quotes the stricture of Nogarola upon Dante, who, he says, was wanting in 'elegant words'.

JOHN RAY, in *Observations . . . made on a Journey through . . . Germany, Italy, and France*, mentions the picture of Dante in the Cathedral at Florence, and quotes the Latin verses inscribed upon it; he also describes the tomb of Dante at Ravenna, and quotes the two Latin inscriptions.

1674

THOMAS HYDE, in his *Catalogus Impressorum Librorum Bibliothecae Bodleianae*, registers four editions of the *Divina Commedia*, five of the *De Monarchia*, including the *editio princeps* (1559), and one of the *Convivio*.

[The *Convivio*, of which this is the fourth edition (*Ven.* 1531), now appears for the first time in the Bodleian Catalogues.]

In Rapin's *Reflections on Aristotle's Treatise of Poesie*, 'made English' by THOMAS RYMER, Dante is condemned as lacking in fire, hard to understand, wanting in modesty, and too profound.

J. SMITH, in his *Grammatica Quadrilinguis*, mentions Guarino, Dante, Torquato Tasso, and Bembo, among the boasts of the Italian tongue.

1675

HENRY NEVILLE, in *The Discourses of Nicholas Machiavel upon the First Decade of Titus Livius*, quotes and translates (in verse) *Purg.* vii. 121-3; and (also in verse) *Conv.* i. 11, ll. 53-4.

EDWARD PHILLIPS, in his *Theatrum Poetarum*, includes 'Dantes Aligerus, a most Renowned Florentine, and the first of Italian Poets of any Fame or Note for Vernacular Verse'; and says, 'that which most proclaims his Fame to the World is his Triple Poem entitled *Paradice, Purgatory* and *Hell*'—an account which he repeats (in Latin) in his *Compendiosa Enumeratio Poetarum qui a tempore Dantis Aligerii usque ad hanc aetatem claruerunt* (1679).

1684

JOHN DRYDEN, in his verses prefixed to the Earl of Roscommon's *Essay on Translated Verse*, speaks of 'Dante's polish'd page', which 'Restor'd a silver, not a golden age'.

1685

DRYDEN, in the Preface to his *Albion and Albanus*, says that the Italian language 'has in a manner been refined and purified from the Gothic ever since the time of Dante, which is above four hundred years ago'.

WILLIAM AGLIONBY, in his *Painting Illustrated in Three Dialogues*. in 'The Life of Cimabue', quotes *Purg.* xi. 94-6 as evidence that the fame of Cimabue was eclipsed by that of Giotto; in 'The Life of Giotto', he says that Giotto 'amongst the rest, drew Dante Alighieri, the famous Poet of those Times, and his Intimate Friend, as may be seen in that Chappel of the Palace of the Podesta of Florence'; and mentions that some of Giotto's frescoes 'are thought to be the Invention of the Poet Dante'; in 'The Life of Raphael' he mentions that artist's inclusion of the figure of 'the most Divine Dante' in his fresco of Parnassus in the Vatican.

SIR PAUL RYCAUT, in *The Lives of the Popes*, from the Latin of Platina, records the exile of Dante from Florence in the time of Boniface VIII, and his rebuke of the Florentines for their foolish answer to the Emperor Henry VII when Clement V was Pope.

1687

WILLIAM WINSTANLEY, in *Lives of the most Famous English Poets*, in the account of Sir Thomas Wyatt the Elder, quotes Leland's epigram comparing him to Dante and Petrarch (see under 1542).

1690

SIR THOMAS POPE BLOUNT, in *Censura Celebriorum Authorum*, quotes the remarks of fifteen authors, for the most part in Latin, upon Dante, and mentions the commentaries of Landino and Vellutello on the *Divina Commedia*.

1693

THOMAS RYMER, in *A Short View of Tragedy*, says of Folquet of Marseilles, whom he styles a 'Provincial Jester', that 'Dante has him in his Paradise' (*Par.* ix. 94); in connexion with Raymond, Count of Provence, he quotes and translates *Par.* vi. 133-4; in a comparative view of Provençal, English, and Italian, he says that the reformation of the last 'was begun and finished well nigh at the same time by Boccace, Dante, and Petrarch'; in connexion with Hugh Capet he quotes *Purg.* xx. 49-52.

1694

SIR THOMAS POPE BLOUNT, in *De Re Poetica: or, Remarks upon Poetry*, quotes sundry notices of Dante, and refers to his condemnation as a heretic on account of his 'Opuseulum de Monarchia'.

1695

FRANCIS MAXIMILIAN MISSON, in *A New Voyage to Italy*, says he visited the tomb of Dante at Ravenna, and transcribed the epitaphs, 'principally for the Curiosity of the Rhimes'.

1697

DRYDEN, in his *Dedication of the Aeneis*, refers to the murder of Caesar by Brutus, 'whom I neither dare commend, nor can justly blame (though Dante, in his *Inferno*, has put him and Cassius, and Judas Iscariot betwixt them, into the great Devil's mouth)' (*Inf.* xxxiv. 61-7).

EDWARD BERNARD, in his *Catalogi Librorum Manuscriptorum Angliae et Hiberniae*, registers a MS. of Dante at Westminster Abbey ('Comedie di Dante D'Algieri, viz. Inferno, Purgatorio, Cielo'); and two at Eton ('Dante, an Italian Poet, fol.' and 'An Italian Comment on his Poem, fol.').

[It is noteworthy that at this date there was no MS. of Dante in any of the libraries at Oxford or Cambridge. The two Eton MSS. were those bequeathed by Sir Henry Wotton in 1639.]

WILLIAM WOTTON, in his *Reflections upon Ancient and Modern Learning*, says 'it is still disputed among the Criticks of the Italian Language, whether Dante, Boccace, Petrarch, and Villani, who were

1697—*continued.*

all Contemporaries, are not the Valuablest as well as the Ancientest Authors they have' (in Chap. iii, 'Of Ancient and Modern Eloquence and Poesie').

[This passage does not occur in the first edition (1694).]

c. 1697-1700

CHARLES SPENCER, afterwards (1702) third Earl of Sunderland, forms what Evelyn described as his 'incomparable library' at Althorp, which was reckoned to be 'the finest in Europe', and contained a large number of rare editions of the works of Dante (see under 1882).

c. 1700

HENRY TRENCH, an historical painter, brings to England from Italy a bas-relief (attributed to Michael Angelo, but more probably by Pierino da Vinci) representing the tragedy of Ugolino and his children as related by Dante in *Inferno* xxxiii.

[Vasari, in his 'Life of Pierino da Vinci', states that Pierino made a *basso-relievo* of this subject in wax, and afterwards cast it in bronze. What is believed to be the original wax design is now in the Ashmolean Museum at Oxford, where there is also a plaster cast of the bas-relief. This wax bas-relief was in the collection of William Hoare, R.A., the portrait painter (1706-92), and afterwards in that of his son, Prince Hoare (1755-1834), whence it passed to Philip Bury Duncan, Keeper of the Ashmolean Museum (1826-55), by whom it was presented to the University in 1841. An engraving of the original bas-relief (as is supposed) in the Casa Gherardesca at Florence is among the illustrations (Plate CI) of the *Vernon Dante* (see *The Earliest English Illustrators of Dante*, in *Quarterly Review*, Oct. 1909).]

1700

DRYDEN, in the Preface to *Fables, Ancient and Modern, translated into Verse*, in a comparison of Chaucer with Boccaccio, states that 'among other things, they have this in common, that they refined their mother-tongues; but with this difference, that Dante had begun to file their language, at least in verse, before the time of Boccace'.

Cent. XVIII

1701

E. VERYARD, in *An Account of . . . a Journey through the Low Countries, France, Italy, etc.*, mentions Dante's tomb at Ravenna and the picture of him in the Cathedral at Florence, and gives a transcript of the two Latin epitaphs on the tomb and of the verses on the picture.

1702

THOMAS BROWN, in his *Letters from the Dead to the Living*, mentions Homer, Virgil, Dante, and Quevedo, among those who had given an account of Hell before him.

1705

JEREMY COLLIER, in *A Supplement to the Great Historical, Geographical, Genealogical and Poetical Dictionary*, gives a sketch of the life of Dante, based on Villani, Petrarch, Paulus Jovius, &c.

1707

In *The Muses Mercury* Dante is mentioned as 'the first that got any great Reputation in Europe in writing in Verse, in his own Tongue'.

1709

WILLIAM KING, in *The Art of Love*, includes Dante among the singers of the Trojan War, which he speaks of as 'that Pother, Of which old Homer, Virgil, Dant, And Chaucer make us such a Cant' (ll. 654-6).

1710

MICHAEL DE LA ROCHE, in *Memoirs of Literature* for June, translates extracts from Gravina's discussion in *Della Ragion Poetica* as to whether Dante wrote in the Florentine dialect, and as to the nature and design of the *Divina Commedia*.

In the *Catalogue of the Libraries of the learned Sir T. Brown and Dr. Edw. Brown, his Son*, are registered the first Aldine (*Ven.* 1502) edition of the *Commedia*, and the second of the editions with the commentaries of Landino and Vellutello (*Ven.* 1578).

[The 'learned Sir T. Brown' was Sir Thomas Browne, author of *Religio Medici*; for his references to Dante, see under 1658, 1671, 1672.]

c. 1712

ALEXANDER POPE, in his versification of Donne's Fourth Satire, points Donne's reference to him 'who dreamt he saw hell', by the mention (l. 192) of Dante by name (see under c. 1600).

1712

MICHAEL DE LA ROCHE, in *Memoirs of Literature* (Art. lxxi), translates a letter from Scipione Maffei to Apostolo Zeno in which an account is given of an old French translation of the *Divina Commedia* among the MSS. in the library of the Duke of Savoy at Turin, and of a copy of Brunetto Latini's *Tresor*, in connexion with which Dante's reference in *Inf.* xv. 119-20 is quoted.

[The MS. of the French translation of the *Commedia* (which was printed in 1897 at Paris) was destroyed in the fire at Turin University in 1906.]

1715

GEORGE I presents to Cambridge University Library the books and MSS. of the late Bishop of Ely (John Moore), among which were three MSS. of the *Commedia*, one of Cent. XIV and two of Cent. XV.

c. 1716-18

THOMAS COKE OF HOLKHAM, afterwards (1744) Earl of Leicester, purchases in Italy, for the Library at Holkham, six MSS. of the *Commedia*, two of Cent. XIV and four of Cent. XV; also a Cent. XV MS. of the *Convivio*.

1719

JONATHAN RICHARDSON, in *A Discourse on the Dignity, Certainty, Pleasure and Advantage, of the Science of a Connoisseur*, gives an account of Dante, and translates in blank verse the Ugolino episode from *Inf.* xxxiii. 1-78.

1722

JONATHAN RICHARDSON THE YOUNGER, in *An Account of some of the Statues, Bas-Reliefs, Drawings and Pictures in Italy*, mentions the picture of Dante in the Cathedral of Florence (which he ascribes to Orcagna), and refers to a drawing of Dante in his father's possession.

1726

JOHN DURRANT BREVAL, in *Remarks on Several Parts of Europe . . . Collected upon the Spot in several Tours since the year 1723*, records his visit to Pisa, where he went to see 'the *Torre di Fame*, remarkable for the disastrous End of Count Ugolin and his four or five Sons, pathetically described by the great Dante'.

1728

PAOLO ROLLI, in *Remarks upon M. Voltaire's Essay on the Epick Poetry of the European Nations*, ridicules Voltaire's ignorance of Italian literature, especially as regards the age of Dante.

1730

EDWARD WRIGHT, in *Some Observations made in travelling through France, Italy, etc., in the years 1720, 1721, and 1722*, mentions the picture of Dante in the Cathedral of Florence, and translates in verse the Latin inscription; he also states that he had heard that 'this great man had a most unhappy itch of pilfering'.

ANDREW MICHAEL RAMSAY, in *Remarks upon Italian Poets* (recorded in Spence's *Anecdotes*), observes that Dante, Petrarch, and Ariosto 'are full of surprisingly great and little things'.

1731

In an article on Hardouin's 'Doutes sur l'âge du Dante', in *The Present State of the Republick of Letters*, it is claimed that 'Dante was a Scholar and a Poet, far above the times he liv'd in, and well deserves a place among the ancient fine writers'.

CHARLES LAMOTTE, in *An Essay on Poetry and Painting*, in the same, says 'Painters may borrow noble hints from the Poets, Giotto us'd to take hints from Dante'.

1734

JONATHAN RICHARDSON, FATHER AND SON, in their *Explanatory Notes and Remarks on Milton's Paradise Lost*, give sundry instances of Milton's indebtedness to Dante.

1735

PIERRE DESMAIZEAUX, in the article on Dante in his English edition of Bayle's *Dictionnaire Historique et Critique*, translates (in verse) *Inf.* xv. 73-8, 79-87; xix. 106-11; *Purg.* xvi. 127-9; xx. 43-5; xxiii. 91-102; *Par.* v. 73-8; x. 133-8; xvii. 70-5; and the epitaph ('Jura Monarchiae') on Dante's tomb.

THOMAS BLACKWELL, in *An Enquiry into the Life and Writings of Homer*, states his opinion that 'Dante made the strongest Draught of Men and their Passions, that stands in the records of Modern Poetry'.

c. 1737

THOMAS GRAY translates (in blank verse) the Ugolino episode from *Inf.* xxxiii. 1-77.

[See *Dante in English Literature*, i. 231-4.]

1740

FRANCIS PECK, in *New Memoirs of the Life and Poetical Works of John Milton*, draws attention to Milton's indebtedness to Dante in *Lycidas*.

1744

MARK AKENSIDE, in Book ii of *The Pleasures of the Imagination*, indicates Florence, 'the birth-place of Dante and Boccaccio', by the mention of the Arno.

1744-5

In the *Catalogus Bibliothecae Harleianae* are registered eight editions of the *Commedia*, and one of Trissino's translation of the *De Vulgari Eloquentia*.

c. 1745

HON. ELIZABETH YORKE: copy of 'Portrait of Dante by Julio Clovio'.

c. 1745—*continued.*

HON. CHARLES YORKE : Ode to the Hon. Miss Yorke on her copying a Portrait of Dante by Clovio.

[See *Dante in English Literature*, i. 243-5.]

1745

CATHERINE TALBOT, in letter to Elizabeth Carter (July 29), speaking of Dante, says she can see 'amazing strokes of beauty in several passages', but has as yet no comprehension of the whole, and asks her to send 'a sketch of his seven circles of Inferno'; MRS. CARTER replies (Aug. 8), that she too found Dante much beyond her comprehension, and wonders that she was ever able to make out one single line.

1746

JOSEPH SPENCE contributes anonymously to *Dodsley's Museum* (No. ii) a free rendering of *Inf.* xxiv. 1-18 ('The three first stanzas of the 24th Canto of Dante's *Inferno* made into a Song. In imitation of the Earl of Surry's stile').

[The authorship is assigned to Spence by Joseph Warton in his *Works of Pope* (1797), vol. iv, p. 283.]

MARK AKENSIDE, in *The Ballance of Poets*, published in *Dodsley's Museum* (No. xix), estimates Dante's place among 'the greater Names of Poetry'.

c. 1749

ROBERT THYER, in *Annotations on Milton*, points out Milton's imitation of *Inf.* iv. 7-9 in *Paradise Lost* viii. 240-4.

1749

THOMAS NEWTON, in his edition of *Paradise Lost*, 'with notes of various authors', notes the parallel between *Inf.* xxiv. 1-15 and *P. L.* ii. 488-95.

1750

THOMAS GRAY, in the first line of his *Elegy written in a Country Church-Yard*, echoes *Purg.* viii. 5-6, as he records in a note.

1751

EARL OF CHESTERFIELD, in letter to Philip Stanhope (Feb. 8), states that he was 'fully convinced that Dante was not worth the pains necessary to understand him'.

1753

COUNTESS OF OXFORD sells to the nation the Harley collection of MSS., including five of the *Commedia*, one of Cent. XIV and four of Cent. XV.

HORACE MANN, in letter to Horace Walpole (Dec. 6), quotes (incorrectly) Dante's abusive description of the Florentines (*Inf.* xv. 68).

GIUSEPPE BARETTI, in his *Dissertation upon the Italian Poetry*, gives a lengthy appreciation of Dante, and translates (in prose) sundry passages from the *Commedia*, including the Ugolino episode (*Inf.* xxxiii. 37-78).

JOHN NORTHALL, in *Travels through Italy*, records an alleged portrait of Dante by Perugino in the Uffizi at Florence, mentions the picture of him in the cathedral, and the so-called 'sasso di Dante', and describes him as 'the Ennius, or Chaucer, of Florence'.

1754

In *Bibliotheca Meadiana*, the catalogue of the library of Dr. Richard Mead, are registered seven editions of the *Commedia* (three of Cent. XV and four of Cent. XVI), and the *editio princeps* (1490) of the *Convivio*.

EARL OF CORK, in letter from Florence to John Duncombe (Dec. 31), mentions Dante as one of the founders of the Italian language.

THOMAS WARTON, in *Observations on the Fairy Queen of Spenser*, refers to Dante's ignorance of Homer, and suggests that for his idea of an inscription over the gate of hell he was indebted to books of chivalry.

c. 1756

JOSEPH WARTON, in an intended addition to his *Ode to Fancy*, introduces 'powerful Dante', and 'the silent towers where pine The sons of famish'd Ugoline'.

[See Mitford's *Works of Gray* (1816), ii. 180.]

1756

JOSEPH WARTON, in vol. i of his *Essay on the Genius and Writings of Pope*, speaks of the *Commedia* as a 'sublime and original poem, which is a kind of satirical epic', and gives a prose translation of the Ugolino episode (*Inf.* xxxiii. 43-75).

1757

BARETTI, in *The Italian Library*, gives an account of Dante, and as specimens of the *Commedia* prints *Inf.* vi. 1-33; *Purg.* viii. 1-18; *Par.* xxxiii. 1-27.

c. 1758

WILLIAM HOGARTH: portrait of William Huggins as the translator of Ariosto and Dante.

[This portrait was engraved by Thomas Major to serve as frontispiece for Huggins's translation of the *Commedia* (see under 1760).]

1758

JOHN UPTON, in his edition of Spenser's *Faerie Queene*, points out numerous parallels between Spenser and Dante.

1759

In the *Catalogue of the Harleian Collection of MSS. in the British Museum* are registered the five MSS. of Dante (*Harl.* 3488, 3459, 3460, 3513, 3581) purchased with the rest from the Countess of Oxford in 1753.

OLIVER GOLDSMITH, in *An Enquiry into the Present State of Polite Learning in Europe*, in an estimate of Dante's place in literature, says 'he addressed a barbarous people in a method suited to their apprehensions', and that 'he owes most of his reputation to the obscurity of the times in which he lived'.

1760

WILLIAM HUGGINS prints anonymously in the *British Magazine* a verse translation of *Purg.* xi. 1-21.

[At his death in 1761 Huggins left in MS. a complete translation of the *Commedia*, with directions that it should be published, but this was never done (see *Dante in English Literature*, i. 307).]

LORD LYTTTELTON, in *Dialogues of the Dead* (No. xiv), makes Pope blame Dante for 'confounding the Christian with the Pagan theology'.

1760-1

GRAY, in *Observations on English Metre, and on the Pseudo-Rhythmus*, quotes several passages from Dante's *De Vulgari Eloquentia*, this being the earliest evidence of any acquaintance with that treatise on the part of an English writer.

c. 1761

EDWARD GIBBON, in *Outlines of the History of the World*, says 'the writings of Dante, Boccaccio, and Petrarch, for ever fixed the Italian language. The first displayed the powers of a wild and original genius' (in *Misc. Works*, 1796, iii. 190).

[See *Modern Language Review*, vi. 518-19.]

1761

Notice of Dante (in *A New and General Biographical Dictionary; containing an Historical and Critical Account of the Lives and Writings of the most Eminent Persons in every Nation*).

CHARLES BURNEY, as recorded by Mme. d'Arblay in *Memoirs of Dr. Burney*, makes a prose translation of the *Inferno* (see under 1832).

1762

ELLIS FARNEWORTH, in translation of Machiavelli's *Political Discourses upon the first decade of Livy*, renders in verse *Purg.* vii. 121-3, and (also in verse) *Conv.* i. 11, ll. 53-4.

1764

In 'Remarks on Simplicity in Writing', in *Annual Register*, the simplicity of Dante's style is assigned as the chief cause of his pre-eminence as a poet.

In 'An Essay on Painting', in *Annual Register*, an account is given of how Michael Angelo illustrated a copy of the first edition of the *Divina Commedia* with the commentary of Landino (Florence, 1481), and of how 'this inestimable volume' was lost at sea.

1766

SAMUEL SHARP, in *Letters from Italy*, writing from Florence (May 2), quotes Dante's remark (*Vulg. Eloq.*, i. 13) as to the harsh pronunciation of the Tuscans.

1768

BARETTI, in *An Account of the Manners and Customs of Italy*, states, after Sacchetti, 'that the common people of Florence used commonly to sing the poem of Dante about the streets, even during the life of the poet'.

1769

GRAY, in his account of the overhanging rocks on 'Gowder crag', in his *Journal in the Lakes* (Oct. 3), quotes Dante's line, 'Non ragioniam di lor; ma guarda e passa' (*Inf.* iii. 51).

OWEN RUFFHEAD, in *Life of Alexander Pope*, gives Pope's scheme of classification of the English poets into four schools, the last being the 'School of Dante'.

1770

GRAY, in letter from Cambridge to Thomas Warton (April 15) communicates his scheme for a History of English Poetry, in which he mentions 'the first Italian School, commonly called the Sicilian, . . . brought to perfection by Dante, Petrarch, Boccace, and others'.

MATTHEW PILKINGTON, in *The Gentleman's and Connoisseur's Dictionary of Painters*, in his notice of Botticelli, mentions his drawings to illustrate the *Commedia*, which were engraved by Baccio Baldini for the first Florentine edition (1481) with the commentary of Landino.

1771

CHARLES BURNEY, in *The Present State of Music in France and Italy*, quotes *Purg.* ii. 113-14 (adapted) as motto on title-page.

1771—continued.

and mentions Dante's references to the organ (*Purg.* ix. 144; *Par.* xvii. 44) and lute (*Inf.* xxx. 49), and to the musician Casella (*Purg.* ii. 91-117).

1772

EARL OF CARLISLE: Translation from Dante, Canto xxxiii (the Ugolino episode from *Inf.* xxxiii. 1-75, in verse).

[This translation was published, with other poems, in the following year.]

1773

SAMUEL JOHNSON, as recorded by Boswell, remarks on the similarity between the opening of Bunyan's *Pilgrim's Progress* and that of the *Commedia*.

SIR JOSHUA REYNOLDS: oil painting of 'Count Hugolino and his Children in the dungeon, as described by Dante, in the thirty-third canto of the *Inferno*'. (R.A., No. 243.)

[This picture, which is believed to be the first easel-picture ever painted of a subject from Dante, was engraved in mezzotint by John Dixon in 1774, and in line by Raimbach in 1811. The subject is said to have been suggested to Reynolds by Burke or Goldsmith (see *Dante in English Literature*, i. 342-3).]

1774

THOMAS WARTON, in vol. i of his *History of English Poetry*, states that the progress of poetry may be traced to its perfection from 'the Provencial bards . . . through John de Meun in France, Dante in Italy, and Chaucer in England'.

JOHN DIXON: engraving of Sir Joshua Reynolds's 'Ugolino' (R.A., 1773).

1775

In *Bibliotheca Askeviana*, the catalogue of the library of Anthony Askew, are registered a MS. (now *Lansd.* 889 in Brit. Mus.) and three early printed editions of the *Commedia*.

1775-8

WILLIAM JULIUS MICKLE, in the notes to his translation of the *Lusiad*, points out parallels between Camoens and Dante.

THOMAS TYRWHITT, in his edition of *The Canterbury Tales of Chaucer*, quotes illustrative passages from the *Commedia*, *Vita Nuova*, *De Vulgari Eloquentia*, and *Canzoniere* of Dante.

1776

SIR JOHN HAWKINS, in his *History of Music*, quotes Dante's reference (*Par.* vi. 127-42) to the story of Raymond Berenger and Romeo.

1777

HENRY FUSELI : six drawings of subjects from the *Divina Commedia* in monochrome, viz. 'Paolo and Francesca' (*Inf.* v. 74-5); 'Dante, Farinata, and Cavalcante' (*Inf.* x. 22 ff.); 'Lano and Giacomo da Sant' Andrea' (*Inf.* xiii. 109-29); 'Dante listening to the tale of Ugolino' (*Inf.* xxxii-iii); 'Belacqua and his companions' (*Purg.* iv. 103-23); 'The fate of Buonconte da Montefeltro' (*Purg.* v. 94-129).

[These drawings are now in the Print Room at the British Museum.]

1778

THOMAS WARTON, in vol. ii of his *History of English Poetry*, speaks of Dante's indebtedness to the troubadours, and mentions the references to Dante in Chaucer, Gower, and Lydgate.

JAMES BEATTIE, in *Essay on Poetry and Music*, refers to the popular belief in Italy that Dante visited Hell.

WILLIAM HAYLEY, in the First Epistle of his *Essay on Painting*, describes Salvator Rosa as giving 'th' historic scene a charm as strong as the terrific gloom of Dante's song'.

ANON. : oil painting of 'Francesca and Paolo : a story from the *Inferno* of Dante'. (Soc. of Artists of Great Britain, No. 156.)

1779.

HON. DAINES BARRINGTON, in *Observations on the Earliest Introduction of Clocks*, claims that Dante was the first author to mention striking clocks, and quotes *Par.* x. 139-41.

Notice of Dante (in vol. iv of *Encyclopaedia Britannica*).

c. 1780

JOHN BOWLE, in *Annotations on Milton*, quotes sundry parallels between Milton and Dante.

[See *Dante in English Literature*, i. 372-4.]

1780

JAMES HARRIS, in *Philological Enquiries*, describes Dante, Petrarch, and Boccaccio as being 'not only strong and powerful in sentiment, but what is more surprising, elegant in their diction, at a time when the languages of England and France were barbarous and unpolished'.

MARTIN SHERLOCK, in *Letters from an English Traveller*, while allowing that 'Horace, Longinus, and Boileau, would have been charmed with the beauties of Dante and Ariosto, taken from nature,

1780—*continued.*

and founded on truth', holds that 'they would have condemned the whole of these two poems, as being contrary to reason, good sense, and consequently to good taste'.

[These letters were originally published by Sherlock in French in 1779; they were translated into English by John Duncombe.]

1781

THOMAS WARTON, in vol. iii of his *History of English Poetry*, includes a lengthy 'general view' of the *Commedia*, from which he quotes numerous passages in the original, giving a prose translation of the inscription over the Gate of Hell (*Inf.* iii. 1-9), and of the Ugolino episode (*Inf.* xxxiii. 13-75).

WILLIAM HAYLEY, in his *Triumphs of Temper*, quotes as motto *Inf.* ix. 61-3; and introduces imitations of several passages from *Inf.* iii, including the inscription over the Gate of Hell.

JOHN BOWLE, in the catalogue of whose library are registered the very rare *editio princeps* of the *De Vulgari Eloquentia* (Paris, 1577) and six editions of the *Commedia*, quotes sundry passages from the *Inferno*, with the comments of Landino and Daniello, in his *Anotaciones a la Historia de Don Quixote de la Mancha*.

MARTIN SHERLOCK, in *Original Letters on several Subjects*, says that Longinus 'would have condemned to the flames that "monstrum horrendum, informe, ingens", the *Divina Commedia*', but 'would have read some of its verses with transport, and on perusing the Canto of Count Ugolino, would have exclaimed, "Homer has nothing so sublime!"'

GEORGE SELWYN, in letter to the Earl of Carlisle, speaks of Gloucester as having been to him 'truly a *città dolente*' (*Inf.* iii. 1).

JOHNSON, in his *Life of Gray*, criticizing the 'Progress of Poesy', says, 'in the time of Dante and Petrarch, from whom he derives our first school of poetry, Italy was overrun by tyrant power and coward vice.'

In the *Annual Register*, in a notice of Warton's *History of English Poetry*, referring to his comparison of Sackville's *Descent into Hell* with Dante's *Inferno*, it is stated that, 'In treating the softer passions Dante is incomparable: his descriptions are the most natural and graceful that can be conceived, and tintured with a degree of sentiment and refinement not easily to be found in the best classical authors.'

In *Bibliotheca Beauclerkiana*, the catalogue of the library of Topham Beauclerk, are registered several editions of the *Commedia*,

including the first Florentine edition (1481), and the French translation by Grangier (1596).

JAMES ROBSON, London bookseller, offers for sale a MS. (incomplete) of Giovanni da Serravalle's Latin commentary on the *Commedia*.

[This MS., one of the only four known, passed into the Wodhull collection in 1811 (see under that year), and eventually (in 1886) into the British Museum (*Egerton 2629*).]

1782

WILLIAM HAYLEY, in the First Epistle of his *Essay on Epic Poetry*, devotes fifty lines to Dante and the *Commedia*, and quotes (in a note) Virgil's farewell words to Dante (*Purg.* xxvii. 139-41); in the notes to the Third Epistle he prints a sonnet in imitation of Dante's sonnet to Guido Cavalcanti (*Son.* xxxii. 'Guido, vorrei'), and quotes and translates (in 'triple rhyme') the first three cantos of the *Inferno*, this being the first printed English translation of any considerable portion of the *Commedia*, beyond a mere episode, and the first attempt in English to translate Dante in the metre of the original.

JOSEPH WARTON, in vol. ii. of his *Essay on the Genius and Writings of Pope*, mentions Sacchetti's anecdotes of Dante, and quotes Manetti's description of Dante's personal appearance.

CHARLES BURNEY, in vol. ii. of his *History of Music*, quotes and translates (in verse) the episode of Casella (*Purg.* ii. 73-92, 106-17).

HORACE WALPOLE, in letter to William Mason (June 25), characterizes Dante as 'extravagant, absurd, disgusting, in short a Methodist parson in Bedlam'.

CHARLES ROGERS: *The Inferno of Dante Translated* (Lond.); in blank verse, anonymous—the first complete (printed) English translation of any cantica of the *Commedia*.

1783

JAMES BEATTIE, in *Dissertations Moral and Critical*, in an estimate of the *Commedia*, says, 'many of the poetical descriptions and allegories are highly finished, and in particular passages enforced with singular energy and simplicity of expression.'

JOHN HOOLE, in the notes to his translation of *Orlando Furioso*, points out parallels between Ariosto and Dante; and, in the notes to the fifth edition of his translation of Tasso's *Gerusalemme Liberata*, quotes Dante's description of the nine Celestial Orders (*Par.* xviii. 16-18, 25-36).

WILLIAM BECKFORD, in *Letters from Various Parts of Europe*, mentions a picture at Florence by Poelemburg of Virgil and Dante

1783—*continued.*

entering Hell, and describes the frescoes in the Campo Santo at Pisa as 'strange paintings of hell and the devil, mostly taken from Dante's rhapsodies'.

1784

In *Criticisms on the Rolliad* the poet of the *Rolliad* is contrasted with Dante.

1785

THOMAS WARTON, in his edition of *Milton's Minor Poems*, applies Dante's description of Homer (*Inf.* iv. 95) to Milton, and quotes (from *V.E.* ii. 4) Dante's remarks on the *Canzone*.

HENRY BOYD: A translation of the *Inferno* of Dante Alighieri, in English Verse. With Historical Notes, and the Life of Dante. (Dublin, 2 vols.)

[Reviewed in *Gentleman's Magazine* (May); *Critical Review* (June); and *Monthly Review* (Dec.).]

WILLIAM PARSONS: The Story of Francesca from the fifth canto of Dante's *Inferno* (including a verse paraphrase of *Inf.* v. 26 ff.) (in *The Florence Miscellany*, pp. 116 ff.).

ANNA SEWARD, in letter to Helen Williams (Aug. 25), speaks of the 'weary horror' of Dante's *Inferno*, and remarks that 'the Dantean Angel of Vengeance is diabolically insatiable'.

JOHN PINKERTON, in a comparative estimate of Dante and Petrarch in *Letters of Literature*, describes Dante as 'a bold original writer, whose beauties are peculiarly his own, while his faults are those of the times'.

CHRISTOPHER HERVEY, in *Letters from Portugal, Spain, Italy, and Germany*, quotes and translates Dante's reference to the Monte San Giuliano (*Inf.* xxxiii. 30).

1786

JOHN HORNE TOOKE, in *The Diversions of Purley*, quotes Dante's use of *ca* for *casa* (in *Inf.* xv. 54), and of *scotto* (in *Purg.* xxx. 144).

SAMUEL HENLEY, in the notes to his English translation of Beckford's *Vathek*, remarks that Don Quixote's 'mistake of the windmills for Giants' 'was probably suggested to Cervantes by Dante's simile in *Inf.* xxxiv. 6 ff.

HENRY FUSELI: oil painting of 'Francesca and Paolo: Dante's *Inferno*, Canto V'. (R.A., No. 58.)

c. 1788

WALTER SCOTT records, in the 'Memoir of his Early Life', that about this time he became intimate 'with the works of Dante, Boiardo, Pulci, and other eminent Italian authors'.

1788

GIBBON, in vol. vi. of the *Decline and Fall of the Roman Empire*, speaks of 'the original wildness of Dante', whose poem he rates far above the 'tedious uniformity' of Petrarch's rhymes.

ANNA SEWARD, in letters to W. B. Stevens (March 10), and Dr. Gregory (Oct. 30), discusses the question of Milton's indebtedness to Dante.

GEORGE SIDNEY: oil painting (at Rome) of 'Count Ugolino in the Tower of Famine at Pisa' (*Inf.* xxxiii. 52 ff.).

[An account of this picture, all trace of which has now been lost, appeared in the *Giornale delle Belle Arti* for April 26, 1788.]

1789

THOMAS TWINING, in the notes to his translation of Aristotle's *Treatise on Poetry*, quotes *Inf.* iii. 22-3, 25-7, as a fine example of Dante's force of representation of sound.

HESTER LYNCH PIOZZI, in *Observations and Reflections made in the course of a Journey through France, Italy, and Germany*, contrasts Dante and Milton with Tasso and Pope.

HANNAH MORE, in letter to Horace Walpole (April), quotes a pamphlet in which the inscription over the Gate of Hell (*Inf.* iii. 1-3) is applied to a slave-ship.

PHILIP NEVE, in *Cursory Remarks on some of the Ancient English Poets, particularly Milton*, discusses the indebtedness of Chaucer and Milton to Dante.

1789-90

HENRY JAMES PYE, in contribution to J. P. Andrews's *Anecdotes, Ancient and Modern*, mentions the so-called prophecy of Dante as to the discovery of the constellation of the Southern Cross (indexed as 'Dante prophesies the discovery of America') in *Purg.* i. 22-4.

1790

JOHN WESLEY, in his *Journal* (Oct. 7), mentions seeing, at the Duke of Dorset's house at Knole Park, Reynolds's picture of Count Ugolino and his sons, and remarks that owing to the bad light he 'could hardly discern the little boy, that when he saw his father gnawing his own arm for anguish, cried out, "Papa, if you are hungry, do not eat your own arm, but mine."'

WILLIAM BLAKE, in his *Marriage of Heaven and Hell*, declares that an infinite number of volumes of equal value with Swedenborg's might be produced from the writings of Dante or Shakespeare.

1790—*continued.*

THOMAS PENROSE: A Sketch (anonymous) of the Lives and Writings of Dante and Petrarch. (Lond.)

GIBBON, in *Antiquities of the House of Brunswick*, says, 'The father of the Tuscan Muses, the sublime but unequal Dante, had pronounced that Ferrara was never honoured with the name of a poet'—the reference being to *V.E.* i. 15, ll. 21-2.

1791

JAMES BOSWELL, in *Life of Samuel Johnson*, under the year 1778, quotes from Redi the lines of the 'divine poet' (from *Inf.* xvi. 124-6), as to a truth which bears the semblance of falsehood.

EARL OF MORNINGTON (afterwards Marquis Wellesley), in letter to Lord Grenville (July 3), gives his opinion of Dante, Tasso, and Ariosto.

1792

HENRY FRANCIS CARY, in letter from Oxford to Anna Seward (May 7), advises her to make the acquaintance of 'the wonders of Dante's *Inferno*, *Purgatorio*, and *Paradiso*', and sends her a translation (prose) of *Purg.* iii. 79-85; v. 37-9; she in reply (May 29), criticizes the passages translated by him.

1793

ISAAC D'ISRAELI, in vol. ii. of *Curiosities of Literature*, remarks that 'when Dante published his *Inferno*, the simplicity of the age accepted it as a true narrative of his descent into hell'.

In *Annual Register* the inscription over the Gate of Hell (*Inf.* iii. 1-3) is quoted in connexion with the imprisonment and execution of Louis XVI.

JOHN FLAXMAN publishes at Rome 111 'Compositions from the *Divina Commedia*', executed as commission from Thomas Hope (afterwards of Deepdene).

WILLIAM BLAKE: pencil drawing of 'Ugolino', as sketch for design in *The Gates of Paradise*.

[See Gilchrist's *Life of Blake*, i. 101-4.]

1794

H. F. CARY quotes *Par.* xi. 1-3 as motto to his poem 'The Mountain Seat' in the *Gentleman's Magazine* (Feb.).

CHARLES JAMES FOX, in letter to Lord Holland in Italy (March 9), advises him 'to have a master, and to read with him Dante and other difficult authors'.

Mrs. PIOZZI, in *British Synonymy*, quotes and translates the last line (*Inf.* iii. 9) from 'Dante's inscription on the Gates of Hell'.

HENRY CONSTANTINE JENNINGS: A Translation (in blank verse) of the Fifth Canto of Dante's *Inferno*, and of the entire Scene and Narrative of *Hugolino*.

[Privately printed—it was published in Jennings's *Summary and Free Reflections* in 1798.]

SIR UVEDALE PRICE, in *Essay on the Picturesque*, instances Dante as a master of the sublime and terrible.

MARY BERRY, in letter to Lord Orford (Oct. 1), applies to France Dante's invective against Pisa (*Inf.* xxxiii. 79).

1795

WILLIAM TOOKE, in *Varieties of Literature*, discusses Dante in relation to Niccola Pisano, Cimabue, and Giotto.

WILLIAM ROSCOE, in *Life of Lorenzo de Medici*, in which are sundry criticisms of Dante's works, says of the *Commedia*, 'compared with the *Aeneid*, it is a piece of grand Gothic architecture at the side of a beautiful Roman temple.'

1796

GEORGE ELLIS, in preface to Way's translation of select *Fabliaux*, refers to Dante's use of the terms *oc* and *oil* in the *De Vulgari Eloquentia* (i. 8, 9, 10).

CHARLES LAMB, in letter to Coleridge (June 10), states that he conceives Southey's *Joan of Arc* to be in 'the manner of Dante'.

1797

H. F. CARY, in his *Literary Journal*, records the progress (from Jan. 16 to Dec. 26) of his reading and translation of the *Purgatorio* and *Inferno*.

CHARLES LAMB, in letter to Coleridge (Feb. 13), speaks of his 'laugh of horror at Dante's picture of the famished *Ugolino*'.

EARL OF CHARLEMONT: 'Some Hints concerning the State of Science at the Revival of Letters, grounded on a Passage of Dante in his *Inferno*, Canto IV, v. 130' (contains verse translation of *Inf.* iv. 130-5).

[A paper read before the Royal Irish Academy on April 9, 1796, and published in the *Transactions* in 1797. Lord Charlemont translated other portions of the *Divina Commedia* (in a note in his *Select Sonnets of Petrarch* he speaks of his 'essay towards a version of some cantos and singular passages of Dante'), including *Inf.* x, but these have not been printed, and apparently have not been preserved. In F. Hardy's *Life of Lord Charlemont* (1810) it is stated that he made 'a version of Dante', meaning presumably of the whole poem.]

1797—continued.

Among 'Poggiana', in *Selections from the French Anas* (Oxford), are anecdotes of Dante.

Notice of Dante (in vol. v of the *Encyclopaedia Britannica*, Edin.).

THOMAS TWINING, in *Account of a Holiday Tour*, à propos of tourists, quotes Dante's description of a flock of sheep (*Purg.* iii. 82-4).

c. 1798

EARL OF CHARLEMONT, in the introduction to his *Select Sonnets of Petrarch*, speaks of Dante as 'the father of the modern epic', characterizes the *Divina Commedia* as 'the offspring of a rude age', and condemns his lyrical poems as 'obscure and inelegant'.

[See under 1797, note; this work was not published till 1822.]

1798

H. F. CARY, in his *Literary Journal* (Jan. 1-22), records that he finished reading the *Purgatorio*.

WILLIAM SEWARD, in *Anecdotes of Distinguished Persons*, refers to Dante's eulogy of Giotto (*Purg.* xi. 95), and to Michael Angelo's admiration for Dante.

THOMAS JAMES MATHIAS, in *The Pursuits of Literature*, quotes and translates (in prose) *Inf.* iv. 81; v. 112-14, 180-3; vi. 8-11, 100-2; xxxii. 1-8; *Purg.* xii. 84; and (in the introduction) criticizes Dante's language and style.

WILLIAM TAYLOR, in *Monthly Review* (July), says that Dante's 'sublime metaphors and strong lines', and 'fine passages such as the majestic interview with Cavalcanti's shade, and the pathetic story of Ugolino', will not atone for his 'tediousness' and 'burlesque absurdities'.

NATHAN DRAKE, in *Literary Hours*, quotes as motto *Inf.* i. 4-9, and characterizes Dante's account of Ugolino as 'the most striking, original and affecting scene perhaps in the world'.

In *Extracts from the Works of the most celebrated Italian Poets* are included the Italian text and English translations (by Boyd and Hayley) of *Inf.* iii. 1-30, 82-120; v. 121-41 ('Paul and Frances'); xxiv. 1-15; xxxii. 125-39; xxxiii. 1-90 ('Ugolino').

1799

G. T.: Critique of *Divina Commedia*, in 'Remarks on the Principal Italian Poets', in *Monthly Magazine* (July).

c. 1800

CHARLES DUNSTER, in *Annotations on Milton's Paradise Lost*, points out sundry parallels between Milton and Dante.

[These annotations were supplied in MS. to H. J. Todd, who printed them in his edition of *Milton's Poetical Works* (1801).]

. 1800

H. F. CARY records in his *Literary Journal* (May 23-June 6) that he translated Cantos i-iii of the *Inferno*.

CYRIL JACKSON, Dean of Christ Church, holds 'that of all, in every age and nation, who have aspired to the name of poet, only four deserve it: Homer, Dante, Ariosto, and Shakespeare'.

[See Miss Seward's letter to Rev. R. Fellowes, Sept. 27, 1800.]

WILLIAM BLAKE holds 'visionary conversations' with Homer, Dante, and Milton.

[See Gilchrist's *Life of Blake*, i. 160.]

MARIANA STARKE, in *Letters from Italy*, mentions the fresco at Pisa 'representing Dante's Inferno'; the 'sasso di Dante' at Florence; and Fonte Branda at Siena, referred to (as she supposes) in *Inf.* xxx. 78.

JOHN WATKINS: biographical notice of Dante, in *Universal Biographical and Historical Dictionary*.

Cent. XIX

c. 1801

BLAKE: portrait of Dante, as one of a series of eighteen heads of poets, for Hayley's library at Felpham.

[Exhibited at the Burlington Fine Arts Club (No. 34) in 1876.]

1801

On the *Commedia* of Dante (in *Monthly Magazine*, Feb.).

HENRY JOHN TODD, in his edition of the *Poetical Works of John Milton*, discusses Milton's indebtedness to Dante, and gives a lengthy list of parallels between the two poets.

WILLIAM PARR GRESWELL, in his *Memoirs of Angelus Politianus, etc.*, compares Politian and Lorenzo de' Medici severally with Petrarch and Dante.

RICHARD DUPPA: drawing of vignette to canto iii of the *Inferno* (the Gate of Hell), engraved as frontispiece to his *Selection of Twelve Heads from the Last Judgment of Michael Angelo*.

FUSELI, in *Lectures on Painting*, points out Michael Angelo's indebtedness to Dante; and in his criticism of the cartoon of Pisa,

1801—*continued.*

using 'the bold figure of Dante', says that the ideas of motion 'seem to have showered into the artist's mind' (*Purg.* xvii. 25).

ROBERT SOUTHEY, in letter to William Taylor (Nov. 19), speaks of the article by G. T. in the *Monthly Magazine* for July 1799 as 'hewing the laurels from the grave of Dante'.

1802

C. J. FOX, in letter to J. B. Trotter, says 'I have only read part of Dante, and admire him very much. I think the brilliant passages are thicker set in his works, than in those of almost any other poet; but the want of connexion and interest makes him heavy'.

JOHN AIKIN: article on Dante, and criticism of the *Commedia*, in vol. iii. of the *General Biography*.

WILLIAM SHEPHERD, in *Life of Poggio Bracciolini*, relates the anecdote of Dante and Can Grande from Poggio's *Facetiae*.

Notice of Dante (in *English Encyclopaedia*).

SAMUEL TAYLOR COLERIDGE notes (in *Anima Poetae*, under date Oct. 25) that for his part he would inscribe over the gate of Paradise the line (*Inf.* iii. 9) Dante has placed over the gate of his Hell.

T. J. MATHIAS prints (for the first time in England) Dante's *Canz.* iii. : 'Gli occhi dolenti' (*V.N.* § 32), and *Son.* xxiv. : 'Deh, pellegrini' (*V.N.* § 41), in *Componimenti Lirici de' più illustri Poeti d'Italia*. (Lond., 3 vols.)

Of the sources whence Dante is supposed to have drawn the Subject of his *Divina Commedia* (in *Monthly Magazine*, Nov.).

HENRY CRABBE ROBINSON, in the account of his tour in Germany in his *Diary*, describes Shakespeare, Goethe, and Dante as 'the triple glory of modern poetry'.

HENRY BOYD: *The Divina Commedia* of Dante Alighieri. Translated into English Verse, with preliminary Essays, Notes, and Illustrations. (Lond., 3 vols.)

[Reviewed in *Edinburgh Review*, Jan. 1803; *Critical Review*, Mar. 1803; *British Critic*, Mar. 1803; *Monthly Magazine*, vol. xv, 1803; *Monthly Review*, Mar. 1805.]

THOMAS STOTHARD: drawing of portrait of Dante (engraved by R. H. Cromek as frontispiece to vol. i. of Boyd's translation of the *Commedia*).

c. 1803

EDWARD ATKYNS BRAY: translation (verse) of *Canz.* ix. 1-19; and *Son.* xi. (*V.N.* § 21) (in *Poetical Remains*, Lond., 1859).

1803

ROBERT MOREHEAD: 'The *Divina Commedia* and Boyd's translation' (in *Edinburgh Review*, Jan.).

C. J. FOX, in conversation (Jan.), as recorded by Samuel Rogers, speaks of Dante as 'a much greater man' than Petrarch.

COUNTESS OF BESSBOROUGH, in letter from Paris to Lord Granville Leveson Gower (Feb. 17), quotes *Inf.* v. 23-4, à propos of the First Consul.

C. J. FOX, in letter to Lord Holland (June 6), quotes *Inf.* v. 23-4; and, in a letter to J. B. Trotter, speaks of the obscurity of Dante owing to his allusions.

The *Divina Commedia* and Boyd's translation (in *Annual Review and History of Literature*).

In *Monthly Magazine* (Aug.) it is suggested that Fuseli should illustrate the *Commedia*.

WILLIAM GODWIN, in *Life of Geoffrey Chaucer*, gives an appreciation of Dante and of the *Commedia*.

JOHN RAPHAEL SMITH: oil painting of 'Paulo and Francosia' (*Inf.* v. 127-9). (R.A., No. 559.)

[Engraved in mezzotint by William Ward—a copy in colour was sold for 80 guineas at Christie's, April 16, 1913.]

1804

The *Literary Journal* (Feb. 16) announces that 'a subscription has been opened at Florence for erecting a monument in the cathedral there, to the memory of the great Dante'.

RICHARD WHARTON: translation of *Inf.* iii. ('The Entrance of Hell'), and *Inf.* xxxii. 124-xxxiii. 90 ('The Story of Ugolino') (in *Fables: Consisting of Select Parts from Dante, Berni, Chaucer, and Ariosto. Imitated in English Heroic Verse.* Lond.).

[Reviewed in *Monthly Review* (Dec.).]

JOHN WILSON CROKER, in his *Familiar Epistles to F. Jones, on the present State of the Irish Stage*, imitates and quotes *Inf.* iii. 34-6.

BENJAMIN ROBERT HAYDON, in a list of thirty-eight subjects for pictures, includes (as No. 10) 'Ugolino' (from *Inf.* xxxiii.).

1805

The Bodleian Library purchases the D'Orville collection of MSS., among them a Cent. XV MS. of the *Divina Commedia*.

[This was the first Dante MS. acquired by the Bodleian (see Macray, *Annals of the Bodleian*, ed. 1890, p. 301, n.). The University Library had formerly possessed two Dante MSS., presented by Humphrey Duke of Gloucester in 1444, but these had disappeared.]

1805—*continued.*

H. F. CARY : The *Inferno* of Dante Alighieri : Canto i-xvii. With a Translation in English Blank Verse, Notes, and a Life of the Author. (Lond.)

[Reviewed in *Gentleman's Magazine*, June ; *British Critic*, July ; and *Literary Journal*, 1805.]

H. J. TODD, in his edition of *The Works of Edmund Spenser*, points out sundry parallels between Spenser and Dante.

JOSEPH COOPER WALKER, in *An Historical and Critical Essay on the Revival of the Drama in Italy*, quotes and translates *Par.* xxx. 22-4, as a supposed reference by Dante to the theatre of his day.

The *Divina Commedia* and Cary's translation (in *Literary Journal*).

Comparison between Dante and Saemund, the former being described as a 'talkative Showman' (in *Annual Review, an History of Literature*).

J. A. KOCH's drawings in illustration of the *Divina Commedia* (in *Monthly Magazine*, May).

COLERIDGE (in *Anima Poetae*, under date May 14) names Dante, Ariosto, and Giordano Bruno as the representatives of 'his' Italy.

ANNA SEWARD, in letter to Miss Ponsonby (June 13), criticizes the *Inferno* à propos of Cary's translation of Cantos i-xvii ; in letter to H. F. Cary (Aug. 8) she remarks that the description of Dante in the *Gentleman's Magazine* as 'one of the most *obscene*', instead of 'one of the most *obscure*', writers would probably help to increase the circulation of his translation.

WILLIAM WORDSWORTH, in letter to Sir G. Beaumont (Oct. 17), says 'the poetry of Dante and Michael Angelo proves that if there be little majesty and strength in Italian verse, the fault is in the authors, and not in the tongue'.

WILLIAM TAYLOR, in article on Beresford's 'Song of the Sun', in the *Monthly Review* (Dec.), remarks that 'Italian priests, perhaps, suggested to Dante the absurdities of his *Inferno* and *Paradiso*'.

NORTON NICHOLLS, in *Reminiscences of Gray*, records his conversations with Gray on Dante.

EDWARD SCRIVEN : portrait of Dante, after Raphael Morghen (engraved as frontispiece to Cary's translation of *Inferno* i-xvii).

1806

H. F. CARY : The *Inferno* of Dante Alighieri : Canto xviii-xxxiv. With a Translation in English Blank Verse, and Notes. (Lond.)

[Reviewed in *Monthly Review*, Apr. 1808.]

ANNA SEWARD criticizes (Aug. 7 and Sept. 6), and H. F. CARY (Aug. 16 and Sept.) defends, his translation of the *Inferno* by correspondence.

COLERIDGE (in *Anima Poetae*) describes as 'a poem of wild and interesting images, intended as an enigma', Dante's *Canz.* xx.: 'Tre donne intorno al cuor mi son venute,' which he transcribes.

H. FUSELI: oil painting of 'Count Ugolino . . . with his four sons, starved to death in the *Torre della Fame*'. (R. A., No. 19.)

[This picture was severely criticized in *Bell's Weekly Messenger* for May 25 and warmly defended by Blake in the *Monthly Magazine* for July 1.]

CHARLES SYMMONS, in *Life of John Milton*, contrasts the sonnets of Dante and Petrarch, and ranks *Paradise Lost* above the *Commedia*.

RICHARD DUPPA, in *Life of Michael Angelo*, records the artist's devotion to Dante, and discusses Dante's influence on his art.

SOUTHEY: translation of Michael Angelo's two sonnets on Dante (in Duppa's *Life of Michael Angelo*).

P.: Biographical Sketch of Dante Alighieri (in *Monthly Literary Recreations*, July-Dec.).

THOMAS MOORE: motto from *Inf.* xvi. 1-2, to *Lines on the Falls of the Mohawk River*; and reminiscence of *Purg.* ii. 31-6, in poem addressed to Lady Rawdon, *From the Banks of the St. Lawrence*.

LORD BYRON invokes 'the shade of Dante', in letter to John M. B. Pigot (Aug. 9).

1806-7

CAPELL LOFFT: translations of four sonnets of Dante (*Son.* xxxiii, xxxv, xxxviii, xxiv) (in *Laura: or, An Anthology of Sonnets . . . Original and translated*, 5 vols., pub. in 1813-14).

1807

The British Museum acquires by purchase the Lansdowne MSS., including a Cent. XV MS. of the *Commedia*.

ANNA SEWARD, in letter to H. F. Cary (May 10), records Walter Scott's opinion of the *Commedia*, and of Cary's translation.

FLAXMAN'S 'Compositions from the *Divina Commedia*' first published in England, with quotations from the Italian text, and translations by Boyd.

Notice of Dante (in *Historic Gallery of Portraits and Paintings; or, Biographical Review*, i. 26 ff.).

NATHANIEL HOWARD: *The Inferno* of Dante Alighieri, translated into English Blank Verse. With Notes, and Life of the Author. (Lond.)

[Reviewed in *Monthly Review*, Oct. 1807; *British Critic*, Apr. 1808.]

1807—*continued.*

SOUTHEY, in *Specimens of the later English Poets*, remarks on the enduring fame of Dante, Petrarch, and Chaucer.

FRANCIS DOUCE, in *Illustrations of Shakespeare*, quotes Dante's reference to the 'man in the moon' (*Inf.* xx. 126), and to the word *fico* as a term of contempt (*Inf.* xxv. 1-3).

GEORGE COOKE: engraving of portrait of Dante, after Stradanus (pub. by Vernon Hood and Sharpe, Lond.).

WILLIAM BELOE, in vol. i. of *Anecdotes of Literature and Scarce Books*, gives an account of the 1568 Venice and the 1481 Florence editions of the *Divina Commedia*.

1807-8

WORDSWORTH introduces reminiscence of *Inf.* iii. 1 in *The White Doe of Rylstone* (vi. 1) (pub. in 1815).

1808

T. J. MATHIAS prints (for the first time in England) Dante's *Canz.* i.: 'Donne, ch'avete intelletto d'amore' (*V.N.* § 19), and *Canz.* vii.: 'Amor, che nella mente mi ragiona' (*Conv.* iii.), in *Aggiunta ai Componimenti Lirici de' più illustri Poeti d'Italia*. (Lond., 3 vols.)

In the *Catalogue of the Harleian MSS. in the British Museum* are registered five MSS. of the *Divina Commedia* (*Harl.* 3459, 3460, 3488, 3513, 3581), one of Dante's *Canzoniere* (*Harl.* 3478), and one of Boccaccio's *Vita di Dante* (*Harl.* 4082).

[See also under 1753, 1759.]

La Divina Commedia di Dante. Passo passo riscontrata, con lunga e scrupolosa diligenza, su i testi delle più approvate edizioni, antiche e moderne, e da ogni tipografico neo tersa ed emendata. Da G. B. Boscini. (Londra, 3 vols., 16mo.)

[This (or the following, published in the same year) is the first edition of the complete text of the *Commedia* printed and published in England. (An edition, with the imprint *Londra*, had appeared in 1778, but this was actually printed at Leghorn.) A brief Life of Dante is prefixed to the first volume. It contains no notes.]

La Divina Commedia di Dante Alighieri, illustrata di note da varj comentatori scelte ed abbreviate, da Romualdo Zotti. (Londra, 3 vols. 12mo.)

[See note to preceding. A Life of Dante, and other preliminary matter, is prefixed to the first volume. The third volume contains index of proper names.]

In *Monthly Magazine* (Nov.) an alleged mistake of Dante with regard to his reference to Constantine in *Inf.* xix. 115-17 is discussed.

ANTHONY CARDON: engraving of portrait of Dante, after Raphael.

[Frontispiece to vol. i of Boschini's edition of the *Commedia*.]

1809

Canzoni e Soneiti di Dante Alighieri, per la prima volta di note illustrati, da Romualdo Zotti. (Londra, 12mo.)

[Uniform with Zotti's edition of the *Commedia* published in 1808, to which it forms vol. iv. This is the first collection of Dante's lyrical poems printed and published in England.]

H. FUSELI, in letter to J. Knowles (Aug. 31), quotes Dante's (alleged) definition of woman as 'the animal of beauty'.

c. 1810

GEORGE FREDERICK NOTT commissions the Viennese artist, Josef Anton Koch, to make a series of drawings from the *Commedia*.

[Koch executed forty sepia drawings, illustrating the *Inferno* and part of the *Purgatorio*, which eventually came into the possession of King John of Saxony, the translator of the *Commedia* under the pseudonym 'Philaethes', and are now preserved at Dresden.]

1810

COLERIDGE (in *Anima Poetae*) speaks of the 'Tuscanisms' of Dante, and refers to his *De Vulgari Eloquentia*, *Convito*, and *Vita Nuova*, as his 'prose and verse' works.

SAMUEL EGERTON BRYDGES, in *The British Bibliographer*, numbers Dante among the epic poets.

LORD WOODHOUSELEE, in his anonymous *Essay on the Life and Character of Petrarch*, quotes Vasari's accounts of the portraits of Dante and Petrarch.

SAMUEL ROGERS, in *The Voyage of Columbus*, speaks of Dante's 'tragic rhyme', and imitates several passages of the *Commedia*, the originals of which he quotes in his notes.

Notice of Dante (in *A Biographical Dictionary of Eminent Persons*, Glasg.)

In *Quarterly Review* (Nov.), Art xi, the adventures of St. Brandan, and of Southey's Madoc, are compared with the voyage of Ulysses as related by Dante in *Inf.* xxvi. 90-142.

ARCHER JAMES OLIVER: oil painting of 'Paulo and Francesca' (Brit. Inst., No. 61).

1811

HENRY CRABB ROBINSON, in his *Diary* (Jan. 17), records Flaxman's account of his reasons for choosing Dante rather than Milton as a subject for illustration.

1811—*continued.*

WALTER SCOTT, in review of Southey's 'Curse of Kehama' in *Quarterly Review* (Feb.), speaks of 'the gloomy power', 'the solemnity,' and 'the tedious particularity' of Dante.

MICHAEL WODHULL purchases (May 29) from William Ford of Manchester for £10 10s. a MS. (incomplete) of Giovanni da Serravalle's Latin commentary on the *Divina Commedia* (now Egerton 2629 in Brit. Mus.). (See also under 1781.)

JOHN BERNARD TROTTER, in his *Memoirs of the latter Years of Charles James Fox*, applies to Fox Beatrice's address to Virgil, *Inf.* ii. 59-60.

THOMAS FROGNALL DIBDIN, in his privately printed *Book Rarities in Lord Spencer's Library*, registers the first three editions of the *Divina Commedia*, viz. Foligno, 1472; Mantua, 1472; and Jesi, 1472.

[The above are now in the John Rylands Library at Manchester. The Jesi edition is exceedingly rare, only six copies being known, of which three are in England (see *Athenaeum*, June 23, July 14, 1900).]

ABRAHAM RAIMBACH: engraving of Sir Joshua Reynolds's 'Ugolino' (R.A., 1773), for Forster's *British Gallery of Engravings*.

1812

H. F. CARY records in his *Literary Journal* (May 8) the completion of his translation of the *Divina Commedia*, begun Jan. 16, 1797; and notes (Nov. 6, 9) that he examined four MSS. of Dante in the British Museum.

In the sale of the library of the Duke of Roxburghe (May-July) seven Cent. XVI editions of the *Commedia* were included, of which only one (Venice, 1564, sold for 28s.) fetched more than £1.

In *Quarterly Review* (June), Art. x, a *résumé* is given of the Farinata episode (*Inf.* x. 22 ff.), and an account of Dante's relations with the Bianchi.

JOSEPH HUME: *Inferno, A Translation from Dante Alighieri, into English Blank Verse.* (Lond.)

WALTER SAVAGE LANDOR, in *A Commentary on the Life and Character of Charles James Fox* (printed anonymously in this year, first published in 1907), contrasts Dante and Ariosto and emphasizes the irresistible fascination of the former.

LEIGH HUNT, in letter to Brougham (Sept. 27), speaks of Dante's bitterness against Florence, and his condemnation of Brunetto Latini (*Inf.* xv).

1813

THOMAS MITCHELL, in letter to Leigh Hunt (Feb. 9) while in prison, applies to him what Dante says (*Inf.* iv. 118-19) of the great spirits in Limbo.

In the sale of 'rare and fine books' from the library of Colonel Stanley (April-May) were included three editions of the *Commedia*, Grangier's French translation (Paris, 1597), and Carlo d'Aquino's Latin translation (Naples, 1728).

In *Quarterly Review* (July), Art. xii, Villani's many references to Dante in his Chronicle are quoted as evidence of the high reputation of the poet among his contemporaries.

COLERIDGE, in lecture on Shakespeare at Bristol (Oct. 28), remarks that Dante was unconscious of the greater power working within him, which carried him beyond his original, Virgil.

JAMES NORTHCOTE, in *Memoirs of Sir Joshua Reynolds*, give the history of Sir Joshua's picture of Ugolino, and epitomizes Dante's account in *Inf.* xxxiii.

ROBERT BLAND, in preface to *Collections from the Greek Anthology*, quotes the last line (*Inf.* iii. 9) of the inscription over the Gate of Hell; and in the notes on Sappho quotes and translates (in verse), *Inf.* iii. 49-51, 64.

THOMAS DUNHAM WHITAKER, in his edition of *The Vision of William concerning Piers Plouhman*, raises the question as to whether Langland imitated Dante.

BYRON, in his *Journal* (Nov. 25), names Dante among those he excepts from the 'idle brood' of writers.

ALEXANDER CHALMERS: notice of Dante and criticism of the *Commedia* (in vol. xi. of the *General Biographical Dictionary*).

JOSEPH FORSYTH, in *Remarks on Antiquities, Arts, and Letters, during an Excursion in Italy, in the years 1802 and 1803*, displays an intimate acquaintance with the *Commedia*, numerous quotations from which are introduced in the narrative.

JOHN CHETWODE EUSTACE, in his *Classical Tour through Italy*, speaks of the 'originality and grandeur' of Dante, and quotes sundry of his geographical descriptions.

LORD THURLOW, in *An Appendix to Poems on Several Occasions*, laments the neglect of Dante, Ariosto, and Shakespeare.

1814

In *Gentleman's Magazine* (March-April) Dante's application of the term 'il gran vermo' to Cerberus (*Inf.* vi. 22) is discussed.

R. BLAND in *Quarterly Review* (April), Art. i, gives a criticism

1814—*continued.*

of the *Commedia*, many passages of which he quotes and translates in *terza rima*.

In *Quarterly Review* (Oct.), Art. iii, Dante is praised for the 'strength and severity' of his style, and criticized for the 'puerile, sometimes shocking, frequently dull, matter' of the *Commedia*.

LORD THURLOW, in *Moonlight, and other Poems*, introduces Dante in company with Homer, as among the authors read by his uncle, the Lord Chancellor, in his old age.

H. F. CARY: The Vision; or Hell, Purgatory, and Paradise, of Dante Alighieri. (Lond. 3 vols., 32mo.)

[The first edition of Cary's complete translation, printed at the translator's own expense. Notes are printed at the end of each volume. Reviewed in *Gentleman's Magazine*, Mar.; *Critical Review*; *Monthly Review*, Mar. 1815; *Edinburgh Review*, Feb. 1818; *Quarterly Review*, June 1826, Art. i.]

T. J. MATHIAS, in a note to Gray's 'Some Observations on the use of Rhyme', in his edition of the *Works of Gray*, quotes and applies to Gray an adaptation of *Par. i. 125-9*; and, in a note to Gray's 'Some Remarks on the Poems of Lydgate', in the same, applies to Gray Dante's title for Virgil (*Purg. xviii. 2*); and, in a Postscript to the same work, discusses Gray's knowledge of Dante, and gives an estimate of Dante and Petrarch as the creators of the Italian language.

BYRON prefixes mottoes from Dante to the several cantos of *The Corsair*, viz. *Inf. v. 121-3* to Canto i, *Inf. v. 120* to Canto ii, *Inf. v. 105* to Canto iii.

ROBERT MOREHEAD, in his (anonymous) *Poetical Epistles: and Specimens of Poetical Translation, particularly from Petrarch and Dante*, includes a rendering of the 'Story of Ugolino, from Dante's Inferno' (*Inf. xxxii. 1-39, 125-39; xxxiii. 1-78*) in Spenserian stanzas, the earliest specimen of English translation from Dante in that metre.

SIR S. E. BRYDGES, in *Restituta*, suggests that an 'Essay on the Infelicity of Poets' might be composed on the 'sorrows of Dante and Petrarch and Tasso', and the sufferings of Spenser, Milton, and other English poets.

In the English version of Ugo Foscolo's *Letters of Ortis* are translations of several passages from the *Commedia*.

WILLIAM HAZLITT, in *The Round Table*, in 'On Posthumous Fame', quotes a free rendering of *Inf. iv. 76-8*; and in the essay on 'Why the Arts are not Progressive?' speaks of Homer, Dante, and Shakespeare among poets as 'unrivalled in strength and stature,

and unsurpassed in grace and beauty'. In 'Wilson's Landscapes', in *The Champion* (July 17), he applies to Claude Michael Angelo's apostrophe to Dante in one of his sonnets; and in article on 'L. Buonaparte's *Charlemagne*', in the same (Dec. 25), he speaks of 'the severe grandeur of Dante'.

JOSEPH BERINGTON, in *A Literary History of the Middle Ages*, gives a notice of Dante, and an account of the *Commedia*.

HELEN MARIA WILLIAMS, in translation of Humboldt's *Travels*, quotes Dante's supposed allusion to the Southern Cross (*Purg.* i. 22-7).

JOHN COLIN DUNLOP, in his *History of Fiction*, refers to Dante's acquaintance with the Arthurian Romances; quotes anecdotes of him from Sacchetti and Cinthio; and points out resemblances between Ford and Dante, and Bunyan and Dante.

JOHN HERMAN MERIVALE, in *Orlando in Roncesvalles*, introduces illustrations from the *Commedia*, and translates *Purg.* viii. 1-6 in *ottava rima*.

In *European Magazine, and London Review*, the beauties and defects of the *Commedia* are appraised (vol. lxvi, pp. 104 ff., 197 ff., 315 ff.).

1815

W. HAZLITT, in 'Sismondi's *Literature of the South*', in the *Edinburgh Review* (June), gives an estimate of Dante and of the *Commedia*, and severely criticizes Reynolds's 'Ugolino'; and in 'On Milton's Versification', in *The Round Table*, compares Milton with Dante.

COUNTESS OF BESSBOROUGH, in letter to Lord Granville Leveson Gower (July 13), à propos of her rapid journey from Stuttgart to Brussels, to see her wounded son, quotes *Inf.* v. 87.

G. F. NOTT, in his edition of *The Works of Henry Howard, Earl of Surrey, and of Sir Thomas Wyatt, the Elder*, makes frequent reference to Dante, discussing his versification, with quotations, and his use of particular words, and dwelling on the simplicity and majesty of his style.

SHARON TURNER, in his *History of England*, discusses the influence of Dante, Petrarch, and Boccaccio on Gower and Chaucer.

JOHN BLACK, in translation of Schlegel's *Lectures on Dramatic Art and Literature*, reproduces Schlegel's remarks on Dante as compared with Aeschylus, Shakespeare, and Milton.

PERCY BYSSHE SHELLEY, in essay *On the Revival of Literature*, characterizes Dante and Petrarch as forerunners of the revival of letters; and in the *Speculations on Morals* numbers Dante among the masters of expression.

1815—*continued.*

T. F. DIBDIN, in vol. iv. of his *Bibliotheca Spenceriana*, registers five Cent. XV editions of the *Divina Commedia*, viz. the three of 1472 (see above, under 1811), and those of Venice, 1477, and Florence, 1481; and the *editio princeps* of the *Convivio* (Florence, 1490).

In *European Magazine*, and *London Review*, in continuation of the previous review of the *Commedia* (see under 1814), a number of the finest descriptive passages are quoted in the original.

1816

W. HAZLITT, in 'Schlegel's *Lectures on Dramatic Literature*', in *Edinburgh Review* (Feb.), reflects upon Dante's selection of Virgil and Beatrice respectively as his guides through the realms of woe and the abodes of the blest.

CLARA MARY JANE CLAIRMONT, in letter to Byron (c. April), transcribes Dante's sonnet to Guido Cavalcanti ('Guido, vorrei'), and applies to marriage the last line of the inscription over the Gate of Hell (*Inf.* iii. 9).

LEIGH HUNT, in preface to his *Story of Rimini*, explains that it is founded upon the episode of Paolo and Francesca in *Inf.* v.

W. HAZLITT, in 'Leigh Hunt's *Story of Rimini*', in *Edinburgh Review* (June), declares an imitation of Dante's manner to be an impossibility.

In 'Select Notices of Italian Literature' in *Monthly Magazine* (July), Dante's Vision is contrasted with the Vision of Tantalus.

In the sale of William Roscoe's library at Liverpool (Aug.), sixteen Dante items were included, among them being nine editions of the *Divina Commedia* (of which three were of Cent. XV, and five of Cent. XVI), and the *editio princeps* (in Trissino's translation) of the *De Vulgari Eloquentia* (Vicenza, 1529).

WALTER SCOTT, in article on 'Byron's *Childe Harold* (Canto third)', in *Quarterly Review* (Oct.), compares Bonnivard's fate with that of Ugolino (*Inf.* xxxiii).

In the *Catalogue of Printed Books* in the British Museum twenty-four Dante items are registered, including two editions of Dante's *Opere*, fourteen editions of the *Divina Commedia*, Trissino's translation of the *De Vulgari Eloquentia* (1529), and the *editio princeps* of the *Vita Nuova* (1576); besides Villegas's Castilian translation of the *Inferno* (Burgos, 1515), and the English translations of Rogers (1782), Boyd (1785), and Cary (1814).

WILLIAM YOUNG OTTLEY, in *An Enquiry into the Origin and early History of Engraving upon Copper and in Wood*, translates

Vasari's account of Botticelli as a commentator and illustrator of Dante.

STEFANO EGIDIO PETRONJ: Dante, Ariosto e Tasso. Epitome della lor Vita, ed Analisi dei loro principali Poemi. (Londra.)

THOMAS NOON TALFOURD, in *Memorials of Charles Lamb*, reports a conversation of Thomas Barnes with Lamb respecting the tragic power of Dante as compared with that of Shakespeare.

THOMAS LOVE PEACOCK, in *Headlong Hall*, introduces a 'terzetto', 'imitated from a passage in the *Purgatorio* (viii. 1-6) of Dante'.

SHELLEY: translation (verse) of Dante's sonnet to Guido Cavalcanti ('Guido, vorrei'), and of a sonnet of Guido to Dante ('Io vegno'); and adaptation of ll. 12-14 of *Son.* xi ('Negli occhi porta') in the *Vita Nuova* (§ 21).

FRANCIS HORNER, while at Pisa, writes copious notes on the *Inferno*, some of which are printed by C. Lyell in his *Poems of the Vita Nuova and Convito* (1842).

1817

COLERIDGE, in letter to the *Courier* (March 18) on Southey's 'Wat Tyler', refers to the 'horrid phantoms and torments' depicted by Dante and Quevedo.

WORDSWORTH, in letter to S. Rogers (May 13), asks, 'Do you and Dante continue as intimate as heretofore?'

In *Quarterly Review* (July), Art. iii, allusion is made to Dante's description (in *Inf.* xii. 4-9) of the scenery near Trent.

COLERIDGE, in letters to H. F. Cary (Oct. 29, Nov. 6), expresses his appreciation of Cary's Dante.

JOHN KEATS, in letter to Haydon (Nov. 20), compares Dante and Goethe; and in article on Edmund Kean in *Champion* (Dec. 21), emphasizes that actor's outstanding merit by applying to him Dante's line on Saladin (*Inf.* iv. 129).

COLERIDGE, in *Biographia Literaria*, remarks on the union of poetic genius with the love of liberty in Dante and other great poets; expresses the opinion that Dante is excelled by Shakespeare in the 'picturesque in words'; refers to Dante's jealousy for the purity of his native tongue as exhibited in his *De Vulgari Eloquentia*; in an estimate of the *Commedia* ranks the *Inferno* above the *Purgatorio* and *Paradiso*; contrasts Dante's Hell with that of Milton; suggests *Canz.* vi. 53-5 (which he quotes and translates) as an appropriate motto for Wordsworth's 'Ode on the Intimations of Immortality'.

The Bodleian Library purchases from Venice the Canonici collection of MSS., among which were fourteen of the *Divina Commedia*,

1817—*continued.*

and one containing the *Vita Nuova*, *Convivio*, and *Canzoniere* of Dante.

WALTER SCOTT, in chapters 12 and 13 of *Rob Roy*, represents Diana Vernon as invoking Francis Osbaldistone's assistance to interpret a difficult passage in the *Commedia*, which he speaks of as Dante's 'wild and gloomy poem'.

ISAAC D'ISRAELI, in vol. iii. of *Curiosities of Literature*, relates an anecdote of Dante from Poggio; and suggests that Gray was indebted to Milton as well as Dante in the opening lines of the *Elegy*.

MRS. ANSLEY: oil painting of 'Francesca' (Brit. Inst., No. 81), suggested by Leigh Hunt's *Story of Rimini*, from *Inf. v.*

1818

KEATS, in article on Dillon's 'Retribution', in *Champion* (Jan. 4), says 'the names of old plays are Dantean inscriptions over the gates of hell, heaven, or purgatory'.

Biographical notice of Dante, with sketch of the 'general plan' of the *Commedia*, and numerous translations in prose and verse, in *Monthly Magazine* (Feb.).

UGO FOSCOLO, in *Edinburgh Review* (Feb.), reviews Biagioli's edition of the *Commedia*, and Cary's 'Vision of Dante'.

COLERIDGE, in lecture in London on the Troubadours (Feb. 3), speaks of the debt of English poets to Dante, and refers to Dante's alleged prophetic utterance in the *Purgatorio* (i. 22-4) as to the Southern Cross; in lecture on Rabelais (Feb. 24) he names Dante, with Shakespeare and Cervantes, among the creative minds of the world; and in lecture on Dante (Feb. 27) he indicates Dante's chief excellences as a poet, quoting by way of illustration numerous passages from the *Commedia*, with Cary's renderings.

B. R. HAYDON, in letter to Keats (March 25), expresses the wish to have Dante under his head on his death-bed.

BYRON, in canto iv of *Childe Harold*, describes Dante and Ariosto as 'the bards of Hell and Chivalry', and upbraids 'ungrateful Florence' for her ejection of Dante.

MRS. SHELLEY, in her *Journal* at Como (April 11) and Este (Sept. 5), records that she and Shelley were reading Dante.

SHELLEY, in letter to Peacock from Milan (April 20), says that he reads Dante in the Cathedral; and in another from Bologna (Nov. 10), speaking of the evanescence of painting as compared to literature, he compares the relation of Zeuxis and Apelles to Homer

and Aeschylus, with that of Guido and Raphael to Dante and Petrarch.

JOHN GIBSON LOCKHART, in 'Remarks on the Periodical Criticism of England', in *Blackwood's Magazine* (March), classes Goethe with Dante and Shakespeare; and in translation of Schlegel's *Lectures on the History of Literature* reproduces Schlegel's criticism of the *Commedia*, and estimate of Dante as a Christian poet.

KEATS, in letters to B. Bailey (June 10; July 22), says the only books he is taking on his tour in Scotland are the 'minute volumes' of Cary's Dante.

CHARLES ARMITAGE BROWN, in letter to C. W. Dilke (Aug.), says that he and Keats are 'always moving—like Dante's inhabitants of the Sulphur Kingdom'.

LEIGH HUNT, in letter to Mrs. Shelley (Aug. 4), speaks of Dante, Petrarch, and Boccaccio as 'the night, morning, and noon, of the great Italian day'.

UGO FOSCOLO, in article on 'Cancellieri's Observations on Dante' in *Edinburgh Review* (Sept.), discusses the alleged indebtedness of Dante to the 'Vision of Alberic'; gives an account of Dante's lyrical poems; and translates his letter to a friend in Florence (*Epist.* ix).

R. MOREHEAD: 'On the Poetical Character of Dante' (in *Edinburgh Review*, Dec.).

WILLIAM SOTHEBY, in a poem on Florence in *Farewell to Italy, and Occasional Poems*, speaks of Dante's 'chord of fire', and of 'the rage of mad dissension' which caused his exile.

HENRY HALLAM, in *View of the State of Europe during the Middle Ages*, gives an appreciation of Dante and of the *Commedia*, remarks on the style of the *Vita Nuova*, and quotes Dante's reference to the *lingua oil*, and his account of the dialects of Italy, in the *De Vulgari Eloquentia*.

JOHN CAM HOBHOUSE, in *Notes to the fourth canto of Childe Harold*, gives an account of the life of Dante, and of the fluctuations of his fame as a poet; and in *Historical Illustrations* of the same canto, appraises the debt of Parini and Monti to Dante.

CHARLES MILLS, in his *History of the Crusades*, quotes Dante's reference, by the mouth of Cacciaguida (*Par.* xv. 139-44), to the Second Crusade.

W. HAZLITT, in *Lectures on the English Poets*, contrasts Dante, 'the father of modern poetry,' with Homer and the Bible.

T. L. PEACOCK, in chapter 6 of *Nightmare Abbey*, represents 'Scythrop' (i.e. Shelley) as taking a volume of Dante, and pretending

1818—*continued.*

to read the *Purgatorio*, and ' Mr. Listless ' as remarking that he finds Dante is growing fashionable, and that he is afraid he must read him ; in chapter 20 of *Melincourt*, quotes *Purg.* xii. 84 à propos of the evanescence of the feelings of first love.

COLERIDGE, in *The Friend*, quotes *Canz.* vi. 53-5 from Dante à propos of Wordsworth's ' Ode on the Intimations of Immortality '.

H. FUSELI : oil painting of ' Dante overcome by pity and terror (*Inf.* v. 142) at the tale of Paolo and Francesca '. (R.A., No. 16.)

1819

R. MOREHEAD : On Dante's *Inferno*, with translation (in Spenserian stanzas) of *Inf.* iii. 1-9 ; xxxii. 1-39 (in *Edinburgh Magazine*, Jan.).

SHELLEY, in letter to Peacock from Naples (Feb. 25), speaks of the presumption of comparing Michael Angelo with Dante.

FRANCES BUNSEN, in letter to her mother from Rome (March 16), expresses her agreement with Connop Thirlwall's preference of the *Paradiso* to the *Inferno* or *Purgatorio*.

KEATS, in letter to George Keats (April 18), expresses his delight with the story of Paolo and Francesca in the fifth canto of the *Inferno*, and encloses his sonnet, *A Dream*, inspired by the subject.

[The sonnet, which was written in the first volume of Keats's copy of the miniature Cary's Dante, was published in the *Indicator* for June 28, 1820.]

In *Quarterly Review* (April), Art. i, Dante is compared to Aristophanes in his fondness for ' adopting a metaphor literally ', *Inf.* xxviii. 33, 139, being quoted as illustrations ; in Art. iv, a place is suggested in Dante's Hell (*Inf.* x. 10 ff.) for unbelievers ; in Art. ix, Dante's reference to Roland (*Inf.* xxxi. 16-18) is quoted, and the question of his acquaintance with Homer and his knowledge of Greek is discussed, his remarks in the *Convivio* (ii. 15, ll. 59 ff.) on the two translations of Aristotle being quoted.

In *Quarterly Review* (July), Art. viii, a remark of Franklin's is illustrated by a reference to *Inf.* xxxiii. 122-6.

SHELLEY, in letter to Leigh Hunt from Livorno (Sept. 3), dissents from the view that Michael Angelo is ' the Dante of painting ', and asks where he has equalled the Francesca episode in *Inf.* v, or such passages as *Purg.* ii. 13-18, and xxviii. 40 ff., and ' all the exquisite tenderness and sensibility, and ideal beauty, in which Dante excelled all poets except Shakespeare ? ' ; in a second letter (Sept. 27) he gives his opinion as to the relative order of merit of Dante, Petrarch, Boccaccio, Ariosto, and Tasso.

KEATS, in letter to George Keats (Sept. 21), says 'the reading of Dante is well worth the while'.

T. MOORE, in his *Diary*, at Florence (Oct. 17), mentions the portrait of Dante in the Cathedral, and the so-called 'sasso di Dante'; and, at Rome (Oct. 30), remarks on the affinity between Michael Angelo and Dante.

BYRON, in letter to Murray from Venice (Oct. 29), mentions his projected *Prophecy of Dante*, 'the subject a view of Italy in the ages down to the present—supposing Dante to speak in his own person, previous to his death'.

R. MOREHEAD: On Dante's *Purgatorio* (in *Edinburgh Magazine*, Oct.).

H. F. CARY: The Vision; or Hell, Purgatory, and Paradise, of Dante Alighieri. The second edition corrected. With the life of Dante, additional notes, and an index. (Lond., 3 vols., 8vo.)

COLERIDGE annotates his copy of the second edition of Cary's Dante.

[The volumes were acquired by the British Museum in October 1877. The notes are printed in *Dante in English Literature*, i. 627-9.]

KEATS, in *The Eve of St. Agnes* (st. 2), introduces reminiscence of *Purg.* x. 130-4. Leigh Hunt, who printed this poem in his *London Journal* for Jan. 21, 1835, says in a note on this stanza: 'the germ of the thought, or something like it, is in Dante, where he speaks of the figures that perform the part of sustaining columns in architecture'.

BYRON, in canto i of *Don Juan* (st. 82), introduces reminiscence of *Inf.* xxviii. 115-17; and, in canto ii (st. 82-3), refers to Ugolino's gnawing of his 'arch-enemy's' skull (*Inf.* xxxiii. 76-8); the passages in question being quoted in the notes.

ABRAHAM REES: notice of Dante in vol. xi of the *Cyclopaedia*; or, *Universal Dictionary of Arts, Sciences, and Literature*.

SIR RICHARD COLT HOARE, in *Classical Tour through Italy and Sicily*, says Dante's description of the infernal regions would fail to convey an adequate idea of the crater of Aetna.

GEORGE ENSOR, in *Radical Reform*, characterizes moderate reformers as no better than Dante's neutrals (*Inf.* iii. 34 ff.).

WILLIAM STEWART ROSE, in *Letters from the North of Italy*, quotes and translates (in verse) sundry passages from the *Commedia*, among others Dante's taunt against Florence (*Purg.* vi. 143-4), which he applies to the Emperor; the description of the sun seen through mist (*Purg.* xxx. 25-7); and the simile of molten iron (*Par.* i. 58-60), which he applies to Petrarch.

1819—continued.

KEATS writes *The Fall of Hyperion: A Vision*, an attempted reconstruction of *Hyperion*, under the influence (as is supposed) of Dante.

WILLIAM CLARKE, in *Repertorium Bibliographicum; or, some Account of the most celebrated British Libraries*, registers four MSS. of Dante, and nineteen Cent. XV copies of the *Commedia*, viz. five of the *editio princeps*, Foligno, 1472; two of Venice, 1477; two of Milan, 1478; and ten of Florence, 1481.

La Divina Commedia di Dante. Nuova edizione corretta da S. E. Petronj. (Londra, 3 vols., 16mo.).

[The third edition of the *Commedia*, printed and published in England (see under 1808).]

GEORGE CRABBE, in Book xii. ('Sir Owen Dale') of *Tales of the Hall*, gives a rendering (l. 475) of the last line of the inscription over the Gate of Hell (*Inf.* iii. 9).

1819-20

WORDSWORTH, in the sonnet 'Captivity', introduces (ll. 6-7) reminiscence of *Inf.* v. 121-3.

La Divina Commedia di Dante Alighieri, illustrata di note da Romualdo Zotti. Seconda edizione di nuove osservazioni accresciuta e migliorata. (Londra, 3 vols., 12mo.).

[The fourth edition of the *Commedia* printed and published in England (see above, under 1819). Vol. i is dated 1819; vols. ii, iii, 1820.]

1819-21

LEIGH HUNT, in *The Indicator*, among other references to Dante, quotes and translates (in *terza rima*) *Purg.* ii. 10-29 (in No. xv, 'Mists and Fogs'); translates (in prose) *Inf.* xxvi. 91-142 (in No. xvii, 'More News of Ulysses'); and paraphrases *Inf.* xxii. 19-24 (in No. xxvii, 'Dolphins').

c. 1820

ELIZABETH BARRETT BARRETT: translation (*terza rima*) of *Inf.* i. 1-27 (printed in *Elizabeth Barrett Browning's hitherto unpublished Poems and Stories*, ed. H. Buxton Forman, Boston, Mass., 1914, i. 133-5; priv. pr.).

SHELLEY annotates a copy of the Venice 1798 edition of the *Opere di Dante* (5 vols.), containing the *Commedia*, *Canzoniere*, and prose works (Italian and Latin).

[These volumes were in the possession of the poet's son, Sir Percy Florence Shelley, and eventually passed into the collection of the late Lord Abinger, which was dispersed in February 1920. They were priced at £50 in the Catalogue (No. 97, May 1920) of G. Winter (52 Charing Cross Road, W.C.).]

LORD GRENVILLE : free translation (verse) of Dante's address to Virgil (*Inf.* i. 79-80, 82-4).

[The lines were preserved by Samuel Rogers in his *Commonplace Book* (see Clayden's *Rogers and his Contemporaries*, i. 364).]

LORD THURLOW : sonnet on portrait of Dante.

[See *Dante in English Literature*, ii. 149.]

THOMAS MEDWIN, in collaboration with SHELLEY : translation (in *terza rima*) of 'the Ugolino' (*Inf.* xxxiii. 22-75).

[Printed by Medwin in his *Life of Shelley*, ii. 18-22.]

1820

THOMAS GRIFFITHS WAINEWRIGHT, in 'Modest Offer of Service from Mr. Bonmot', in *London Magazine* (Jan.), speaks of 'Dante mingling the bitterness of satire with the gloomy grandeur of his sublime genius'; and in 'Sentimentalities on the Fine Arts', in the same (April), he quotes *Purg.* xvi. 1-5 (in Cary's version), à propos of Rembrandt's 'Crucifixion'.

R. MOREHEAD : On Dante's *Purgatorio* (in *Edinburgh Magazine*, Feb.).

BYRON, in 'Some Observations upon an Article in *Blackwood's Magazine*', in his *Journal* (March 15), controverts the writer's assertion that 'no great poet ever had immediate fame', citing Dante among other instances.

In *London Magazine* (Feb.), in 'Poetry and Prose', is a notice of Byron's tribute to Dante; and in 'The Spirit of French Criticism', La Harpe's dictum as to the fame of Dante and Milton is quoted.

BYRON, in letter to Murray from Ravenna (March 20), encloses his translation 'line for line, in third rhyme' of 'Francesca of Rimini' (*Inf.* v. 97-142); and in letter to Lady Byron (April 3) applies to her the words of Jacopo Rusticucci from *Inf.* xvi. 43-5.

[The translation was not published till 1830.]

W. CORNELIUS, in a 'Sonnet to Italy' in *London Magazine* (May), addresses Italy as 'Mother of Dante and Raffaella'.

KEATS : A Dream (sonnet) (in *Indicator*, June 28).

[The sonnet was signed 'Caviare'.]

In *Monthly Magazine* (July), Sacchetti's anecdotes of Dante are quoted.

In *Quarterly Review* (July), Art. v, Pope, in point of creative faculty, is classed with Dante and Milton.

In the *New Times* (July 19), Keats's diction and sentiment are compared with those of Dante.

[This article has been conjecturally assigned to Lamb.]

1820—*continued.*

In *Quarterly Review* (Oct.), Art. iii, it is asked, à propos of Silvio Pellico's 'Francesca da Rimini', why should not Dante be to the Italians what Homer was to the Greek tragedians ?

SHELLEY : translation (in verse) of the first canzone of the *Convivio* ('Voi che intendendo'); and (in *terza rima*) of *Purg.* xxviii. 1-51 ('Matilda gathering Flowers'). In this year was published *Prometheus Unbound*, in the preface to which Shelley justifies his employment of imagery 'drawn from the operations of the human mind, or from those external actions by which they are expressed', by the examples of Dante and Shakespeare. In the poem itself (i. 752-5) he introduces reminiscence of *Inf.* v. 74, 82-4, and translates (III. iv. 136) *Inf.* iii. 9.

W. ROSCOE : translation (verse) of *ballata* of Dante ('Io mi son pargoletta').

[In letter from Chat Moss, in *Life*, ii. 246-7.]

CHARLES LAMB, in 'Christ's Hospital five and thirty years ago', in *Essays of Elia*, compares the 'pale and frightened features' of a boy undergoing punishment to the 'disfigurements in Dante'.

H. FUSELI, in *Lectures on Painting*, says (*Lect.* iv) that 'the Ugolino, the Paolo and Francesca of Dante', among other subjects, 'owe the sympathies they call forth to their assimilating power, and not to the names they bear'; in *Lect.* v he refers to the description of the Frati Godenti (*Inf.* xxiii. 58 ff.); and in *Lect.* xi speaks of the influence of Dante on Michael Angelo.

SHELLEY : The Tower of Famine (in *terza rima*) (suggested by *Inf.* xxxiii. 23).

W. HAZLITT, in *Lectures on the Literature of the Age of Elizabeth*, says (*Lect.* i) that Dante, and other Italian authors, were familiar to English writers of that period; in *Lect.* vii he describes the title of the *Divina Commedia* as a 'misnomer'.

W. S. LANDOR, in *De Cultu atque Usu Latini Sermonis*, raises the question as to Latin translations of Dante and Boccaccio; instances the surpassing excellence of Dante's 'Ugolino' and Alfieri's 'Brutus'; argues against the modernization of spelling in the case of Dante, among others; and speaks of the green oases in the parched deserts of Dante.

WILLIAM ARCHIBALD CADELL, in *A Journey in Carniola, Italy, and France, in the Years 1817, 1818*, mentions Dante's portrait in the cathedral at Florence, describes his tomb at Ravenna, and quotes his remark on the number of Italian dialects from the *De Vulgari Eloquentia* (i. 10).

PETER BAYLEY, in *Sketches from St. George's Fields* (a series of poems published under the pseudonym of 'Giorgione di Castel Chiuso'), prints as motto on the title-page Cary's rendering of *Inf.* iii. 9, and introduces in Part ii (ll. 54-69) simile from *Inf.* ii. 130 ff., and (ll. 144-53) reminiscence of *Inf.* iii. 25-8).

T. B. DEFFERRARI, in *Selections of Classic Italian Poetry*, prints (vol. ii, pp. 1-201) the following extracts from the *Commedia*, viz. *Inf.* i-x, xiii, xxvi. 76-142 ('the narrative of Ulysses'), xxxiii. 1-88 ('the episode of Ugolino'); and *Par.* iii, xvii. 19-142 ('prediction of misfortunes to Dante'), xxiv. 34-154 ('Dante's Profession of Faith').

BRYAN WALLER PROCTER ('Barry Cornwall'), in *Marcian Colonna*, speaks of the fame of Dante as being eternal as the stars.

HENRY MATTHEWS, in his *Diary of an Invalid*, among other references to Dante quotes his description of Charon (*Inf.* iii. 109-11) as having probably suggested Michael Angelo's figure of Charon in his 'Last Judgment'.

JOHN PAYNE COLLIER, in the seventh conversation of his *Poetical Decameron*, refers to Dante's use of the term 'tragedia' in *Inf.* xx. 113, and quotes his application of it from the *De Vulgari Eloquentia* (ii. 4, ll. 39-41).

ALFRED TENNYSON, in letter (written at the age of eleven) to his aunt, quotes a passage from the beginning of *Samson Agonistes* which, he says, puts him in mind of that in Dante (*Inf.* v. 121-3), which Byron prefixed to his *Corsair*.

In *Retrospective Review* (vol. ii, Art. i) Sir Philip Sidney's 'fairly pencil' is contrasted with the 'gloomy colouring' of Dante.

1821

UGO FOSCOLO, in *Quarterly Review* (Jan.), Art. xi, compares the lyrical poetry of Petrarch and Dante.

MRS. SHELLEY, in her *Journal* at Pisa (Jan. 31-Feb. 12), records that Shelley was reading the *Vita Nuova* aloud to her.

SHELLEY, in the last draft of the 'Advertisement' to *Epipsychidion*, compares the poem to the *Vita Nuova*, from which he quotes § 25, ll. 106-11, and prefixes as motto his translation of the *envoi* of Dante's *canzone*, 'Voi che intendendo'. In the poem itself he introduces sundry reminiscences of the *Commedia*; cf. ll. 160-1 and *Purg.* xv. 60-75; l. 249 and *Inf.* i. 1 ff.; l. 321 and *Inf.* i. 2; ll. 410-11 and *Purg.* i. 131.

BYRON, in his *Journal* at Ravenna (Jan. 29), protests against Schlegel's criticisms of Dante, especially his statement that Dante's

1821—*continued.*

'chief defect is a want of gentle feelings'; in letter to Murray (Feb. 7), on W. L. Bowles's strictures on Pope, he says that the subject of religion 'has failed in all human hands except Milton's and Dante's'; in letter to T. Moore from Pisa (Nov. 16) he highly praises Taaffe's commentary on the *Commedia*.

THOMAS MEDWIN, in *Journal of the Conversations of Lord Byron at Pisa*, records (under Nov. 20) a number of Byron's remarks upon Dante.

BYRON: The Prophecy of Dante (in *terza rima*).

[This poem was written in 1819, but not published till this year (see under 1819, Oct. 29).]

BYRON, in canto iii of *Don Juan* (st. 10-11), says 'Dante's Beatrice and Milton's Eve Were not drawn from their spouses', and dissents from the commentators' view 'that Dante meant theology By Beatrice, and not a mistress'; and translates (st. 108) *Purg.* viii. 1-6; in canto iv (st. 103-5) he contrasts the condition of the monument to Gaston de Foix at Ravenna and Dante's tomb.

CLARA CLAIRMONT, in her *Journal* (April 12), likens her yearning for her child Allegra to that of Dante for the lost cantos of the *Commedia*.

Y.: translation (*terza rima*) of *Inferno* v. (in *Edinburgh Magazine*, May).

SHELLEY, in letter to Charles Ollier from Pisa (June 16), sends printed specimens of Taaffe's commentary and translation of the *Commedia*, and begs that he will arrange for the publication of the work in England; in letter to John Gisborne from Lerici (June 18), he speaks of the neglected beauties of the *Purgatorio* and *Paradiso*.

In *Quarterly Review* (July), Art. vi, Cary is referred to as having 'opened to us the wild and romantic recesses of Dante's Vision'.

SHELLEY, in *The Boat on the Serchio* (July), echoes (st. 4) Dante's description of Monte San Giuliano (*Inf.* xxxii. 29-30); in letter to Mrs. Shelley from Ravenna (Aug. 15) he describes Dante's tomb and portrait in relief; in letter to C. Ollier from Pisa (Sept. 25) he remarks that the national character of the Italians is much the same as in the time of Dante.

WORDSWORTH, in letter to W. S. Landor (Sept. 3), mentions a Latin translation of the *Commedia*, and rejoices that Dante did not write the poem in Latin.

SOUTHEY, in *A Vision of Judgment*, says (in 'The Trance') secrets shall be unfolded to the reader 'such as of yore the Florentine saw';

and (in 'The Gate of Heaven') imitates the inscription over the Gate of Hell (*Inf.* iii. 1-9).

LAMB, in 'Witches, and other Night Fears', in *Essays of Elia*, speaks of 'the cruel, tormenting, defined devils in Dante'.

PETER BAYLEY, in the second series of *Sketches from St. George's Fields*, prints *Inf.* iii. 9 as motto on the title-page, and introduces in the Introduction (ll. 50-5) paraphrase of *Inf.* iii. 109-12, and in Part i. (ll. 105-18) translation of *Inf.* iii. 1-9, and in Part vi. (l. 212) reminiscence of *Inf.* i. 99.

SHELLEY, in *A Defence of Poetry*, gives a lengthy appreciation of Dante, in the course of which he says, 'Dante's *Vita Nuova* is an inexhaustible fountain of purity of sentiment and language. . . . His apotheosis of Beatrice in Paradise . . . is the most glorious imagination of modern poetry'; while the *Paradiso* he describes as 'a perpetual hymn of everlasting love', ranking it above the *Purgatorio*, as he does the *Purgatorio* above the *Inferno*.

THOMAS CAMPBELL, in *Lectures on Poetry*, emphasizes the importance of Dante's style and diction as elements in his influence on Italian language and literature.

A. POZZESI, in *Vocabulaire Poétique . . . suivi d'un Choix des plus beaux Morceaux de Poésie tirés de la Divine Comédie du Dante avec la traduction française* (Lond. and Bath), prints, besides numerous illustrative quotations from the *Commedia*, the following selections from the *Inferno*, Italian text with French translation, viz. *Inf.* iii. 1-11; v. 82-142; xxv. 46-114, 118-41; xxxiii. 1-90.

LADY MORGAN, in *Italy*, quotes numerous passages from the *Commedia*, several of which she translates in verse; in an appendix is an examination, by Sir T. C. Morgan, of the claim that Dante founded the Italian language.

SHELLEY, in *On the Devil, and Devils*, contrasts the devils of Dante and Tasso with that of Milton; and remarks how few read the *Purgatorio* or *Paradiso*, compared with those who are familiar with the *Inferno*, which, with the exception of two famous passages (the Francesca and the Ugolino), he considers inferior to the *Purgatorio*.

In *Retrospective Review* (vol. iii, Art. iii) Tasso is compared with Dante and Ariosto; (Art. vi) imitations of Dante by Pulci are pointed out; (vol. iv, Art. ii) reference is made to Dante's knowledge of Provençal.

In *New Monthly Magazine* (vols. i-ii) are numerous references to Dante, and an anonymous translation (in heroic couplets) (vol. ii, pp. 327-8) of the Ugolino episode (*Inf.* xxxiii. 1-78); Dante's address

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to Virgil (*Inf.* ii. 140) is applied (as by a botanist) to Linnaeus (vol. ii, p. 369).

WILLIAM HENRY WORTHINGTON : engraving of portrait of Dante, after Raphael Morghen.

1821-2

SIR S. E. BRYDGES, in *Res Literariae*, in 'Life and Writings of Petrarch' (i. 2 ff.), makes frequent mention of Dante, with critical remarks on the *Commedia*, the first idea of which he thinks 'was probably suggested by a dream, combined with a celebrated passage in Virgil'.

c. 1822

ELIZABETH, DUCHESS OF DEVONSHIRE, projects at Rome an *édition de luxe* in folio of the *Divina Commedia*, with 100 illustrations.

[See Colomb de Batines, *Bibliografia Dantesca*, i. 201. The project was frustrated by the death of the Duchess in 1824.]

W. S. LANDOR : 'Dantes Caenotaphium Ligneum' (in *Poemata et Inscriptiones*).

1822

In *London Magazine* (Jan.), in 'Sketches on the Road' (vi), Dante's reference to Monte San Giuliano (*Inf.* xxxiii. 28-30) is quoted; (May) in 'The School for Scandal' Lady Teazle is described as 'the *Divina Commedia* of womanhood'; (July) in 'On Magazine Writers', Dante's lines on those careless of fame (*Inf.* xxiv. 50-1) are applied to ephemeral writers.

BYRON, in letters to Murray and T. Moore from Pisa (Jan. 22; March 6, 8), urges the publication of Taaffe's Commentary on Dante.

H. F. CARY, in 'The Early French Poets', in the *London Magazine* (Feb.), remarks on the use of Dante's metre, the *terza rima*, by English poets; and (March) quotes Joachim du Bellay's mention of Dante; (Oct.) he announces the discovery of the MS. of the 'Vision of Alberico' at Monte Cassino, a work from which Dante is supposed to have taken the idea of the *Commedia*, and its approaching publication.

W. HAZLITT, in 'The Fight', in *New Monthly Magazine* (Feb.), likens Hickman, after a blow in the face from Neate, to 'one of the figures in Dante's *Inferno*'.

In *Quarterly Review* (April), Art. ii, attention is drawn to Dante's apparent fondness for 'hiatus'; and (July), Art. vi, reference is made to Dante's representation of the solicitude of the damned in Hell as to their fame on earth.

SIR WALTER SCOTT, in chapters 27, 28, of *The Fortunes of Nigel*, compares the Traitor's Gate in the Tower of London to the entrance to Dante's Hell.

JOHN TAAFFE: A Comment on the Divine Comedy of Dante Alighieri. (Lond.)

[This work, which was issued anonymously, was printed at Pisa from the types of Didot, and published in London by Murray. Both Byron and Shelley thought well of the commentary, but the translation (in octosyllabic *terza rima*) was a sorry performance. The commentary contains sundry translations from the *Vita Nuova* and *Convivio*. The work, of which only the first volume appeared, was severely handled by Cary in the *London Magazine* for March and April 1823; it was also reviewed in the *Monthly Review* for Nov. 1823.]

T. F. DIBDIN, in the Supplement to his *Bibliotheca Spenceriana* (1815), registers three additional Cent. XV editions of the *Commedia*, viz. Venice, 1478; Venice, 1491 (Petro Cremonese); and Venice, 1493.

THOMAS ROSCOE, in note to the English translation of the *Memoirs of Benvenuto Cellini*, discusses Cellini's statement that 'Dante and Giotto were together in France, and visited Paris'; and mentions Giotto's portrait of Dante in the Chapel of the Podestà at Florence.

CHARLES MILLS, in *Travels of Theodore Ducas* (i. 200 ff.), gives a lengthy analysis of the *Commedia*, with numerous extracts from the Italian text, some of them (including the Ugolino episode, *Inf.* xxxii. 126-xxxiii. 78) accompanied by prose renderings.

T. G. WAINEWRIGHT, in 'The Delicate Intricacies', in *London Magazine* (July), applies Cary's version of *Inf.* iii. 64 to those who have never studied the Parma Correggios, and refers to Dante as 'the noble Ghibelline'.

T. L. PEACOCK, in chapter 10 of *Maid Marian*, parodies *Inf.* xxviii. 12 à propos of Robin Hood and Little John.

SHELLEY, in *The Triumph of Life*, refers to the *Commedia* as 'the rhyme Of him who from the lowest depths of hell, Through every paradise and through all glory, Love led serene, and who returned to tell The words of hate and awe; the wondrous story How all things are transfigured except Love' (ll. 471-6); and introduces many reminiscences of the poem; e. g. cf. ll. 7-8 and *Purg.* xxviii. 14-17; ll. 182 ff. and *Inf.* xiii. 25 ff.; ll. 315-16 and *Purg.* xxviii. 25-7; ll. 375-6 and *Purg.* xxviii. 14-18; l. 416 and *Purg.* i. 19; ll. 448-9 and *Purg.* xxviii. 41-2; ll. 528-9 and *Inf.* iii. 112-14.

[The poem was not published till 1824.]

In *New Monthly Magazine*, in 'Modern Pilgrimages', the experience of Genius is compared to that of Dante, in that it must visit

1822—continued.

the infernal regions of oblivion, ere it can reach the paradise of lasting fame (iv. 220); in 'Italian Poets, No. i', reference is made to Michael Angelo's indebtedness to Dante as poet and artist (iv. 343-5); in 'The Confessional', Francesca's story of her love is touched upon, *Inf.* v. 121-3, 139-42, being quoted and translated in verse (iv. 351); in 'Italian Poets, No. ii', the episode of Pier delle Vigne from *Inf.* xiii. is quoted in Cary's translation (iv. 455, 461-2); in 'Italian Poets, No. iii', Dante's estimates of the poems of Guido Cavalcanti and Guido Guinicelli and of his own (*Purg.* xi. 97-102, 115-16; xxvi. 112-14) are quoted in Cary's translation (v. 1 ff.); in 'The Poetry of Life', the penalties of *Inf.* iii. 87 are invoked on those who are dead to the poetry of life and feeling (v. 163-4); in 'Foreign Varieties', the commemoration at Rome of the fifth centenary of Dante's death is described (vi. 117-18), and an account is given of the 'Vision of Alberico' to which Dante is supposed to have been indebted (vi. 454).

1822-3

La Divina Commedia di Dante Alighieri. (Londra, 2 vols., 32mo.)

[Printed by Corral, published by Pickering; dedicated to George John, Earl Spencer. This is the fifth edition of the *Commedia* printed and published in England, and the first in which no foreigner's name appears.]

In *The Liberal. Verse and Prose from the South* (written by Byron, Leigh Hunt, and Hazlitt) are numerous references to Dante, to whom the editors pay homage in their preface; viz. Pisa and Dante (i. 99 ff.); Can Grande and Dante (in st. 27 of 'The Dogs') (i. 255); Dante's diet (ii. 63-4); the opening of the *Commedia* (ii. 102-3); Dante's mention (*Inf.* xxvi. 28-32) of fire-flies (ii. 258); Dante's saying in the *De Vulgari Eloquentia* (i. 13, ll. 48-52) about the Genoese and the letter *z* (ii. 258); Villani and Dante (ii. 285-6, 295-7).

ROBERT GRAVES: portrait of Dante, after Raphael Morghen, engraved as frontispiece to vol. i. of Pickering's diamond edition of the *Divina Commedia*.

1823

In *Quarterly Review* (Jan.), Art. v, it is held that in invention Dante is far below many poets, particularly Milton, and that in spite of the 'majestic beauties' of some passages of the *Inferno*, the tediousness of the *Commedia* as a whole is such as to make the reading of the poem 'a task'.

In *Blackwood's Magazine* (Feb.), in 'Of Dante, and his Times',

stress is laid on Dante's imagination and power of expression, in which respects he is compared with Shakespeare.

H. F. CARY, in *London Magazine* (March, April), reviews Taaffe's 'Comment on the Divine Comedy'; and (May), Foscolo's 'Essays on Petrarch', in which he speaks of Gray's appreciation of Dante, and contrasts the merits of Dante and Petrarch; (Aug.) he refers to the numerous recent editions of Dante in Italy; (Nov.) he mentions letters of Guittone d'Arezzo to persons named by Dante; and (Dec.) remarks on Dante's (supposed) silence with regard to Lapo Gianni.

ALAN CUNNINGHAM, in letter to Cary (June 30), expresses his deep appreciation of Dante, which he owes to Cary's translation.

W. TAYLOR, in *Monthly Review* (Aug.), draws a parallel between Dante and Petrarch, as men and poets.

In *Quarterly Review* (Oct.), Art. ii, the question as to Dante's knowledge of Homer is discussed.

In *Monthly Review* (Nov.), in review of Taaffe's 'Comment on the Divine Comedy', Dante and Homer are ranked together as the two supreme poets of the world.

MRS. SHELLEY, in *Valperga, or The Life and Adventures of Castruccio, Prince of Lucca*, introduces numerous references to, and quotations from, Dante.

ISAAC D'ISRAELI, in vol. iv. of *Curiosities of Literature*, discusses at length the question as to 'The origin of Dante's *Inferno*', and relates the anecdote of Cecco d'Ascoli and Dante's cat; in vol. v., in 'The Philosophy of Proverbs', he quotes instances of proverbs used by Dante.

UGO FOSCOLO, in *Essays on Petrarch*, includes a lengthy comparison between Petrarch and Dante, in the course of which he quotes numerous passages from the works of both.

T. F. DIBDIN, in his *Descriptive Catalogue of Books printed in the Fifteenth Century*, from the library of the Duke di Cassano Serra, belonging to Earl Spencer, registers two additional Cent. XV editions of the *Divina Commedia*, viz. Naples, 1477; and Venice, 1484; making a total of ten Cent. XV editions in the Althorp Library (see under 1815, 1822).

[The whole of these are now in the John Rylands Library at Manchester.]

THOMAS ROSCOE: translation (*terza rima*) of the Ugolino episode (*Inf.* xxxiii. 1-75) (in *Historical View of the Literature of the South of France*, from the French of Sismondi, i. 399-404).

C. JOHNSTON: Alfieri at the tomb of Dante (sonnet) (in *Sonnets, Original and Translated.* Lond.).

1823—*continued.*

W. S. ROSE, in translation of Berni's *Orlando Innamorato*, points out Berni's imitation of *Purg.* i. 1-2 at the beginning of his second book.

WILLIAM COXE, in *Sketches of the Lives of Correggio and Parmegiano*, illustrates the term 'Corrigesque' smile by a reference to *Inf.* v. 133.

LADY BLESSINGTON, under this year, in her *Journal of the Conversations of Lord Byron at Genoa* (pub. in 1834), records sundry quotations of Byron from the *Commedia* on fame and on the memory of past happiness.

BYRON, in *The Age of Bronze* (st. 9), refers to Dante's refuge with Can Grande at Verona; in canto vi. of *Don Juan* (st. 85), he speaks of a 'wood obscure, like that where Dante found Himself'; in canto vii. (st. 3) he protests that in his satirical expressions he has said 'no more than has been said in Dante's Verse, and by Solomon and by Cervantes'; in canto x. (st. 27) he speaks of 'grim Dante's obscure wood'.

W. S. LANDOR, in *Imaginary Conversations* ('Southey and Porson'), says that there are hundreds of lines without force, feeling, or fancy, or beauty of any kind, in Homer, Dante, Shakespeare, and Milton.

In *New Monthly Magazine*, in 'The Troubadours', reference is made to Dante's mentions of Thibaut of Navarre (*Vulg. Eloq.*, i. 9; ii. 5, 6), and the Troubadours.

In *Retrospective Review* (vol. vii, Art. x), while 'the originality and majesty of Homer, the grace of Virgil, and the terrible strength of Dante' are admitted, it is contended that they are all surpassed by Shakespeare.

1823-31

W. S. ROSE, in notes to *The Orlando Furioso Translated into English Verse*, points out many passages in which Ariosto was indebted to Dante.

c. 1824

FRANCES A. KEMBLE (Mrs. Butler), in *Record of a Girlhood* (pub. in 1878), mentions her early study of Dante under Biagioli in Paris, to which she owed her life-long admiration of the *Commedia*.

1824

WORDSWORTH, in letters to W. S. Landor (Jan.), praises Dante's style, as 'admirable for conciseness and vigour without abruptness', but owns that he found the fictions often 'offensively grotesque and fantastic', and the poem itself 'tedious'; and he refers to a copy

of the Bodoni (Parma, 1795) edition of the *Commedia* presented to him by John Kenyon.

JOHN CHARLES TARVER: *L'Enfer de Dante Alighieri, traduit en français, accompagné de notes explicatives, &c.* (Londres, 2 vols.)

[Reviewed in *Knight's Quarterly Magazine* (Aug.); and *London Magazine* (Nov.).]

SIR F. A. BARNARD, in *Bibliothecae Regiae Catalogus*, registers seven Cent. XV editions of the *Commedia*, including the *editio princeps* (Foligno, 1472); the *editiones principes* of the *Convivio* (1490), *Vulg. Eloq.* (1529), and *Vita Nuova* (1576); and a copy on vellum of the Aldine *Commedia* of 1502.

W. HAZLITT, in 'On the Fine Arts', in *Encyclopaedia Britannica*, criticizes Sir Joshua Reynolds's attempt to depict 'Dante's Count Ugolino, one of the most grand, terrific, and appalling characters in modern fiction'.

BYRON, in canto xvi. of *Don Juan* (st. 116), speaks of a door opening 'with a most infernal creak, Like that of hell. "Lasciate ogni speranza Voi ch' entrate!" the hinge seemed to speak, Dreadful as Dante's rhima, or this stanza'.

T. F. DIBDIN, in *The Library Companion*, under 'Italian Poetry', specifies the most 'desirable' editions of the *Commedia*.

W. S. LANDOR, in *Imaginary Conversations* ('Abbé Delille and W. Landor'), records Voltaire's alleged preference of Ariosto, 'whom he had never read,' to Dante; and ('Alfieri and Salomon the Florentine Jew') by the mouth of Salomon criticizes the defects of Dante, but asserts that in his *Commedia* 'there are more thoughts highly poetical, there is more reflection, and the nobler properties of mind and intellect are brought into more intense action, not only than in the whole course of French poetry, but also in the whole of Continental: nor do I think (I must here speak with hesitation) that any one drama of Shakespeare contains so many'.

LORD GRENVILLE: Latin elegiac version of *Par.* xvii. 55-60 (in *Nugae Metricae*, priv. pr.).

Y.: Dante (in Martin McDermot's *Beauties of Modern Literature*. Lond.).

Sketch of the life of Dante, account of his minor works, and numerous quotations from the *Commedia*, in *Historical Life of Joanna of Sicily* (i. 79 ff.).

RICHARD PRICE, in notes to revised edition of Warton's *History of Poetry*, quotes (ii. 67, n.) Dante's remarks on tragedy and comedy in the letter to Can Grande (*Epist.* x. 196-9, 203-5), and in the *De Vulgari Eloquentia* (ii. 4, ll. 38-40, 41-3, 44-6).

1824—*continued.*

SUSAN EDMONSTONE FERRIER, in *The Inheritance*, prefixes mottoes from Dante (in Cary's version) in vol. i, to ch. 20 (*Inf.* xix. 39), ch. 22 (*Purg.* xx. 145-9), ch. 48 (*Par.* x. 22-5); in vol. ii, to ch. 40 (*Par.* xvii. 61-3).

THOMAS BABINGTON MACAULAY: Criticisms on the Principal Italian Writers (in *Knight's Quarterly Magazine*). No. i. Dante. In No. ii. Petrarch, he emphasizes Dante's power of description, which he says 'in the Divine Comedy is displayed in its highest perfection'; and asserts the impossibility of the poem ever becoming hackneyed.

ARTHUR HENRY HALLAM: translation of the Ugolino episode from Dante into Greek iambs.

[This translation, which was written as an 'Eton exercise', when Hallam was only thirteen, was printed in his *Remains in Verse and Prose* (1834), issued privately by his father.]

COLERIDGE, in letter to H. F. Cary (Dec. 14), whom he describes as 'Dante's English Duplicate and Re-incarnation', begs him to read the MS. of Gabriele Rossetti's 'Comento Analitico' on the *Divina Commedia*.

In *Retrospective Review* (vol. x, Art. viii), the vigorous language of Hans Sachs in his denunciations is palliated by comparison with that of Dante, who 'in the *Inferno* rebukes the vices of popes and kings, and Pisans and Florentines, in language of no studied sweetness'.

ANNE BEAUMONT: oil paintings of 'Rachel' and 'Beatrice' (Brit. Inst., Nos. 29, 344).

1824-7

WILLIAM BLAKE: ninety-eight coloured, or partly coloured, designs from the *Divina Commedia* (68 from the *Inferno*, 20 from the *Purgatorio*, 10 from the *Paradiso*), besides four uncoloured drawings and a diagram of the Circles of Hell, executed as commission from John Linnell.

[These were intended to be engraved, but Blake engraved only seven of the designs from the *Inferno* (see under 1827). A list of the whole, with descriptions, by W. M. Rossetti, is printed in Gilchrist's *Life of Blake*, ii. 216-23, 246, 249.]

1825

H. F. CARY, in letter to Rev. T. Price (Jan. 8), says Gabriele Rossetti has been staying with him, 'who thinks he has made great discoveries as to the political allusions in Dante . . . which I am inclined to believe not altogether visionary'; and in letter, in same month, to Rossetti himself he recommends the publication of his work, and advises him as to practical details.

JANE BAILLIE WELSH (aft. Mrs. Carlyle), in letter to Thomas Carlyle (Jan. 13), à propos of a project of his, (mis)quotes from *Inf.* xxviii. 107, the saying 'Capo ha cosa fatta'.

In *Quarterly Review* (March), Art. i, high praise is given to Hayley's *terza rima* translation of *Inf.* i–iii (see under 1782).

In *Edinburgh Review* (April), Art. ii, Dante and Milton are compared.

HENRY BROUGHAM, in *Inaugural Discourse as Lord Rector of the University of Glasgow*, dwells on the conciseness of Dante's style, many instances of which he quotes from the *Commedia*.

JOHN KEBLE, in 'Sacred Poetry', in *Quarterly Review* (June), compares Milton's description of Heaven with Dante's, which he says is 'as simple as possible in its imagery, producing intense effect by little more than various combinations of *three* leading ideas—light, motion, and music'.

LEIGH HUNT, in 'Criticism of Female Beauty', in *New Monthly Magazine* (July–Aug.), quotes and translates several passages from a canzone ('Io miro i crespi e gli biondi capegli') in his day attributed to Dante.

MACAULAY, in 'Essay on Milton', in *Edinburgh Review* (Aug.), compares in detail the poetical methods of Milton and Dante.

SIR WALTER SCOTT, in letter to W. S. Rose (Oct. 12), expresses his willingness to subscribe for an edition of Dante, 'on condition you do not insist on my reading him'.

H. C. ROBINSON, in his *Diary* (Dec. 10, 17), records Blake's conversations on Dante, whom he describes as 'an atheist—a mere politician, busied about this world'.

W. HAZLITT, in *The Spirit of the Age*, remarks on Wordsworth's 'strong predilection for such geniuses as Dante and Michael Angelo'.

C. MILLS, in his *History of Chivalry*, quotes (ii. 338) Dante's reference to tournaments (*Inf.* xxii. 5–6).

SIR S. E. BRYDGES, in *Recollections of Foreign Travel*, among other references to Dante remarks (Lett. 8) that 'all the finest notes of Milton have their prelude in Dante'; and (Lett. 41) that wisdom and sincerity are the characteristics of Dante, as of other great poets.

UGO FOSCOLO: Discorso sul Testo e su le Opinioni diverse prevalenti intorno alla Storia e alla Emendazione critica della *Commedia* di Dante. (Londra.)

[Published by Pickering, with dedication to Hudson Gurney. This is the first volume of a projected commentary on the *Commedia* of which no more was issued in Foscolo's lifetime. The complete work, edited by Mazzini, was eventually published in 1842–3.]

1825—*continued.*

W. SOTHEY, in poem on Florence, in *Italy and other Poems*, reflects on the absence of any monument in Florence to Dante, or of any memorial of him other than the so-called 'Sasso di Dante'.

T. ROSCOE, in *The Italian Novelists*, among other references to Dante, quotes (i. 62) the line 'Galeotto fu il libro e chi lo scrisse' (*Inf.* v. 137) in connexion with the title of 'Il Principe Galeotto' sometimes given to the *Decameron*.

ROBERT HALL, as recorded in O. Gregory's *Memoir* of him (1832), relates to a friend how he had been led to study Italian, in order to read the *Commedia*, by Macaulay's parallel between Milton and Dante in the *Edinburgh Review* (Aug.).

GEORGE CRABB: notice of Dante, and the *Commedia* ('a species of satiric epic'), in *Universal Historical Dictionary*.

EDGAR TAYLOR, in *Lays of the Minnesingers or German Troubadours of the Twelfth and Thirteenth Centuries*, quotes Dante's opinion of Arnaut Daniel (*Purg.* xxvi. 118-19), and assumes that the Romance of Lancelot read by Paolo and Francesca (*Inf.* v. 127 ff.) was written in Provençal by Arnaut (pp. 23-4); he also quotes (in Cary's translation) Dante's tribute in the *De Vulgari Eloquentia* (i. 12, ll. 20-35) to the Emperor Frederick and Manfred as patrons of vernacular poetry.

GEORGE PROCTER, in his *History of Italy*, quotes with approval Dante's denunciation of Pisa (*Inf.* xxxiii. 79-90), and gives an account of his exile, and of the circumstances of the composition of the *Commedia* (i. 4).

R. DUPPA: drawing of the Tomb of Dante at Ravenna (engraved as illustration to his *Miscellaneous Observations and Opinions on the Continent*).

1826

W. HAZLITT, in 'Of Persons one would Wish to Have Seen', in *New Monthly Magazine* (Jan.), says 'Dante is the only one of the Italian poets I should care much to see'.

In *Literary Gazette, and Journal of the Belles Lettres* (Jan.), an account is given of G. Rossetti's alleged 'important and extraordinary discovery' with regard to the hidden meaning of the *Commedia*.

H. C. ROBINSON, in letter to Miss Wordsworth (Feb.), says that Blake claims to receive visits from Dante and other great spirits, 'and has given me repeatedly their very words in their conversations'; and that he holds that Dante, though an atheist, was inspired by the Holy Ghost.

In *Quarterly Review* (March), Art. ix, the originality of Dante and

Ariosto is discussed ; (June), Art. i, à propos of Cary's translation reference is made to 'the austere character, the over-mastered feeling, the dignity and the majestic repose' of the *Commedia*.

In *European Magazine* (May), 'La Pia, an Italian Romance' (based on *Purg.* v. 130-6) by B. Sestini is reviewed.

In *Westminster Review* (Oct.), Art. viii, Dante's simile of doves (*Inf.* v. 82 ff.) is illustrated by a passage from Propertius.

ANNA BROWNELL JAMESON, in her *Diary of an Ennuyée* at Florence, quotes (Nov. 8) Dante's description of Florence in the *Convivio* (i. 3, ll. 21-2) as 'la bellissima e famosissima figlia di Roma'; and (Nov. 15) records the singing by Magnelli of the recitative which introduces Desdemona's song in *Othello* from *Inf.* v. 121-3.

R. MOREHEAD: sonnet to Dante ('The Bard most powerful and original Of any of the sons of Poesy') (in *Memorials of Rev. R. Morehead*, p. 308).

W. S. LANDOR, in lines to H. F. Cary on his appointment as Assistant Keeper of Printed Books at the British Museum, says 'Carey, I fear the fruits are scanty Thou gatherest from the fields of Dante . . . Dante's long labyrinthine line Is straiten'd and drawn tight by thine.'

W. HAZLITT, in 'The New School of Reform', in *The Plain Speaker* (Essay 17), says the new Political Millennium 'resembles Dante's *Inferno*—who enters there must leave all hope behind'; in *Notes of a Journey through France and Italy*, among other references to Dante, in ch. 20 he relates, after Beyle's version, the story of La Pia from *Purg.* v. 130-6.

JOHN LATHAM: The Story of Count Ugolino (translation in *terza rima* of *Inf.* xxxiii. 1-75) (in *Poems Original and Translated*, Sandbach, 1836).

JOHN BROWNING, in *The History of Tuscany; from the Italian of Lorenzo Pignotti*, remarks (after his author) that Dante should be judged by comparison with his predecessors (i. 251-2); emphasizes the perennial freshness of Dante (i. 259); criticizes Gray's rendering of *Purg.* viii. 5-6 in the *Elegy* (i. 263-4); compares Dante and Michael Angelo (ii. 160-1); in a criticism of Dante's minor works censures the 'weak prose' and 'middling verse' of the *Vita Nuova* (ii. 165-8).

RICHARD RYAN, in *Poetry and Poets*, relates two anecdotes of Dante at the court of Can Grande at Verona (ii. 218-19; iii. 169-71).

In *Janus; or, the Edinburgh Literary Almanack*, the *Commedia* is compared with *Paradise Lost* (i. 180-3).

ELIZABETH B. BARRETT, in preface to *An Essay on Mind*, numbers 'the sublime Dante' among authors of intellectual poetry; and in

1826—*continued.*

the poem itself (Bk. i, ll. 19–40), in a passage on the various dispositions of different minds, imagines the themes of Dante and Petrarch exchanged.

'A Late Scholar of Trinity College, Cambridge': An Attempt at an English Translation, in *terza rima*, of the first canto of Dante's *Inferno*, &c., &c. (Lond., priv. pr., 1832).

[The author of this translation, which is dated from Pisa, Dec. 20, 1826, has been identified with Jonathan Hatfield (Scholar of Trinity, 1815; B.A., 1817; M.A., 1820).]

EMMA ELEONORA KENDRICK: water-colour of 'Captive Hugolino, after Sir Joshua Reynolds' (Soc. Brit. Artists, No. 627).

1826–7

GABRIELE ROSSETTI: *La Divina Commedia di Dante Alighieri, con Comento analitico, in sei volumi.* (Londra.)

[Published by Murray. Only two volumes, comprising the *Inferno*, saw the light. W. M. Rossetti, in *Gabriele Rossetti: A Versified Autobiography*, writes (pp. 65–6): 'The great majority of the comment on the *Purgatorio* was written—not any of that on the *Paradiso*. . . . Rossetti regarded Dante as a member, both in politics and religion, of an occult society, having a close relation to what we now call Freemasonry; and he opined that the *Commedia* and other writings of Dante . . . are of similar internal significance.']

KENELM HENRY DIGBY, in *The Broad Stone of Honour*, among numerous other references to Dante, refers to his love for the old romances ('Godefridus,' § 12); to his avoidance of the name of Christ in the *Inferno* ('Morus'); and to his respect for the arbitrament of the duel in the *De Monarchia* ('Orlandus,' § 8).

1827

ANTONIO PANIZZI: Foscolo's 'Discorso sul testo della *Commedia*' (in *Westminster Review*, Jan.).

MACAULAY in 'Essay on Machiavelli', in *Edinburgh Review* (March), ranks the *Commedia* second only to the *Iliad* and *Odyssey*; and applies *Purg.* xiv. 109–11 to Florence.

Foscolo's 'Discorso sul testo della *Commedia*' (in *Monthly Review*, May).

In *Quarterly Review* (June), Art. ii, Milton and Dante are compared; and *Purg.* ii. 10–26, and *Inf.* ix. 64–103, are translated in Spenserian stanzas; (Oct.) Art. iv, the geologist is likened to Dante on his journey through Hell.

T. MOORE, in *Edinburgh Review* (Oct.), Art. iv, argues that the title of 'Comedy' given by Dante to his poem proves 'how little dramatic ideas or associations were afloat in his time'.

THOMAS CARLYLE, in 'State of German Literature', in *Edinburgh Review* (Oct.), speaks of 'the lurid fire of Dante', in contrast to the 'auroral light of Tasso'.

H. F. CARY, in letter to Gabriele Rossetti, says that if his hypothesis as to the hidden meaning of the *Commedia* 'shall stand the test of strict examination', it 'must be accounted one of the most remarkable discoveries ever made in the history of past ages'.

LORD HOLLAND, in note to his translation of the Seventh Satire of Ariosto (printed in W. S. Rose's translation of *Orlando Furioso*, v. 303 ff.), points out an imitation (in l. 153) of *Purg.* xxiv. 103-111.

Notice of Dante (in *Museum of Foreign Literature*, xi. 43).

ANON.: translation (verse) of *Canz.* iv. (*V.N.*, § 32) ('Gli occhi dolenti') (in *New London Literary Gazette*, p. 190).

CHARLES STRONG: translation (verse) of *Son.* xxiv. (*V.N.*, § 41) ('Deh, pellegrini') (in *Specimens of Sonnets from the most celebrated Italian Poets, with Translations*, Lond.).

HENRY NEELE, in *Lectures on English Poetry*, points out the resemblance between Sackville's *Induction* and the *Inferno* (Lect. ii.).

WORDSWORTH, in his *Sonnet on the Sonnet*, says 'The Sonnet glittered a gay myrtle leaf Amid the cypress with which Dante crowned His visionary brow'; in his *Reminiscences*, he speaks of Ariosto and Tasso being 'very absurdly depressed in order to elevate Dante'.

AUGUSTUS WILLIAM and JULIUS CHARLES HARE, in *Guesses at Truth*, couple Shakespeare and Dante as intensifiers of mental vision (ed. 1838, Ser. i. 42-3); compare Homer and Dante (Ser. i. 56, 88-9); speak of Dante's judgement as 'spellbound by Virgil' (ed. 1848, Ser. ii. 35); remark that Dante is ignored in Dryden's famous epigram on Milton (Ser. ii. 78); note that both Sophocles and Dante are sparing in the use of ornamental epithet (Ser. ii. 99).

La Divina Commedia di Dante Alighieri. Con nuovi Argomenti; Annotazioni da' migliori Comentatori scelte ed abbreviate; e coll'Accento di Prosodia. Ai Dilettanti e Scolari dell' Italiana Favella devotamente dedicata da Pietro Cicchetti. (Londra, 12mo.)

[Printed by Whittinghams at the Chiswick Press; published by C. S. Arnold. This is the first English-printed edition of the *Commedia* complete in one volume, and the sixth edition printed and published in England. Noticed in *Monthly Magazine* (March). Frontispiece of 'Francesca and Paolo', engraved by Redaway, after Briggs.]

HENRY PERRONET BRIGGS: oil painting of 'Francesca and Paolo' (*Inf.* v. 100-2), engraved by J. Redaway, as frontispiece to preceding.

1827—continued.

W. BLAKE : Illustrations to the *Inferno* of Dante.

[Seven plates (with titles from Cary's translation) designed and engraved by Blake as part of his commission for Linnell (see under 1824-7).]

1828

In *Quarterly Review* (Jan.), Art. iii, Dante's position as a theologian, and his attitude to the Church, are discussed ; (Oct.) Art. iii, the influence of Dante in Spain, and the devotion to him of the Marquis de Santillane, are touched on.

MACAULAY, in 'Essay on John Dryden', in *Edinburgh Review* (Jan.), examines the judgement of Dante by fourteenth-century Italians ; in 'Essay on Hallam's Constitutional History' (Sept.), he applies *Inf.* iii. 37-9, 51, to Cranmer.

In the *Literary Gazette, and Journal of the Belles Lettres* (Feb.), G. Rossetti's claim to have discovered the true key to the hidden sense of the *Inferno* is admitted.

A. H. HALLAM, in letter to Milnes Gaskell (June 25), translates (in blank verse) *Purg.* xvii. 13-15 (in *Records of an Eton Schoolboy*, ed. C. M. Gaskell, priv. pr., 1883) ; to an 'Italian Sonnet to an English Lady', he prefixes as motto *Purg.* xxiv. 13-14.

CARLYLE, in 'Essay on Burns', in *Edinburgh Review* (Dec.), speaks of the relative power of imagination in Dante and in his readers.

T. MOORE : Imitation of the *Inferno* of Dante (burlesque poem, to which *Inf.* v. 42-3 is prefixed as motto).

W. S. LANDOR, in *Imaginary Conversations* ('Landor, English Visiter, Florentine Visiter'), says the Florentines were not created for the gloom of Dante, but are alive and alert in the daylight of Petrarch and Boccaccio.

LEIGH HUNT, in *Lord Byron and some of his Contemporaries*, comments on the descriptions of the sea by Dante and other great poets ; discusses the influence of climate on poets, Dante and Petrarch, for example ; and asserts the superior originality of these two over the Augustan poets (ii. 336-8, 355, 400-1) ; in *The Companion* (No. i. 'An Earth upon Heaven'), he says Dante's 'shining lights' are poor, as an indication of heaven, in comparison with St. Paul's words in 1 Cor. ii. 9.

A. PANIZZI, in *The Foreign Review and Continental Miscellany*, in a review of G. Rossetti's 'Comento Analitico', mercilessly exposes his fallacies—'at every syllable he discovers some new and extraordinary meaning ; he tortures grammar, and history, criticism, and poetry

to prop up his system'—and derides his claim to have been the Columbus of the unknown world of the *Commedia*.

JOHN GORTON: Dante (in *A General Biographical Dictionary*, Lond.).

EDWARD WILMOT: Ugolino, or The Tower of Famine (poem). (Lond.)

1829

The library of George Hibbert (sold in March–June) contained eight editions of the *Divina Commedia*, including the first Florentine (1481), with fifteen of the Botticelli designs (£40 19s.), Venice, 1477 (£4 19s.), and Venice, 1520 (£11).

MRS. JAMESON, in *The Romance of Biography, or Memoirs of Women loved and celebrated by Poets*, gives an account of Dante's love for Beatrice, and translates sundry passages from the *Vita Nuova*, including *Son.* xi, xiii (§§ 21, 22), and *Canz.* iv. 15–28 (§ 32), in prose.

JOHN WILSON, in a review of the above in *Blackwood's Magazine* (Sept.), imagines Dante mated with a 'Dowdy', with the probable consequence that he would have been hanged for wife-murder; he then, in a serious vein, dwells on the story told in the *Vita Nuova*, of which he says, 'the love, the sorrow, the despair, the prostration, and the resuscitation of Dante's spirit, are all most beautiful and most sublime.'

In the *Foreign Review and Continental Miscellany*, Art. ix, the novelty is emphasized of the plan of the *Commedia*, in which Dante is his own prototype and hero.

C. H. HARTSHORNE, in *The Book Rarities in the University of Cambridge*, registers two editions of the *Commedia*, viz. Florence, 1481, with eighteen engravings (King's), and Bressa, 1487 (St. John's).

GERALD GRIFFIN, in 'The Lesson in Virgil at Mr. Lenigan's Academy', in *Tales of the Munster Festival* (Ser. ii), imagines 'the great Augustan poet looking into this Irish academy, from that part of the infernal regions in which he had been placed by his pupil Dante'.

T. L. PEACOCK, in *The Misfortunes of Elphin*, quotes *Inf.* iv. 81 as motto to chap. 11.

The British Museum acquires by bequest from the Earl of Bridgewater the Egerton MSS., including three of the *Commedia*, one Cent. XIV (*Egerton* 943), two Cent. XV (*Egerton* 932, 2085).

[See Colomb de Batines, *Bibl. Dant.* ii. 277; Moore, *Text. Crit. of D.C.*, pp. 589–91, 597–8.]

1829-30

THOMAS THORPE, in his *Sale Catalogue of Manuscripts*, offers (No. 237). Dante. *Commentario sopra la Divina Commedia di Dante*. 3 vols. £7. 17s. 6d.; (No. 12614). Dante. *Commentum Domini Petri de Andalgerii, sive Aldagerii, super tres Comaedias Dantes*. £7. 7s.

c. 1880

CHARLES LYELL: translation of *Vita Nuova* and *Convivio* (poems in unrhymed verse).

[Not published. See Lyell's preface (p. viii) to the first edition (1835) of his *Canzoniere of Dante*; and Cary to Lyell, May 1, 1844.]

ARTHUR HALLAM, in letter to Tennyson, says, in reference to a projected translation of the *Vita Nuova*, with notes and prefaces, 'I purpose to discuss considerably about poetry in general, and about the ethical character of Dante's poetry.'

JAMES SMITH: Lines on seeing a picture of Ugolino (in *Memoirs, &c., of the late James Smith*, Lond., 1840).

T. MOORE, in chap. 1 of *The Chapter of the Blanket: A Fragment*, quotes *Inf.* i. 30 à propos of the uphill work of beginning a narrative.

1830

In *Foreign Quarterly Review* (Feb.), Art. ii, *résumés* are given of the *Inferno* and the *De Vulgari Eloquentia*.

MACAULAY, in 'Essay on Robert Montgomery's Poems', in *Edinburgh Review* (April), à propos of Montgomery's description of a dead warrior lying on his breast and staring at the skies, aptly quotes *Inf.* xx. 16-18.

W. HAZLITT, in 'Footmen', in *New Monthly Magazine* (Sept.), describes a lady's maid arriving in Florence, 'without suspecting that such a person as Boccaccio, Dante, or Galileo had ever lived there'; in *Conversations of James Northcote* he reports Northcote as saying (*Conv.* 20) that Dante could not have described Fox and Sheridan looking more gloomy than they do in Gilray's 'Revolutionist's Jolly-boat'.

T. MOORE, in *Life, Letters, and Journals of Lord Byron*, compares Byron with Dante in respect of his precocious love (ed. 1838, p. 9); speaks of Dante as 'distinguished in war', and 'a falconer as well as swordsman' (p. 21); quotes Dante's description of Rachel (*Purg.* xxvii. 104-5) à propos of genius (p. 268); couples Byron with Dante as having been unhappy in marriage (pp. 271, 298); criticizes Dante for his (alleged) recommendation of scenes from the Apocalypse to Giotto as subjects for his brush (p. 412); compares

Byron with Dante as regards his wrongs and sufferings, his contempt for the world's opinion, which led Dante to exclaim 'Lascia dir le genti' (*Purg.* v. 13), and his pride (pp. 643-4).

T. ROSCOE, in 'The Tourist in Switzerland and Italy', in the *Landscape Annual*, among numerous other references to Dante, quotes in the description of Bologna Dante's comparison of Antaeus to the leaning Garisenda tower (*Inf.* xxxi. 136-40).

A. PANIZZI, in *Essay on the Romantic Narrative Poetry of the Italians* (prefixed to his edition of Boiardo and Ariosto), discusses Dante's knowledge of Greek; epitomizes Dante's account of the fate of the souls of Guido and Buoneconte da Montefeltro (*Inf.* xxvii. 112 ff.; *Purg.* v. 103 ff.); and approves the doom of 'trimmers' in Dante's Hell.

S. ROGERS, in *Italy: A Poem*, introduces sundry reminiscences of Dante, with occasional translations, the parallel passages being quoted or referred to in the notes, e.g. in 'Bergamo', Dante and the Scaligers (*Par.* xvii. 70-2); in 'Venice', Ezzelino da Romano (*Inf.* xii. 110); in 'Foscari', Ugolino (*Inf.* xxxii); in 'Ginevra', Paolo and Francesca (*Inf.* v. 127-38); in 'Bologna', Dante's tomb; in 'Florence', the 'Sasso di Dante', and Baptistery (*Inf.* xix. 17), the damned souls in Tolomea (*Inf.* xxxiii. 124 ff.), the incident of Dante's breaking the font in San Giovanni (*Inf.* xix. 16-21), and translation of the prophecy of his exile (*Par.* xvii. 55-6, 58-60); in 'The Campagna of Florence', the Tower of Famine at Pisa (*Inf.* xxxiii. 23, 46-7), Buondelmonte's breach of faith (*Par.* xvi. 140-1), and translation of the description of evening (*Purg.* viii. 1-6); in 'A Farewell', La Pia and the Maremma (*Purg.* v. 134-6; *Inf.* xxix. 47).

JOHN BOWRING, in *Poetry of the Magyars*, à propos of the literary influence of Italy upon Hungary, quotes (p. xxviii) *Par.* xix. 142-3.

TENNYSON, in *The Poet*, refers to Dante (as is supposed) as 'The poet . . . Dower'd with the hate of hate, the scorn of scorn, The love of love'.

ALFRED HOWARD: Dante (in *Biographical Illustrations*, Lond.).

JOHN MACRAY, in *The Golden Lyre. Specimens of the Poets of England, France, Germany, Italy, and Spain*, represents Dante by *Son.* xi (*V.N.*, § 21).

A. H. HALLAM, in 'A Farewell to the South' (in *terza rima*), devotes 82 lines to Dante and Beatrice (in *Poems*, pp. 15-19).

JOHN ABRAHAM HERAUD, in preface to his epic poem in *terza rima. The Descent into Hell*, discusses the experiments of his predecessors in the use of Dante's metre.

1831

JOHN WILSON, in *Noctes Ambrosianae*, xxvii (Jan.), represents the Ettrick Shepherd as saying that he had 'never read a word o' Dante's Comedy o' Hell', and that 'the soobjeck seems better adapted for tragedy'; xxx (April), North says, 'A description of his Purgatory by the Ghost of the Glasgow Gander will eclipse Dante's.'

A. H. HALLAM, in letter to W. H. Brookfield (March 4), from Somersby, in allusion to his attachment to Tennyson's sister, says 'even Dante, even Alfred's poetry, is at a discount'; in his *Oration on the Influence of Italian Works of the Imagination on the same class of Compositions in England*, he refers to the account of the meeting between Sordello and Virgil in *Purg.* vi. 71-5 as an example of Dante's 'strong sense of community'; describes Dante as 'an entire and plenary representation of the Italian mind'; refers to Milton's debt to Dante and his acknowledgement of the debt (in his letter to Buonmattei); speaks of 'the perpetual freshness and quiet beauty' of Dante, and quotes and translates in verse *Par.* xxx. 40-2; in a Sonnet to Emily Tennyson he says, 'Old Dante's voice encircles all the air'; in his essay 'On Some of the Characteristics of Modern Poetry, and on the Lyrical Poems of Alfred Tennyson', in the *Englishman's Magazine* (Aug.), he explains the 'popularity' of Homer, Shakespeare, and Dante as due to the fact that 'they speak to the hearts of all, and by the magnetic force of their conceptions elevate inferior intellects into a higher and purer atmosphere'; in his criticism of *Oriana*, he speaks of 'the meditative tenderness of Dante'.

CARLYLE, in 'Historic Survey of German Poetry', in *Edinburgh Review* (Mar.), observes that the Germans are without a Dante; in 'Early German Literature', in *Foreign Quarterly Review* (Oct.), he speaks of 'the mystic song of Dante, with its stern indignant moral', as 'a splendid exception' in the fourteenth century.

FRANCES A. KEMBLE, in her *Journal* (April 23), claims on the authority of Dante's canzone, 'Donne, ch' avete intelletto d'amore' (*V.N.*, § 19), that ladies have 'the intellect of love'; (May 29) she translates, and applies to the weather, *Inf.* vi. 7-8.

MACAULAY, in 'Essay on Moore's Life of Byron', in *Edinburgh Review* (June), qualifies Homer, Dante, Shakespeare, and Milton as 'the most correct of poets'; and remarks that the descriptive powers even of Homer and Dante are inferior to the imitations of the painter and sculptor.

H. F. CARY: The Vision; or Hell, Purgatory, and Paradise, of

Dante Alighieri. The third edition. With the life of Dante, notes, and an index. (Lond., 3 vols., 12mo.)

SUSAN E. FERRIER, in *Destiny*, quotes in vol. ii, ch. 2, Cary's version of Dante's description of evening (*Purg.* viii. 1-6), and in vol. iii, ch. 30, quotes as motto Cary's version of *Par.* xiii. 133-5.

A. PANIZZI, in 'The Tourist in Italy', in the *Landscape Annual*, à propos of Rimini, discusses the episode of Paolo and Francesca (*Inf.* v), and suggests that Dante's line, 'Soli eravam e senza alcun sospetto', may be a reminiscence of a phrase in the Tristan romance, 'ils sont tous deux seul a seul, qu'ilz n'ont nul destourbier, ne paour ni d'ung ni d'autre.'

HENRY STEBBING: Life of Dante, in *Lives of the Italian Poets*, with verse translations of *Son.* i, xx, xxi from the *Vita Nuova*.

ANON.: engraving of head of Dante in medallion, as illustration to the above.

1831-42

KENELM H. DIGBY, in *Mores Catholici: or Ages of Faith*, quotes two or three hundred times from the *Commedia*, in Cary's translation, to whom he acknowledges his great debt as the interpreter of 'the great poet of the ages of faith'; he also translates one or two passages from the *Vita Nuova* and *Convivio*.

c. 1832

EDWARD FITZGERALD, in 'Reminiscences of Tennyson' (as recorded in *Memoir of Lord Tennyson*, i. 120-11), relates that 'once looking with A. T. at two busts of Dante and Goethe in a shop window in Regent Street, I said, "What is there wanting in Goethe which the other has?"—"The Divine!"'.

1832

EDWARD CHENEY, in 'Memoranda of Sir Walter Scott's Visit to Rome' (May) (in Lockhart's *Life of Scott*, ed. 1838, vii. 370-1), records a conversation with Scott about Dante, of whom he said 'he knew little, confessing he found him too obscure and difficult'; on Scott remarking that it was 'mortifying that Dante seemed to think nobody worth being sent to hell but his own Italians', Cheney reminded him of the place assigned to 'his own ancestor', Michael Scott, quoting the passages (*Inf.* xx. 115-17).

In *Edinburgh Review* (July), Art. x, G. Rossetti's 'Comento analitico' is reviewed and the extravagance of his theory exposed.

FRANCES A. KEMBLE, in her *Journal* (Aug. 16), on the voyage to America, quotes *Purg.* i. 13, 'that loveliest line in Dante', à propos

1832—continued.

of the colour of the sea ; (Aug. 22) she recalls Dante's lines on fame (*Purg.* xi. 91–108) à propos of Sir Walter Scott.

LEIGH HUNT, in the new edition of his *Story of Rimini*, in the 'Argument', says the poem 'is founded on the beautiful episode of Paolo and Francesca in the fifth book of the *Inferno*, where it stands like a lily in the mouth of Tartarus'.

T. ROSCOE, in 'The Tourist in Italy', in the *Landscape Annual*, discusses Dante's references to the Visconti in the *Commedia*; and remarks on the neglect of Dante by the Florentines, and on the absence of any monument to him in Florence.

TENNYSON, in *The Palace of Art*, introduces 'grim Dante', and 'Verulam, the King of those who know' (a reminiscence of *Inf.* iv. 131) (see under 1842).

In *Notizie intorno all' Origine e alla Storia della Lingua e della Letteratura Italiana* (pub. in London by Rolandi), an account of Dante and of his principal works is given (pp. 43–7), with an extract from the episode of Paolo and Francesca (*Inf.* v. 97–142).

CHARLES MACFARLANE, in *The Romance of History: Italy*, makes frequent reference to Dante, and prefixes to many of the tales mottoes from the *Commedia*; among the episodes he includes Dante's exile, with translation of *Conv.* i. 3, ll. 20–43; iv. 27, ll. 96–100, in 'The Wandering King'; Buondelmonte (*Par.* xvi. 140–1), in 'The Fatal Nuptials'; and Manfred (*Purg.* iii. 112), in 'The Doomed King'.

G. ROSSETTI: Sullo Spirito Antipapale che produsse la Riforma, e sulla segreta influenza ch' esercitò nella Letteratura d' Europa, e specialmente d' Italia, come risulta da molti suoi Classici, massime da Dante, Petrarca, Boccaccio. (Londra.)

[Published for the author by Rolandi and others; dedicated to Charles Lyell. An English translation by Caroline Ward was published in 1834. 'In this work', writes W. M. Rossetti, in *G. Rossetti: A Versified Autobiography* (p. 67), 'the author develops and extends the ideas, which he had conceived during his study of Dante, as to a secret society to which that poet and many other writers belonged, and as to the essentially anti-christian as well as anti-papal opinions covertly expressed in their writings.']

A. H. HALLAM: Remarks on Professor Rossetti's 'Disquisizioni sullo Spirito Antipapale'; in which is included translation in verse of *Son.* vi. (*V.N.*, § 13) ('Tutti li miei pensier') (in *Remains*, ed. 1863, pp. 240 ff.).

MADAME D'ARBLAY (Fanny Burney), in *Memoirs of Dr. Burney*, records (i. 150–1) that after the death of his first wife (Sept. 1761)

Dr. Burney 'had recourse to the works of Dante . . . that hardest, but most sublime of Italian poets', the result being 'a sedulous, yet energetic, though prose translation of the *Inferno*', which was in existence when she wrote, but has not been preserved.

FRANCES TROLLOPE, in *Domestic Manners of the Americans*, compares the mouth of the Mississippi to a 'Bolgia' of Dante (i. 1-2); and applies to the Americans (i. 62) an adaptation of *Inf.* iii. 51.

CHARLES BUCKE, in *On the Life, Writings, and Genius of Akenside*, quotes *Inf.* xxxiv. 61-7, and remarks (pp. 273-4) on the severity of Dante's judgement of Brutus and Cassius.

THOMAS HOOD, among 'Titles for the Library Door at Chatsworth', suggests 'Dante's Inferno: or Description of Van Demon's Land'.

LEITCH RITCHIE, in *Travelling Sketches in the North of Italy*, in the 'Story of Lelia', represents his heroine as having recourse to 'sortes Danteanae'—'Sortes were wrested from the pages of Dante'.

BENJAMIN D'ISRAELI, in *The Revolutionary Epick*, styles the *Iliad* 'an Heroic Epick', the *Aeneid* 'a Political Epick', and the *Divine Comedy* 'a National Epick'.

JOHN ROGERS HERBERT: oil painting of 'Francesca' (Soc. Brit. Artists, No. 266).

1833

ICHABOD CHARLES WRIGHT: *The Inferno of Dante*, Translated. (Lond.)

[In bastard *terza rima*, with introduction and notes; dedicated to Lord Brougham as 'one of the most ardent admirers of Dante'. A second edition, with portions of the translation recast, and additional notes, was issued in the same year. Reviewed in *Gentleman's Magazine*, Jan.; *Athenaeum*, March; *Monthly Review*, March; *Quarterly Review*, July; *Edinburgh Review*, July.]

HENRY ALFORD, in his *Journal* (Feb. 2), records that he was projecting an allegorical poem in 'a mode of that of our sweet Spenser, and the great and holy Dante'.

LAMB, in letters to Louisa Badams (Feb. 15), and H. F. Cary (Sept. 9), says that he and Mary Lamb, and Emma Isola, are reading the *Inferno*, with 'the blessed furtherance' of Cary's 'polar-star translation'.

TENNYSON, in letter to Mrs. Russell (March 10), quotes *Inf.* i. 3 à propos of her unknown address.

In *Quarterly Review* (April), Art. viii, *Par.* xvii. 58-60 is quoted and applied to the exiles of the French Revolution; (July) Art. iii, *Canz.* vi. 53-5 (*Conv.* ii) is quoted and applied to Pindar's odes.

H. F. CARY, in *Journal of a Tour on the Continent* (April-May),

1833—continued.

mentions the MSS. of the *Divina Commedia* he inspected in various libraries at Rome, Bologna, and Parma.

WORDSWORTH, in a sonnet on Greenock, in *Poems composed during a Tour in the Summer of 1833*, introduces an adaptation of *Inf.* iii. 1, which is prefixed as motto.

Notice of Dante (in *Chambers's Edinburgh Journal*, Nov. 2).

T. MEDWIN, in *The Shelley Papers*, records, à propos of Shelley's diffidence in his own powers, that 'he used to say that reading Dante produced in him despair'; and quotes his attribution of 'the union, and energy, and beauty, which distinguish from all other poets the writings of Dante' to the spirit of liberty.

LADY CHARLOTTE BURY, in *The Three Great Sanctuaries of Tuscany*, introduces several references to Dante, and quotes as mottoes sundry passages from the *Commedia*.

A. T. MALKIN: account of Dante and his works, in *The Gallery of Portraits: with Memoirs*.

JAMES HOPWOOD: engraving of group of Dante, Petrarch, Ariosto, and Tasso, after Gaitte, as frontispiece to *I Quattro Poeti Italiani*. (Paris.)

c. 1834

TENNYSON: Ulysses (suggested by *Inf.* xxvi. 90-142) (Tennyson said, 'There's an echo of Dante in it').

[Not published till 1842.]

1834

In *Quarterly Review* (March), Art. ii, Dante and Pindar are described as 'the two most picturesque of the great poets of the world', and *Purg.* vi. 64-6 is quoted as an example from the former; (June) Art. ii, reference is made to 'the scriptural expressions and imagery' of Dante, and to his sympathy with Pier delle Vigne, his account of whom (*Inf.* xiii. 58-78) is quoted.

LAMB, in letter to T. Manning (May 10), describes how he and Mary Lamb had read the *Inferno* and were reading the *Purgatorio*; in letter to H. F. Cary (Oct.) he refers to Dante as 'that dark Italian Hierophant', and couples the *Commedia* and the Apocalypse as 'divine riddles both'.

MACAULAY, in letter to T. F. Ellis (July 1) from Ootacamund, says 'I still think of Dante, as I thought when I first read him, that he is a superior poet to Milton, that he runs neck and neck with Homer, and that none but Shakespeare has gone decidedly beyond him'; in letter to Margaret Macaulay (Sept.) from Calcutta, he says that

the *Commedia* and *Don Quixote* were the only two foreign works which did not disappoint him at a first reading.

ISAAC D'ISRAELI, in vol. vi of *Curiosities of Literature*, in 'Sentimental Biography', discourses on the lives of Dante by Boccaccio and Leonardo Aretino, the former of which he styles 'the sentimental life'.

T. MOORE, in *A Character*, introduces a simile from Dante—'Like those odd shapes, portray'd in Dante's lay, With heads fix'd on, the wrong and backward way'—and quotes the original (*Inf.* xx. 13-15) in a note.

SIR S. E. BRYDGES, in his *Autobiography, Times, Opinions, and Contemporaries*, among other references to Dante, remarks on the active lives led by him and other poets (i. 36), though their great works were written in retirement (i. 234, 345); and classes Dante with Petrarch, Shakespeare, Spenser, Milton, and Byron, as having attained 'the ideal excellence of poetry' (i. 394).

T. MEDWIN, in the *Angler in Wales*, records opinions of Byron and Shelley with regard to Dante, and prints (ii. 218-20) a composite translation in *terza rima* by Shelley and himself of *Purg.* xxviii. 1-51.

T. HOOD, in *Tylney Hall*, introduces reminiscence of Dante's description of the Gate of Hell (*Inf.* iii. 9)—'that tremendous portal, in Dante, beyond which hope has not even a name' (chap. 31).

CAROLINE WARD: *Disquisitions on the Antipapal Spirit which produced the Reformation.* (From the Italian of G. Rossetti. Lond., 2 vols.)

[This translation contains a considerable amount of matter, supplied by Rossetti, which does not appear in the original. Numerous renderings from Dante's works are included, among them some of the earliest English translations of many passages from the prose works and *Canzoniere*.]

JOSIAH CONDER, in *Italy*, quotes sundry geographical references in the *Commedia*, e. g. to Pietola (*Purg.* xviii. 82-3); the Slavini di Marco (*Inf.* xii. 4-5); and the Carisenda tower at Bologna (*Inf.* xxxi. 136-40).

LADY BLESSINGTON, in *The Idler in Italy*, makes numerous references to Dante, including a lengthy sketch of his life and political career (iii. 56-65).

1834-6

In *Bibliotheca Heberiana*, the sale catalogue of the library of Richard Heber, are registered upwards of seventy copies of the works of Dante, including six MSS. of the *Commedia*, besides copies (in many cases several copies) of the Foligno (1472), Mantua (1472), Naples (1477), Venice (1477), Florence (1481), Venice (1484), Aldine (1502, 1515),

1834-6—*continued.*

Junta (1506), and Paganino (n. d.) printed editions; copies of the Spanish translation of Villegas (1515), and the French of Grangier (1597); and the first editions of the *Convivio* (1490), and *De Vulgari Eloquentia* (1529, 1577). Three items of special interest are Milton's copy, with his autograph, dated 1629, of the third edition (1529) of the *Convivio* (part iv, No. 1527); Drummond of Hawthornden's copy, with his autograph, of the 1555 Giolito edition of the *Commedia* (part viii, No. 619); and a MS. of the *Commedia* which had belonged to Charles James Fox (part xi, No. 651).

1834-7

SOUTHEY, in *The Doctor*, quotes as mottoes sundry passages from the *Commedia*, viz. *Par.* xxix. 10-12 to chap. 113; *Purg.* ix. 70-2 to chap. 121; *Inf.* ix. 61-3 to interchap. 24; and *Par.* x. 22-7 to Epilude of Mottoes.

1835

JOHN WILSON, in *Noctes Ambrosianae*, xxxviii (Jan.), represents the Ettrick Shepherd as remarking to North, 'I never understood Dante till I heard you read up the greatest part o' *Hell* ae nicht in your ain study. Yon's fearsome. The *terzza rimà's* an infernal measure . . . I could hae thoct that you was Dante himsel—the great Florentine.'

EDWARD FITZGERALD, in letter to John Allen (May 23), says he is reading Dante by the aid of a Dictionary; in letter to Tennyson (July 2), he tells him he has brought a small *Dante* for him, and another for himself.

CHARLES LYELL: The *Canzoniere* of Dante Alighieri, including the Poems of the *Vita Nuova* and *Convito*; Italian and English. (Lond.)

[In unrhymed verse, in the metres of the original. In the *Canzoniere*, of which this is the first English translation, Lyell included 77 poems, many of which are not now accepted as by Dante. New editions in 1840, 1842, 1845.]

JAMES MONTGOMERY: Life of Dante. (Lond.)

[Contains estimate of the *Commedia*, and numerous translations in blank verse.]

FRANCIS SYLVESTER MAHONY ('Father Prout'): translation (verse) of *Inf.* iii. 1-3, 7-51, in 'The Songs of Italy' in *Fraser's Magazine* (reprinted in *Father Prout's Reliques*, ed. 1862, pp. 337-8).

WILLIAM EWART GLADSTONE: translation (in *terza rima*) of *Purg.* xi. 1-21 ('The Lord's Prayer'), and *Par.* iii. 70-87 ('Speech of Piccarda') (printed in *Translations by Lord Lyttelton and Rt. Hon. W. E. Gladstone*, 1861, pp. 117-19):

Mrs. SHELLEY, in *Lodore*, says of the hero (in chap. 47), 'the words of Francesca da Rimini rushed upon his mind. . . . He recollected how she and her lover were consoled by their eternal companionship in the midst of the infernal whirlwind' (*Inf.* v. 105, 135).

M. F. CATHERINE DOETTER CORBAUX: oil painting 'from Canto V of the Inferno' (*Inf.* v. 121-3) (Soc. Brit. Artists, No. 86).

1836

The British Museum acquires by purchase at the Heber sale a Cent. XV MS. of the *Divina Commedia* (MS. 10317).

W. S. LANDOR: The Pentameron; or Interviews of M. Giovanni Boccaccio and M. Francesco Petrarca . . . showing how they discoursed upon that famous Theologian M. Dante Alighieri, and sundry other matters. (Lond.)

[A prolonged dialogue between Petrarch and Boccaccio as to the merits and demerits of Dante, in the course of which Petrarch is credited with some exceedingly severe, and at times abusive, criticisms of the *Commedia*, tempered, however, by occasional expressions of admiration. Sundry passages are translated in prose.]

I. C. WRIGHT: The Purgatorio of Dante, Translated. (Lond.)

JAMES MONTGOMERY: Translations from Dante (in blank verse, in *Poetical Works*), viz. *Inf.* xxxii. 124-xxxiii. 75 ('Ugolino and Ruggieri'); *Inf.* xxx. 49-148 ('Maestro Adamo'); *Par.* viii. 13-15, ii. 19-36; v. 91-3; ix. 64-72 ('Dante and Beatrice'); *Par.* xxx. 46-120 ('The River of Life'); *Inf.* iii. 1-30 ('The Portal of Hell'); *Inf.* xxxi. 112-45 ('Antaeus'); *Purg.* xiv. 127-42 ('Cain'); *Inf.* x. 22-114 ('Farinata').

W. E. GLADSTONE, in his *Diary* (Nov. 11), records that he 'recommenced with great anticipations of delight the *Divina Commedia*'.

A short sketch of Dante (in *The Ladies' Cabinet of Fashion, Music, and Romance*, July-Dec.).

In *The Inquisitor. Letters addressed to Trelawney Tomkinson, Esq.*, the author of which has not been identified, is a dissertation 'On the Style and Characteristics of Dante' (Lett. iii), and a discussion of the *Commedia*, together with an analysis of the *Inferno* (as far as the end of canto vii), which is interspersed with translations (including the whole of canto v) 'in stanzas of three blank lines'.

EDWARD SHANNON: The Comedy of Dante Alighieri: Translated by Odoardo Volpi (Dublin); Sonnet on Dante (in *Arnaldo; Gaddo; and other unacknowledged Poems*; . . . collected by Odoardo Volpi, p. 240).

[Shannon adopted the pseudonyms of 'Odoardo Volpi' and 'Edward Fox' for the purposes of mystification. His translation (*terza rima*) of the *Commedia* contains only *Inf.* i-x.]

1836—*continued.*

J. WALSH: oil painting of 'Subject from the *Inferno*' (R.A., No. 755).

THOMAS F. BODDINGTON: oil painting of 'The Last Hour' (*Purg.* viii. 6) (Soc. Brit. Artists, No. 413).

1837

CARLYLE, in 'Essay on Mirabeau', in *London and Westminster Review* (Jan.), applies to 'trimmers' Dante's description of the neutral angels (*Inf.* iii. 38 ff.), and his contemptuous dismissal of them (*Inf.* iii. 51).

E. B. BARRETT, in letter to Mrs. Martin (Jan. 23), describes her first meeting with Wordsworth, who 'sate near me and talked to me as long as he was in the room—and recited a translation by Cary of a sonnet of Dante's'.

MACAULAY, in 'Essay on Lord Bacon', in *Edinburgh Review* (July), remarks that 'Dante never stays too long'; and quotes *Inf.* iv. 43–5 à propos of certain Greek philosophers who were 'teachers of unfruitful wisdom'.

GIUSEPPE MAZZINI, in 'On Italian Literature since 1830', in *Westminster Review* (Oct.), criticizes Manzoni's comparison of Monti to Dante; and pays tribute to Foscolo as 'the first who undertook the study and the culture of Dante as of a profound patriot'.

WORDSWORTH: sonnet on 'il sasso di Dante' ('The laurell'd Dante's favourite seat') in 'At Florence', in *Memorials of a Tour in Italy*.

KEBLE, in Latin lecture as Professor of Poetry at Oxford, mentions Dante among the poets who wrote sonnets—'dedit operam istiusmodi carminibus, quo nemo severius scripsit, nemo religiosius, Dantes Aligherus' (*Praelect.* xxiv).

W. E. GLADSTONE: translation (in *terza rima*) of *Inf.* xxxiii. 1–78 ('Ugolino') (printed in *Translations by Lord Lyttelton and Rt. Hon. W. E. Gladstone*, 1861, pp. 109–15).

SIR FRANCIS PALGRAVE, in *The Merchant and the Friar*, quotes *Inf.* ix. 61–3 as motto on the title-page, and uses Dante's phrase, *volgare illustre*, of the speech of Florence.

In *Bibliotheca Phillippica*, the catalogue of the MSS. in the library of Sir Thomas Phillipps, are registered four MSS. of the *Commedia*, one of which had previously belonged to Charles James Fox; a MS. of Boccaccio's *Vita di Dante*; and a MS. of an unpublished Latin commentary on the *Commedia* by Alberico da Rosciate.

WILLIAM WHEWELL, in his *History of the Inductive Sciences*, quotes

(i. 261-2) Dante's account of his exit from Hell (*Inf.* xxxiv. 88-90, 103-4, 110-11), which he declares to be more philosophical than Milton's account of Uriel's sliding to earth and back on a sun-beam (*P.L.* iv. 555-6, 589-92).

THOMAS WADE, in *The Contention of Love and Death*, makes Death boast of his claim on Homer and Dante, and other poets, in spite of their gift of song (ll. 200 ff.).

J. H. HIPPISELY, in *Chapters on Early English Literature*, remarks on the historical value of the *Commedia* (p. ix), suggests that Dante took the idea of a vision from the *Roman de la Rose* (pp. 20-1), and pays a tribute to the picturesqueness of Dante.

T. F. BODDINGTON: oil painting of 'Terrace Scene in the South' (*Purg.* viii. 1-3). (R.A., No. 321.)

MUSGRAVE L. WATSON: marble group of 'Dante and Beatrice' (*Par.* iii. 50-1). (R.A., No. 1196.)

THEODOR VON HOLST: oil painting of 'Charon' (*Inf.* iii. 84-7, 100-2). (R.A., No. 302.)

CHARLES WEST COPE: oil painting of 'Paulo and Francisca' (*Inf.* v. 127 ff.). (R.A., No. 39.)

WILLIAM DYCE: oil painting of 'Francesca da Rimini'. (R.S.A., No. 49.)

1837-9

HENRY HALLAM, in *Introduction to the Literature of Europe*, among many other references to Dante, describes Dante and Petrarch as 'the morning stars of our modern literature' (ed. 1864, i. 43-4), and says they 'shone out by a paramount force of genius' (i. 104); asserts that Spenser is surpassed by Dante alone among foreign poets (ii. 240-1); compares Milton and Dante (iv. 236 ff.)

c. 1838

SYDNEY SMITH, as recorded in the *Memoir* by Lady Holland (i. 268), jestingly remarked on the inadequacy of Dante's tortures in the *Inferno*—'he may be a great poet, but as to inventing torture, I consider him a mere bungler'.

1838

CARLYLE, in 'Essay on Sir Walter Scott', in *London and Westminster Review* (Jan.), in illustration of his dictum that 'in the way of writing, no great thing was ever done with ease', refers to Dante's 'seeing himself "growing lean" over his *Divine Comedy*' (*Par.* xxv. 3); in his *Lectures on the History of Literature* (delivered in London in April, May, June), Lect. V is devoted to Dante and the *Divina Commedia*.

1838—*continued.*

JAMES MONTGOMERY, in conversation (March 8), as recorded in *Memoirs* of his life, remarks that 'light, music, society, and especially rest . . . will be found to constitute nearly the entire subject of the *Paradiso* of Dante'.

MACAULAY, in 'Essay on Sir William Temple', in *Edinburgh Review* (Oct.), imagines Temple judged by 'Dante's infernal tribunal' and condemned to a place beside him who made 'il gran rifiuto' (*Inf.* iii. 60); in his *Journal in Italy*, at Florence (Nov. 8), he records his emotions on seeing the monument to Dante in Santa Croce, and remarks, 'I believe that very few people have ever had their minds more thoroughly penetrated with the spirit of any great work than mine is with that of the *Divine Comedy*,' adding that he was proud to think that he had a right to apostrophise Dante in his own words to Virgil (*Inf.* i. 82-4).

J. H. MERIVALE, in *Poems Original and Translated*, in his preface (xi-xiii) criticizes recent translations of the *Commedia*; and prints the following renderings (in *terza rima*) of his own: *Inf.* iii. 1-136 ('The Entrance of Hell'); *Inf.* v. 25-141 ('Paul and Francesca'); *Inf.* vi. 34-100 ('Ciaccio, the Glutton'); *Inf.* viii. 31-64 ('Philippo Argenti'); *Inf.* x. 1-136 ('Dante and Farinata'); *Inf.* xiii. 1-108 ('Peter de Vineis'); *Inf.* xiii. 109-51 ('Lano and Sant' Andrea'); *Purg.* ii. 67-133 ('Dante and Casella'); *Purg.* iii. 103-45 ('Manfred'); *Purg.* vi. 59-151 ('Sordello'); *Purg.* viii. 1-18, 109-39 ('Conrad Malaspina'); *Purg.* xi. 91-142 ('Provenzano Salvani'); *Par.* xv. 97-148 ('The Praises of Ancient Florence'); *Par.* xvii. 13-142 ('Dante and Cacciaguida').

TENNYSON, in letter to Emily Sellwood (his future wife), remarks that Dante is full of humour.

H. MALDEN: Dante (in *Distinguished Men of Modern Times*. Lond.)

RICHARD MONCKTON MILNES: Dante's Vision; from the *Vita Nuova* (§ 23, ll. 16-88) (in *Poems of Many Years*. Lond.)

EDWIN GUEST, in *A History of English Rhythms*, refers to Dante's eulogy of Arnaut Daniel (*Purg.* xxvi. 142; *V.E.* ii. 2, 6, 10, 13), the inventor of the 'sestine-stave' (ii. 372-3).

GEORGE BOWYER, in *A Dissertation on the Statutes of the Cities of Italy*, quotes *Purg.* vi. 124-6 as evidence that many of the cities of Italy were under a single ruler in Dante's day (p. 23); and cites Dante's reference (*Inf.* iv. 144) to Averroes' commentary on Aristotle (p. 82).

RICHARD WESTMACOTT: alto-relievo in marble of 'Paolo and

Francesca' (*Inf.* v. 74-5, 34-5). (R.A., No. 1276; in possession of Marquis of Lansdowne at Bowood.)

ALFRED D. LEMON: oil painting of 'Paolo and Francesca' (*Inf.* v. 138). (Brit. Inst., No. 368.)

1839

The *Ottimo Comento* on the *Divina Commedia* (in *Monthly Review*, Feb.).

LEIGH HUNT, in 'Social Morality: Suckling and Ben Jonson', in *Monthly Chronicle* (Feb.), compares Ben Jonson's muse with that of Dante, which, he says, is 'more grandly disagreeable'.

MARQUIS WELLESLEY, in letter to Samuel Rogers (April 20), discusses 'the famous passage in Dante', *Inf.* v. 121-3, and quotes parallels from Milton and Goldsmith.

W. E. GLADSTONE, in his *Diary* (June 8), records that he gave his future wife (Catherine Glynne) *Par.* xxvi. 64-6, and iii. 85-6, 'for canons of our living.'

EDWARD FITZGERALD, in letter to W. F. Pollock (July 20), suggests that Alfieri 'would have been a capital Middle Age Italian: especially for Dante to put into Hell. But perhaps he'll meet him there yet.'

In *Quarterly Review* (Oct.), Art. vi, Merivale's translations from Dante are reviewed, and Westmacott's relief of 'Paolo and Francesca' is described as 'one of the most graceful and *the most pathetic* of relievos'.

EARL STANHOPE, in *Notes of Conversations with the Duke of Wellington*, records (Oct. 4) that Lady Burghersh told him that Lord Wellesley recently had repeated to her above fifty lines of the Ugolino episode, and had said that he thought he could repeat the whole canto (*Inf.* xxxiii).

CARLYLE, in *Chartism*, likens the wretchedness of the working man's world to a 'Dantean Hell' (ch. 4); and speaks of the *Commedia* as 'the mournfulest of books: transcendent mistemper of the noblest soul; utterance of a boundless, godlike, unspeakable, implacable sorrow and protest against the world' (ch. 10).

CHARLES H. TIMPERLEY: biographical notice of Dante (in *A Dictionary of Printers and Printing*, Lond.).

In *Fióri Poetici scelti ed illustrati da Carlo Beolehi* (Londra), pp. 1-63 are devoted to Dante, viz. 'Vita di Dante' (1-29), and 'Poesie di Dante' (29-63), the latter being represented by three sonnets, three canzoni, and eight passages from the *Commedia*.

La Divina Commedia di Dante Alighieri. (Edimburgo, 24mo.)

[Edited by G. Rampini, published by A. & C. Black, forming part of a 'Biblioteca Classica Italiana'. The seventh edition of the *Commedia* printed and published in Great Britain.]

c. 1840

J. A. HERAUD : Dell' Inferno of Dante Alighieri, Translated into English Terza Rima. (MS.)

[Unpublished ; MS. in British Museum. An extract (*Inf.* xxvi. 112-42) is printed in *Dante in English Literature* (ii. 540-1).]

P. HAWKE : The Divine Comedy of Dante translated in English. (MS.)

[In prose, *Inf.* i-xvii only ; unpublished. Each canto is accompanied by copies (in pencil) of the designs of Flaxman. MS. in the Bibliothèque d'Angers (see L. Auvray, *Manuscripts de Dante dans les Bibliothèques de France*, p. 139). Hawke was professor of drawing at Angers, c. 1830-48.]

1840

In *Blackwood's Magazine* (July), in a discussion of the Italian legends as to the Man in the Moon, Dante's references to the legend of Cain (*Inf.* xx. 126 ; *Par.* ii. 49-51) are quoted.

W. S. LANDOR : The Discovery of the Giotto portrait of Dante in the Bargello at Florence (in *Examiner*, Aug. 16) ; in letter to John Forster, he quotes (seven lines) ' what one of my characters says on reading Dante's story of Francesca da Rimini ' (the reference being to his *Fra Rupert*, published in 1841).

SIR F. PALGRAVE, in ' The Fine Arts in Florence ', in *Quarterly Review* (Sept.), remarks on the scanty demand for Dante in England ; quotes Dante's comparison of Florence to a sick person (*Purg.* vi. 127-51), and his description of Florence in the olden time (*Par.* xv. 98-129) ; and à propos of the monument to Dante in Santa Croce, says that ' Italian art is as empty as the cenotaph '.

SEYMOUR STOCKER KIRKUP, in letter from Florence to G. Rossetti (Sept. 12), describes the discovery of the Giotto portrait of Dante.

MACAULAY, in ' Essay on Ranke's History of the Popes ', in *Edinburgh Review* (Oct.), translates Dante's reference (*Purg.* xx. 87-9) to the outrage on Boniface VIII at Anagni.

CARLYLE : The Hero as Poet—Dante (in *Lectures on Heroes*, Lond.) ; in ' The Hero as Priest ' he contrasts Luther and Dante ; and in letter to Emerson (Dec. 9) he maintains that the sorrows of Goethe were as deep as those of Dante.

ISAAC D'ISRAELI, in *Amenities of Literature*, compares the Hell of Caedmon, Dante, and Milton (ed. 1867, pp. 42-3) ; quotes Dante's definition of the ideal ' volgare illustre ' in the *De Vulgari Eloquentia*, and describes him as ' the classic of his country ' (pp. 101 ff.) ; and discusses the meaning of ' the three allegorical animals which open the Vision ' (pp. 491-2) ; and the reasons why Dante called his poem a Comedy (pp. 502-3).

I. C. WRIGHT : The Paradise of Dante, Translated. (Lond.)

[Reviewed in *Dublin University Magazine*, Nov.]

KEBLE, in Latin lecture as Professor of Poetry at Oxford, draws a parallel between Dante, 'Florentinum Illum, triplici carmine nobilem,' and Lucretius; and says that Dante in his *Paradiso* was 'tribus illis ferme contentus : Luce, Motu, Cantu'. (*Praelect.* xxxiii.)

JAMES BLUNDELL, in *Principles and Practice of Obstetric Medicine*, quotes (in prose rendering) *Inf.* vii. 13-14, 22-4 (pp. 151, 196).

PHILIP DUNCAN BURY, in 'Choice of Subjects in Painting', in *Essays and Miscellanea*, eulogizes Koch's illustrations of the *Commedia* (pp. 7-8), and remarks that Dante's poem is a 'mine' for artists (p. 32).

JOHN EDWARD TAYLOR, in *Michael Angelo considered as a Philosophic Poet*, in an appreciation of Dante and his works (ed. 1852, pp. 58 ff.), quotes numerous passages (in the original) from the *Vita Nuova* and *Convivio*, as well as from the *Commedia* and *Canzoniere*, and translates (in unrhymed verse) *Ball.* ix ('Poichè saziar non posso'), and Michael Angelo's two sonnets on Dante.

THEODOSIA GARROW : On the Discovery of Dante's Portrait on the Wall of the ancient Chapel of the Bargello at Florence (poem).

[See *Bullettino della Società Dantesca Italiana*, N.S. xvii. 46.]

SIR JOHN HANMER : Bertrand de Born (*Inf.* xxviii); Romeo (*Par.* vi); Folco Portinari (*V.N.*, § 22) (in *Sonnets*, Lond.).

ANON. : translation (*terza rima*) of *Inf.* xxvii. 58-129 (in *The Buried Bride, &c.*, Southampton).

ROBERT BROWNING, in *Sordello*, which owes its genesis to *Purg.* vi. 58 ff., among other references, apostrophizes 'Dante, pacer of the shore Where glutton hell disgorgeth filthiest gloom, Unbitten by its whirring sulphur-spume' (Bk. i).

W. PULLING : To the Four Great Poets of Italy, Dante, Petrarca, Ariosto, and Tasso (in *Sonnets written strictly in the Italian Style*, Lond.).

SEYMOUR KIRKUP : pencil drawings of 'Plan of localities in Florence connected with the life of Dante', and 'Two ancient Tuscan doorways in the house of Dante in Florence as they existed in 1840' (engraved by G. Cumming as illustrations to C. Lyell's *Translation of the Poems of the Vita Nuova and Convito of Dante*, 1842; re-engraved as Plates IV and V in vol. iii of the *Vernon Dante*, 1865); water-colour drawing of 'The portrait of Dante by Giotto in the Chapel of the Podestà in the Bargello at Florence' (made on the inside of the vellum cover of a copy of the 1531 edition of the *Convivio*—see Toynbee, *Life of Dante*, ed. 1910, p. 134).

1840-1

CATHARINE TAYLOR, in *Letters from Italy to a Younger Sister*, introduces numerous references to Dante, with quotations from the *Commedia*.

c. 1841

A. VIEUSSEUX : Dante and Petrarch (in *Knight's Store of Knowledge*, Lond.).

1841

In *Dublin University Magazine* (April), in 'Poets and Poetesses', English translations of Dante are discussed, and *Par.* xv. 97-148 is quoted, together with the versions of Cary, Wright, and Merivale.

LEIGH HUNT, in letter to Macvey Napier (June 25), remarks on the tendency to underrate Petrarch in comparison with Dante.

SEYMOUR KIRKUP : chalk drawing, of the size of the original, of the face of the Giotto portrait of Dante ; and water-colour sketch of the figure of Dante, and of the heads of Corso Donati and Brunetto Latini ; sent in letter to G. Rossetti from Florence (Sept. 14), in which he describes the condition of the original after it had been 'retouched'.

EDWARD FITZGERALD, in letters to S. Laurence (Sept. 28) and F. Tennyson (Oct.), gives his impressions of the newly discovered portrait of Dante—'all his great poem seems in it'.

In *Foreign Quarterly Review* (Oct.), Art. viii, in an appreciation of Dante, the episode of Paolo and Francesca is described as unequalled in any work, ancient or modern.

CONNOP THIRLWALL, in letter to Rev. F. Martin (Nov. 8), quotes *Par.* iii. 70-90 as Dante's solution of the difficulty caused by the supposed inequality of reward.

T. MOORE : The Dream of Two Sisters (adapted from *Purg.* xxvii. 94-108) ; in the preface to the collected edition of his poems he refers to Dante as 'that sternest of all satirists' ; and in the *New Hospital for Sick Literati* he likens publishers' puffs to 'the ghosts of Dante's lay'.

KEBLE, in Latin lecture as Professor of Poetry at Oxford, comments on Dante's choice of Virgil as his guide 'per arcana et infima loca' (*Praelect.* xl).

BRUCE WHYTE, in vol. iii. of his *Histoire des Langues Romanes et de leur Littérature*, translates (in verse) ten poems from Dante's *Canzoniere*, and a couple of passages (in *terza rima*) from the *Commedia*.

[This work was written in English, but was never published, except in this French translation in which the English poetical renderings are preserved.]

T. HOOD, in *My Tract*, says that 'Popery has met with more

efficient opponents in Dante, Boccaccio, and Rabelais, . . . than in all the M'Neiles, M'Ghees, and Macaws that have screamed in Exeter Hall'.

WILLIAM SPALDING: account of the life and writings of Dante, with an analysis of the *Commedia* (in vol. ii. of *Italy and the Italian Islands*).

ANTONIO GALLENGA ('Luigi Mariotti'), in vol. i. of *Italy: General Views of its History and Literature*, devotes several chapters to Dante and his works, and emphasizes the debt of Italy to him—'Dante gave his country a language, and language is the soul of nations.'

THOMAS HENRY WHITE, in *Fragments of Italy and the Rhineland*, remarks that Florence bears the stamp of Dante on her streets, and speaks scornfully of the monument to him in Santa Croce 'erected by—subscription!' (pp. 130, 155 ff.).

LORD VERNON: *L'Inferno*, secondo il testo di B. Lombardi, con ordine e schiarimento per uso dei Forestieri. (Firenze.)

c. 1842

SEYMOUR KIRKUP: pencil drawing of 'Portrait of Dante by Giotto in the Bargello at Florence' (engraved by Lasinio as frontispiece to Lord Vernon's *L'Inferno di Dante*. Firenze, 1842—first sketch, before the addition of the right hand holding the three pomegranates, and of the eye); pencil drawing of the same (engraved by G. Cumming as illustration to C. Lyell's *Poems of the Vita Nuova and Convito of Dante*, Lond., 1842—second sketch, with the right hand, holding three pomegranates, added and the eye restored); water-colour drawing of the same, made from the coloured sketch and tracing of 1840 (this drawing was subsequently reproduced by Vincent Brooks for the Arundel Society in a chromolithograph, which was published in 1859). About this date Kirkup also made forty-nine drawings of Dante subjects, which were engraved as illustrations of the third (Album) volume of the *Vernon Dante* (pub. in 1865).

1842

S. KIRKUP, in letter to B. R. Haydon, from Florence (Jan. 4), says, 'my great resource and constant companion is Dante. He is a world of himself, or rather three worlds, and what worlds!'; in letter to Charles Lyell (Feb. 27), he discusses the Torrigiani bust of Dante, and the several masks.

H. F. CARY, in letters to Rev. W. Digby (Feb. 11; June 6; July 22), discusses the forthcoming fourth edition of his translation, and mentions a 'pirated' American edition.

1842—*continued.*

T. MOORE, in his *Diary* (May 11), compares his fame on being recognized by a London cabman with that of Dante with the women of Verona after his supposed return from the under-world.

JOHN RUSKIN, in letter to S. Rogers from Venice (June 23), suggests that if Dante had seen the lounging Venetians of that day he would have added another scene to his *Inferno* for their benefit.

G. ROSSETTI: *La Beatrice di Dante. Ragionamenti critici.* (Londra.)

[Published by Rolandi. The book is intended to prove that Beatrice was not in any sense a real woman, but an embodiment of Philosophy.]

CHARLES LOCK EASTLAKE, in *A Handbook of the History of Painting*, gives an account of the discovery of the Giotto portrait of Dante (p. 50, n.); and à propos of the frescoes in the Campo Santo at Pisa compares Orcagna and Dante (p. 70).

CHARLES HINDLEY: *A Plain and Direct Translation of the Inferno of Dante . . . with Explanatory Notes.* (Lond.)

[In prose; does not extend beyond *Inf.* iv. 57. Reviewed in *Spectator*, July.]

ALEXANDER ANDREW KNOX, in *Giotto and Francesca, and other Poems*, in the first poem refers to Dante's Beatrice as 'her who captive held in flowery chain The grand old man who raised Hell's portal bar' (st. 32).

TENNYSON, in revised version of *The Palace of Art* (1832), speaks of 'the world-worn Dante', who 'somewhat grimly smiled', and of Verulam, 'the first of those who know' (*Inf.* iv. 131); in *Locksley Hall*, he introduces a reminiscence of *Inf.* v. 121-3 in the lines, 'This is truth the poet sings, That a sorrow's crown of sorrow is remembering happier things.'

[In this year *Ulysses*, composed c. 1834, was first published.]

FRANCES TROLLOPE, in *A Visit to Italy*, at Pisa discourses of Ugolino and the 'Torre della Fame' (i. 72-3); at Florence, of the 'Sasso di Dante', of the Baptistery (quoting *Inf.* xix. 17, and *Par.* xv. 134), and of the Dante monument in Santa Croce (i. 105-6, 208-10); and at Bagni di Lucca laments the decay of the study of Italian in England, and especially of the *Commedia* (i. 334-5).

CHARLES LYELL: *The Poems of the Vita Nuova and Convito of Dante Alighieri, Italian and English.* (Lond.)

[Dedicated to Cary. A revised version of the translations contained in the edition of 1835.]

SIR F. PALGRAVE, in *Handbook for Travellers in Northern Italy*, introduces numerous quotations from the *Commedia* in connexion with places mentioned by Dante, in accordance with his statement in the preface, 'whenever an apposite historical or descriptive passage has occurred to us in Dante, we have inserted it.'

R. BROWNING, in *Dramatic Lyrics*, introduces Dante in 'Up at a Villa—down in the City' (st. 9), and 'the stone of Dante' in 'Old Pictures in Florence' (st. 33).

LORD VERNON: L'Inferno secondo il testo del P. B. Lombardi, disposto in ordine grammaticale, e corredato di dichiarazioni per uso degli Stranieri. (Firenze.)

In *Bibliotheca Grenvilliana*, a catalogue of the most valuable items in the library of Rt. Hon. Thomas Grenville, are registered many very rare editions of the *Commedia* (Pt. i, pp. 178-9, 831), including the *editio princeps* (Foligno, 1472), the undated Naples edition of F. del Tупpo, the Florentine edition of 1481, with 19 plates, and the Aldine of 1502, on vellum.

Dante Alighieri (in *Encyclopaedia Britannica*, Edin., vi. 617-19).

Sale at Winchester of the library of G. F. Nott, late Fellow of All Souls, which contained a large number of Dante items, including three MSS. and upwards of eighty printed editions of the *Commedia*; several editions of the *Vita Nuova* and *Convivio*; and a MS. of Boccaccio's *Vita di Dante*.

HENRY NELSON O'NEIL: oil painting of 'Paul and Francesca of Rimini' (*Inf.* v. 127, 132-8). (R.A., No. 258.)

W. S. P. HENDERSON: oil painting of 'The sunny days of old' (*Inf.* v. 127 ff.). (R.A., No. 523.)

HENRY W. PHILLIPS: drawing of 'The Torrigiani Bust of Dante at Florence' (lithographed by R. J. Lane, as frontispiece to C. Lyell's *Poems of the Vita Nuova and Convito of Dante*).

ANON.: outline drawing of the above bust (engraved as illustration to the above work of C. Lyell).

M. L.: drawing of 'Plan of localities in Florence connected with the life of Dante' (engraved by G. Cumming as illustration to the above work of C. Lyell).

JOHN HENRY ROBINSON: portrait of Dante (engraved as frontispiece to vol. ii. of Foscolo's edition of the *Divina Commedia*. Lond., 1842).

ANON.: drawing of 'The Inferno of Dante' (engraved as illustration to vol. ii. of Foscolo's edition of the *Divina Commedia*).

1842-3

La Commedia di Dante Alighieri illustrata da Ugo Foscolo.
(Londra, 4 vols., 8vo.)

[Published by Rolandi; edited by G. Mazzini. Reviewed in *Athenaeum*,
Dec. 1843.]

1843

Dante and the Catholic Philosophy in the Thirteenth Century (in
British Critic and Quarterly Theological Journal, Jan).

H. F. CARY, in letters to Rev. W. Digby (Jan. 16; Oct. 9), reports progress of the fourth edition of his translation; in letters to C. Lyell (Aug. 29; Sept. 5), he refers to Lyell's translation of Dante's lyrical poems, and expresses his agreement with Lyell's views of Dante's religious principles.

S. KIRKUP, in letter to G. Rossetti from Florence (Feb. 5), discusses the three pomegranates in the Giotto portrait of Dante.

MACAULAY, in letter to Macvey Napier (Feb. 6), applies to Addison Dante's address to Virgil (*Inf.* i. 83-4); in his 'Essay on the Life and Writings of Addison', in *Edinburgh Review* (July), he notes Addison's omission to mention Dante in his 'Travels in Italy', and remarks that 'he wanders up and down Rimini without one thought of Francesca'.

J. H. MERIVALE, in letter to Leonard Horner (Feb. '13), discusses Francis Horner's criticisms of Dante, and deprecates his depreciation of the *Purgatorio*.

J. G. LOCKHART, in 'Theodore Hook', in *Quarterly Review* (May), records that Coleridge, in the course of a dissertation on the distinction between talent and genius, 'declared that Hook was as true a genius as Dante'.

WILLIAM DOWE: translation (in eight-line stanzas) of 'The Death of Ugolino' (*Inf.* xxxiii. 37-75) (in *Dublin University Magazine*, June).

W. S. LANDOR, in 'Francesco Petrarca', in *Foreign Quarterly Review* (July), compares the genius of Boccaccio with that of Dante, and remarks upon Petrarch's jealousy of Dante; in letter to John Forster, he mentions Dante, with Homer, Shakespeare, and Milton, as 'the four giants who lived before our last Deluge of poetry'.

G. MAZZINI, in 'Thomas Carlyle', in *British and Foreign Review* (Oct.), quotes what Dante says in the *De Monarchia* (i. 3, ll. 30-6) as to the necessity of collective effort, and points to *Par.* xxv. 1-9 as proof that Dante, like certain other great men of genius, was not unconscious of his own powers.

In the *Catalogus Librorum Impressorum Bibliothecae Bodleianae* are

registered seven Cent. XV and six Cent. XVI editions of the *Commedia*, besides the first editions of the *De Monarchia* (1559) and *Vita Nuova* (1576).

OCTAVIAN BLEWITT, in *Handbook for Travellers in Central Italy*, quotes numerous passages from the *Commedia* in connexion with places mentioned by Dante; in the section on Rome (by J. B. Pentland) Michael Angelo's indebtedness to Dante in his fresco of the 'Last Judgment' is pointed out, especially the detail from *Inf.* iii. 111.

JOHN DAYMAN: The *Inferno* of Dante Alighieri, translated in the terza rima of the Original, with Notes and Appendix. (Lond.)

[The first English translation in terza rima of the whole of the *Inferno*. Reviewed in *Spectator*, Aug. 19; *Athenaeum*, March 23, 1844; *Westminster Review*, Jan. 1861.]

LORD BROUGHAM, in 'Camille Desmoulins', in *Historical Sketches of Statesmen in the time of George III* (third series), à propos of the personalities indulged in by members of the Convention, quotes the scene between Maestro Adamo and Sinon in *Inf.* xxx. 100-48.

CARLYLE, in *Past and Present*, says that the sight of a workhouse was a reminder of Dante's Hell (Bk. i, ch. 1); speaks of the dwellings of the poor as 'Ugolino Hunger-cellars' (*Inf.* xxxiii. 22-3) (Bk. iii. ch. 7); and enforces the counsel, 'follow thy star through Chaos and the murk of Hell,' with quotations from *Inf.* xv. 55, and *Par.* xxv. 3, and from Boccaccio's *Vita di Dante* (Bk. iii, ch. 12).

ANON.: drawings of 'The Purgatorio and Paradiso of Dante'; of 'Portrait of Dante, after Kirkup's drawing from Giotto's fresco'; and of 'The Tomb of Dante at Ravenna' (engraved as illustrations to vols. iii. and iv. of Foscolo's edition of the *Divina Commedia*, 1842-3).

JAMES HOPWOOD: portrait of Dante (engraved as frontispiece to *I Quattro Poeti Italiani*, Paris, 1843).

T. F. BODDINGTON: oil painting of 'Il Canzone di Sera' (*Par.* xiv. 37-8). (Brit. Inst., No. 170.)

GEORGE PATTEN: oil painting of 'Dante accompanied by Virgil in his descent to the Inferno, recognizes his three countrymen, Rusticucci, Aldobrandi, and Guidoguerra' (*Inf.* xvi. 4 ff.). (R.A., No. 67; Brit. Inst., No. 15, in 1844; Paris Exhib., 1855.)

FREDERICK R. PICKERSGILL: oil painting of 'Dante's Dream' (*Purg.* xxvii. 99, 101-3). (R.A., No. 155.)

1844

Romance in Italy: Ugolino (*Inf.* xxxiii) (in *Foreign and Colonial Quarterly Review*, Jan.).

1844—continued.

W. E. GLADSTONE, in letter to Mrs. Gladstone (Jan. 21), directs her attention to the speech of Piccarda (*Par.* iii. 43–87), which he calls 'a rare gem', quoting l. 85.

H. F. CARY: *The Vision; or Hell, Purgatory, and Paradise, of Dante Alighieri*. A new edition, corrected. With the *Life of Dante, Chronological View of his Age, additional Notes, and Index*. (Lond.)

[The fourth edition, and last in Cary's lifetime. There were two issues, one in 12mo at 10s. 6d.; the other, in double columns, in 8vo at 6s. Reviewed in *Examiner*, March 15, 1845; *Westminster Review*, Jan. 1861.]

H. F. CARY, in letters to Rev. W. Digby (Feb. 7; March 6; April 10), reports an American demand for his *Dante*, and announces that the cheap (8vo.) issue of his fourth edition was sold out in the first fortnight; in letters to C. Lyell (May 1, 15), he refers to the latter's versions of the *Vita Nuova* and *Convito* (see under c. 1830); and criticizes Fraticelli's 'canon' with regard to Dante's *Canzoniere*.

G. MAZZINI: *Dante Allighieri* (in *Foreign Quarterly Review*, April).

LORD JOHN RUSSELL: translation (in heroic couplets) of '*Francesca da Rimini*' (*Inf.* v. 73–142) (in *Literary Souvenir*).

In *English Review* (April), Art. v, the above and other English translations of Dante are reviewed, and an estimate is given of Dante and of the *Commedia*.

In *Athenaeum* (Aug. 24) is an obituary notice of H. F. Cary (who died Aug. 14, and was buried in Westminster Abbey, Aug. 21), in which his translation of Dante is described as 'one of the masterpieces in our language, which will ensure his name an abiding place in our literature, in connexion with that of the Florentine poet'.

MACAULAY, in 'Essay on the Earl of Chatham', in *Edinburgh Review* (Oct.), applies Dante's description of the change of forms between Agnello Brunelleschi and a serpent (*Inf.* xxv. 49–141) to the state of English political parties under George I.

LEIGH HUNT, in *Imagination and Fancy*, gives illustrations from the *Commedia*, and among other passages quotes and translates in blank verse Dante's description of the Giants (*Inf.* xxxi. 34–48, 58–60, 67–81).

Pictures from Dante, in the version of Wright. Selected by the Translator. (Lond.)

J. H. MERIVALE, in *Poems Original and Translated* (new and corrected edition), further criticizes recent translations of the *Commedia*, and prints revised versions of his own previous translations (see under 1838).

MRS. SHELLEY, in *Rambles in Germany and Italy*, quotes many

passages from the *Commedia*, chiefly in connexion with Dante's descriptions of Italian scenery ; and expresses her preference for the *Purgatorio* and *Paradiso*, though she holds that there are 'finer passages' in the *Inferno* than in either (i. 96).

ELIZABETH B. BARRETT, in *A Vision of Poets*, speaks of 'Dante stern and sweet' (st. 118), and describes him as 'poor in mirth' (st. 111-12) ; in *An Island*, she likens the hills of her dream-island to 'that mountain piece Of Dante's Paradise' (st. 4).

BENJAMIN D'ISRAELI, in *Coningsby*, makes Sidonia observe that bad music makes him feel himself 'in the last circle of the Inferno' ; the Princess remarks, 'I wish that life were a little more Dantesque' (Bk. iv, ch. 11) ; subsequently she is represented 'lying on a sofa, in her boudoir, reading the *Inferno*' (Bk. v, ch. 6).

GEORGE LILLIE CRAIK, in vol. iii. of his *Sketches of the History of Literature and Learning in England*, among other references to Dante in connexion with Chaucer and Spenser, remarks that the greatest poets, such as Homer, Dante, Chaucer, &c., have also been the greatest men (iii. 88).

THOMAS WRIGHT, in *St. Patrick's Purgatory ; an Essay on the Legends of Purgatory, Hell, and Paradise, current during the Middle Ages*, gives an account of the *Vision of Alberic* and discusses its relation to the *Commedia* (pp. 117-22), of which he gives an analysis (pp. 122-8).

THOMAS JOHN MAZZINGHI : A brief Notice of the recent Researches respecting Dante Alighieri. (Lond.)

THOMAS BRIDGFORD : oil painting of 'Beatrice'. (R.A., No. 161.)

GEORGE SCHARF : drawing of 'Dante, with Hell, Purgatory, Paradise, and Florence' (after the picture by Domenico di Michelino over the north door of the Duomo at Florence ; engraved by Dalziel as illustration to F. Pollock's translation of the *Commedia*, Lond., 1854).

1845

CHARLES LYELL : The Lyrical Poems of Dante Alighieri, including the Poems of the *Vita Nuova* and *Convito*. (Lond.)

[Revised versions of the poems included in the edition of 1842, with twelve added.]

I. C. WRIGHT : Dante, Translated ; Inferno, Purgatorio, Paradiso. New Edition, revised and corrected. (Lond., 3 vols., 12mo.)

[The first collected edition.]

THEODORE MARTIN : Dante and Beatrice (with verse translations of the poems of the *Vita Nuova*) (in *Tait's Edinburgh Magazine*, xii).

1845—*continued.*

SIR ARCHIBALD ALISON : Homer, Dante, and Michael Angelo (in *Blackwood's Magazine*, Jan.).

W. S. LANDOR : Imaginary Conversation—Dante and Beatrice (in *Hood's Magazine and Comic Miscellany*, March).

ROBERT BROWNING, in letter to E. B. Barrett (April 30), says, 'Italy is stuff for the use of the North, and no more—pure Poetry there is none, nearly as possible none, in Dante even'. She answers (May 2), 'Dante's poetry only materials for the northern rhymers! . . . Dante's poetry seems to come down in hail, rather than in rain—but count me the drops congealed in one hailstone!'. He replies (May 3), 'I intended . . . to bring Italian Poets round to their old place again in my heart . . . anyhow Dante is out of it all, as who knows but I, with all of him in my head and heart?'

E. B. BARRETT, in letter to R. Browning (July 4), admitting that 'there *is* a natural inferiority of mind in women—of the intellect', says, 'Vittoria Colonna does walk near Dante'; to the same (Dec. 2), 'How *slow* (to the ear and mind) that Italian rhetoric is! a language for dreamers and declaimers. Yet Dante made it for action.'

R. BROWNING, in letter to E. B. Barrett (Dec. 22), à propos of his own 'Sordello', quotes and translates (in blank verse) *Purg.* v. 52–7.

1845–6

THOMAS WADE : translation (*terza rima*) of the *Inferno*.

[Unpublished; the MS. formerly in possession of H. Buxton Forman, is now in the Macauley Collection at the University of Pennsylvania. Specimens (*Inf.* i. 1–42; xxxiv. 127–39) were printed in *New Quarterly Review*, April 1877.]

1845–7

GEORGE FREDERICK WATTS : oil painting of 'Paolo and Francesca' (Brit. Inst., No. 82, 1848.)

[Different design from that of 1879—Francesca's head does not rest on Paolo's shoulder; Dante and Virgil are seen to the right.]

1846

JAMES GLASSFORD : translation (verse) of *Son.* xxiv (*V.N.*, § 41) (in *Lyrical Compositions from the Italian Poets*, Lond.).

LEIGH HUNT : notice of Dante, with prose summary of the *Commedia*, numerous translations (in prose and verse) from Dante's works, and verse translations of *Inf.* v. 70–142 ('Story of Paolo and Francesca'); *Inf.* xxxii. 124–xxxiii. 90 ('Story of Ugolino'); *Par.* xv. 97–129 ('Florence in the time of Dante's Ancestors') (in *Stories from the Italian Poets*, Lond., vol. i).

LORD VERNON : Chiose sopra Dante ; testo inedito ora per la prima volta pubblicato. (Firenze.)

JOSEPH GARROW : The Early Life of Dante Alighieri. (Florence.)

[The first published English translation of the *Vita Nuova*. Reviewed in *Athenaeum*, Oct. 10, Nov. 21 ; and (probably by W. S. Landor) in *Examiner*, Oct. 17.]

H. E. NAPIER : Villani's notice of Dante, and blank verse renderings of numerous passages from the *Commedia* (in *Florentine History*, vols. i-ii).

LORD VERNON : Petri Allegherii super Dantis ipsius Genitoris Comoediam Commentarium, nunc primum in lucem editum. (Florentiae.)

W. S. LANDOR : Imaginary Conversation—Dante and Gemma Donati (in *Works*, 1846, vol. ii).

GEORGE DARLEY : Dante's Beatrice (in *Athenaeum*, Nov. 21).

R. A. : Dante's Beatrice (in *Athenaeum*, Dec. 5).

WILLIAM NIND : translation (*terza rima*) of *Inf.* i (in *The Legend of Latimer, and other Poems*, Lond.).

RUSKIN, in vol. ii. of *Modern Painters*, among other references to Dante, says ' there is no tenderness like Dante's, neither any intensity or seriousness like his, such seriousness that it is incapable of perceiving that which is commonplace or ridiculous, but fuses all down into its own white-hot fire ' (II. ch. 3, § 10).

SOLOMON ALEXANDER HART : oil painting of ' Dante Alighieri ' (*Inf.* xxiii. 94-5). (R.A., No. 292.)

DAVID SCOTT : oil painting of ' Dante and Beatrice '. (R.S.A., No. 232.)

MATTHEW WOOD : oil painting of ' Beatrice '. (Brit. Inst., No. 75.)

1847

T. MEDWIN, in vol. ii. of his *Life of Shelley*, prints Shelley's translations of *Purg.* xxviii. 1-51, and (in collaboration with himself) *Inf.* xxxiii. 22-75 ; and Byron's and Shelley's opinions of the *Commedia*.

J. G. GRANT : Madonna Pia (*Purg.* v. 132-6) and other Poems. (Lond.)

LORD VERNON : Dantis Aligherii Legatio pro Franceschino Malaspina . . . denuo recognita et iterum in lucem edita. (Pisis.)

EDWARD FITZGERALD, in letter to E. B. Cowell, observes that the vision of Time, suggested to the geologist looking at Niagara, is more wonderful than all the conceptions of Dante and Milton.

THEODORE MARTIN : The *Vita Nuova* of Dante (in *Dublin University Magazine*, April).

1847—*continued.*

A. GALLENGA ('L. Mariotti'): The Spirit of Dante (in *New Monthly Magazine*, May).

Genealogy of the Poet Dante (in *The Patricians*, Sept.).

ANON: Portrait of Dante, after Raphael Morghen (engraved as frontispiece to Cary's *Dante*, Lond., 1847).

1848

EARL OF ASHBURNHAM purchases the Libri and Barrois MSS., including seventeen MSS. of the *Commedia*.

[In May 1884 the Libri MSS. and others from the Ashburnham collection, including in all twenty-seven MSS. of the *Commedia*, were purchased by the Italian Government for £23,000, and are now in the Laurentian Library at Florence.]

LORD VERNON: Chiose alla Cantica dell' Inferno di Dante Allighieri, attribuite a Jacopo suo figlio; ora per la prima volta date in luce. (Firenze.)

LORD VERNON: Comento alla Cantica dell' Inferno di Dante Allighieri di Autore Anonimo; ora per la prima volta dato in luce. (Firenze.)

AUGUSTIN PRICHARD: translation (in rhymed quatrains) of sundry passages from the *Commedia*, in Humboldt's *Cosmos* from the German (ii. 102 ff.).

ELIZABETH B. BROWNING, in Part i of *Casa Guidi Windows*, apostrophizes Dante, alluding to 'il sasso di Dante' at Florence, his tomb at Ravenna, and monument in Santa Croce, the Giotto portrait in the Bargello, and his meeting with Beatrice described in § 2 of the *Vita Nuova* (in *Poetical Works*, ed. 1872, iii. 259-61); in letter to Miss Mitford (April 15), she refers again to 'the famous stone where Dante drew his chair out to sit'; to the same (Aug. 24) she writes of the Tuscans, 'the people wants *stamina*, wants conscience, wants self-reverence. Dante's soul has died out of the land.'

JOHN HARWOOD: oil painting of 'Francesca da Rimini' (*Inf.* v. 127). (Brit. Inst., No. 849.)

A. WOOLMER: oil painting of 'Reading Dante'. (Soc. Brit. Artists, No. 323.)

1849

JOHN AITKEN CARLYLE: Dante's Divine Comedy: The Inferno. A Literal Prose Translation. (Lond.)

[The first published English prose translation of the *Inferno*. Carlyle intended to translate the whole of the *Commedia*, and actually finished 'the greater part of the *Purgatorio*', as he states in the preface to his second edition (1867); but no more was published. Reviewed in *Examiner*, Feb. 3; *Athenaeum*, March 10; *Christian Remembrancer*, Jan. 1850; *Dublin University Magazine*, Sept. 1853; *Westminster Review*, Jan. 1861.]

A. GALLENGA ('L. Mariotti'): Dante (in *Italy, Past and Present*. Lond.).

ELIZABETH B. BROWNING, in *A Child's Grave at Florence*, alludes (st. 6) to *Par.* xvi. 152-4, the conversion of the Florentine lily from white to crimson.

HENRY CLARK BARLOW: Dante's Opinion of the Temporal Power of the Pope (in *Examiner*, July 14).

In the *Gentleman's Magazine* (Oct., N.S. xxxii. 343) are printed fifteen lines of Gray's translation of the Ugolino episode (see c. 1737).

WILLIAM BRODIE: bust of 'Dante'. (R.S.A., No. 602.)

R. F. ABRAHAM: oil painting of 'Paolo and Francisca; from Dante'. (Brit. Inst., No. 275.)

R. YOUNG: Portrait of Dante, after Raphael Morghen (engraved as frontispiece to J. A. Carlyle's translation of the *Inferno*).

DANTE GABRIEL ROSSETTI¹: pen-and-ink sketches of 'First Anniversary of the Death of Beatrice (Dante drawing an Angel)' (*V.N.*, § 35, ll. 1-13); 'Giotto painting Dante's Portrait' (in Birmingham Art Gallery); pencil sketch for 'Dante sees Beatrice at a Marriage Feast' (*V.N.*, § 14, ll. 15-57) (in Birmingham Art Gallery).

1849-50

D. G. ROSSETTI: pen-and-ink sketch of triptych of 'Il Saluto di Beatrice' (*V.N.*, § 3, ll. 5-15; *Purg.* xxx. 70-3).

c. 1850

E. B. BROWNING: translation (*terza rima*) of *Inf.* i (printed in *Elizabeth Barrett Browning's hitherto unpublished Poems and Stories*, ed. H. Buxton Forman, Boston, Mass., priv. pr., 1914, ii. 238-48).

FREDERIC LEIGHTON: silver-point of 'Paolo and Francesca' (*Inf.* v. 133-6) (in Leighton House Gallery).

D. G. ROSSETTI: pen-and-ink sketches of 'Dante, Beatrice, and Love' (*V.N.*, § 2, ll. 31-2), and 'Dante meeting Beatrice in Paradise' (*Purg.* xxx. 70-3) (in Birmingham Art Gallery).

1850

PATRICK BANNERMAN: The Comedy of Dante Alighieri, Translated (in heroic verse). (Edin.)

[Reviewed in *Athenaeum*, June 8; *Westminster Review*, Jan. 1861.]

H. C. BARLOW: *La Divina Commedia*. Remarks on the Reading of *Inf.* v. 59. (Lond.)

LORD VERNON: Serie Cronologica delle Edizioni dell' intero testo

¹ For the identification of Rossetti's numerous Dante pictures, see Toynbee, 'Chronological List, with Notes, of Paintings and Drawings from Dante, by Dante Gabriel Rossetti', in *Scritti Varii di Erudizione e di Critica in Onore di R. Renier*. Torino, 1912.

1850—*continued.*

e delle parti separate della *Divina Commedia* prodotte in luce fino al 1850; delle sue Traduzioni, de' suoi Comenti, e delle principali Opere che servono ad illustrarla. (Firenze.)

RICHARD WILLIAM CHURCH: Dante (in *Christian Remembrancer*, Jan.).

[Republished in book form in 1854; reprinted in 1878.]

J. P.: Francesca da Rimini (verse trans. of *Inf.* v. 78-142) (in *Tait's Edinburgh Magazine*, May).

S. KIRKUP: Giotto's Portrait of Dante (in *Spectator*, May 11).

G. A. BEZZI: Dante's Portrait (in *Spectator*, May 25).

G. B. CAVALCASELLE: Giotto's Portrait of Dante (in *Spectator*, July 13).

J. CAYLEY: translation (verse) of *Inf.* ix. 37-106; iii. 1-186; vi. 4-99 (in *Critic*, Sept. 14, Oct. 1, 15).

W. S. LANDOR: Dante (poem) (in *Fraser's Magazine*, Dec.).

WILLIAM BRODIE: marble bust of 'Dante'. (R.S.A., No. 461.)

JOHN HANCOCK: marble statue of 'Beatrice' (*Son.* xxix). (R.A., No. 1303; Paris Exhib., 1855.)

1851

CHARLES BAGOT CAYLEY: Dante's Divine Comedy. The Vision of Hell: translated in the original ternary rhyme. (Lond.)

[Reviewed in *Athenaeum*, Sept. 6; *Spectator*, Oct. 11; *Examiner*, Oct. 25; *Literary Gazette*, Nov. 22.]

FELICIA HEMANS: The Maremma (*Purg.* v. 133-6) (in *Tales and Historic Scenes*, Edin.).

E. B. BROWNING, in Part ii of *Casa Guidi Windows* (ll. 8 ff.) apostrophizes 'Dante's Florence'.

LEONARD FRANCIS SIMPSON: translation (*terza rima*) of the Francesca episode (*Inf.* v. 97-107, 116-42), and of sundry passages from Dante's prose works, in *The Literature of Italy*.

GEORGE SCHARF: drawings of Giotto's portrait of Dante, and of Raphael's fresco of Parnassus in the Vatican, with the figure of Dante (engraved as illustrations of Kugler's *Schools of Painting in Italy*, Lond., 1851).

D. G. ROSSETTI: water-colour of 'Dante sees Beatrice at a Marriage-Feast' (*V.N.*, § 14, ll. 15-57).

JOSEPH NOEL PATON: oil painting of 'Death of Paolo and Francesca da Rimini'. (R.S.A., No. 171.)

1852

FRANCES JOANNA BUNBURY: The Life and Times of Dante Alighieri. From the Italian of Count Cesare Balbo. (Lond., 2 vols.)

E. O'DONNELL: Translation of the *Divina Commedia* of Dante Alighieri. (Lond.)

[The first complete English prose translation.]

J. M.: 'Was Dante ever at Oxford?' (in *Notes and Queries*, July 31).

J. NOEL PATON, oil painting of 'Dante meditating the episode of Francesca da Rimini and Paolo Malatesta'. (R.S.A., No. 83; in the Wrigley collection in Bury Art Gallery.)

ALEXANDER MUNRO: marble group of 'Paolo e Francesca' (*Inf.* v. 127-38). (R.A., No. 1340; subsequently in possession of W. E. Gladstone.)

WILLIAM BELL SCOTT: oil painting of 'Boccaccio's Visit to Dante's Daughter'. (Brit. Inst., No. 435.)

D. G. ROSSETTI: water-colours of 'Giotto painting Dante's Portrait'; 'Meeting of Dante and Beatrice in Paradise' (*Purg.* xxx. 70-3).

1853

The British Museum acquires by purchase at Dr. Hawtrey's sale a Cent. XIV MS. of the *Divina Commedia* (MS. 19587).

C. B. CAYLEY: Dante's Divine Comedy. The Purgatory: translated in the original ternary rhyme. (Lond.)

[Reviewed in *Dublin University Magazine*, Sept.; *Athenaeum*, Dec. 13.]

Dante, Milton, and Aeschylus (in *Tait's Edinburgh Magazine*, xx. 513 ff.).

W. S. LANDOR: poem on Dante, in *Last Fruit off an Old Tree*; in 'Francesco Petrarca' he says that Dante is surpassed by Shakespeare alone in his description of love; and declares that there is nothing in Italian literature so beautiful as the episode of Francesca.

RUSKIN, in vol. ii. of *Stones of Venice*, says, 'Every line of the *Paradiso* is full of the most exquisite and spiritual expressions of Christian truth' (ch. 8, § 57); and in vol. iii, 'I think that the central man of all the world, as representing in perfect balance the imaginative, moral, and intellectual faculties, all at their highest, is Dante' (§ 67).

D. G. ROSSETTI: oil painting of 'Dante's Resolve to write the *Commedia* in memory of Beatrice' (*V.N.*, § 43, ll. 1-11) (unfinished); water-colour of 'Dante on the Anniversary of the Death of Beatrice'. (Dante drawing an Angel) (*V.N.*, § 35, ll. 1-13) (in Taylorian Gallery at Oxford).

1853—*continued.*

F. LEIGHTON : silver-point of 'Face of Dante' (in possession of Mr. Geo. Musgrave at Oxford).

1854

I. C. WRIGHT : The Divine Comedy of Dante Alighieri. Translated into English verse. Third edition, revised. (Lond.)

C. B. CAYLEY : Dante's Divine Comedy. The Paradise : translated in the original ternary rhyme. (Lond.)

[Reviewed in *Spectator*, April 1 ; *North British Review*, Aug.]

WILLIAM FREDERICK POLLOCK : The Divine Comedy ; or, The Inferno, Purgatory, and Paradise of Dante Alighieri. Rendered into English (blank verse). (Lond.)

[Reviewed in *Examiner*, Jan. 8 ; *Spectator*, April 1 ; *Athenaeum*, July 8 ; *Westminster Review*, Jan. 1861.]

THOMAS BROOKSBANK : Dante's Divine Comedy. The First Part : Hell. Translated in the Metre of the Orginal, with Notes. (Lond.)

[No more was published. Reviewed in *North British Review*, Aug. ; *Athenaeum*, March 24, 1855 ; *Westminster Review*, Jan. 1861 ; *Blackwood's Magazine*, June 1867.]

FRANCIS TURNER PALGRAVE : Dante to Beatrice (two poems) (in *Idylls and Songs*. Lond.).

SYDNEY DOBELL, in *Balder* (sc. xxiii), apostrophizes Dante.

RUSKIN, in *Giotto and his Works*, quotes and comments on the episode of Rinaldo degli Scrovigni (*Inf.* xvii. 64 ff.).

RICHARD SHILLETTO : translation (Latin hexameters) of *Inf.* vii. 61-84 ('Fortuna') (printed in *Arundines Cami*. Camb., 1860.)

Dante's Beatrice (in *British Quarterly Review*, Jan.).

Dante and his Translators (in *Dublin University Magazine*, May).

Dante and his Interpreters (in *North British Review*, Aug.).

W. W. FYFE : Sketches of Great Authors : Dante (in *Sharpe's London Magazine*, Aug.).

H. C. BARLOW : Letteratura Dantesca (in *Morning Post*, Aug. 31).

W. H. F. : Dante and Tacitus (in *Notes and Queries*, Sept. 23).

GEORGE SCHARF : fifty-nine outline drawings, after Flaxman and others (engraved on wood by George and Edward Dalziel as illustrations to W. F. Pollock's translation of the *Commedia*).

J. NOEL PATON : oil painting of 'Dante and Beatrice in the Lunar Sphere' (*Par.* ii). (R.S.A., No. 331.)

HENRY STORMONTH LEIFCHILD : marble group of 'Paolo e Francesca di Rimini' (*Inf.* v. 106). (R.A., No. 1391.)

JOHN HANCOCK : bronze statuette of 'Dante's Beatrice' (*Purg.* xxx. 73). (R.A., No. 1416.)

D. G. ROSSETTI : pencil drawing of ' Paolo and Francesca ' (*Inf.* v. 127-36).

c. 1855

D. G. ROSSETTI : water-colour of ' The Boat of Love ' (*Son.* xxxii) ; pencil and ink drawing of ' Dante seated ' ; pencil drawings of ' Dante at Verona, descending the Stairs of Can Grande's Palace ', ' Dante and the Court-Jester at Verona ', and ' Dante and Beatrice '.

1855

C. B. CAYLEY : Dante's Divine Comedy : Notes. (Lond.)

[Contains anonymous verse-rendering of *Son.* xv (*V.N.*, § 26).]

CARDINAL WISEMAN : translation (blank verse) of *Par.* xxvii. 1-6 (in *Lecture on the Perception of Natural Beauty by the Ancients and Moderns.* Lond.).

THEODORE MARTIN : Madonna Pia, a Tragedy in three Acts (*Purg.* v. 130-6). (Lond., priv. pr.)

Dante Alighieri (in *Lives of the Illustrious*, vii. 241-52).

ROBERT BROWNING, in *One Word More*, introduces (st. 5-8, 19) the episode of Dante drawing an Angel on the first anniversary of the death of Beatrice (*V.N.*, § 35).

HENRY HART MILMAN, in his *History of Latin Christianity*, among other references to Dante, gives an account of the *De Monarchia* (v. 391-3), of Dante's conceptions of Hell, Purgatory, and Paradise (vi. 426-8), and of Dante and his works, with a parallel between Dante and Tacitus (vi. 510-16).

G. J. C. : translation (*terza rima*) of *Inf.* xxxii. 124-39 ; xxxiii. 1-83 (' The Tower of Famine ') (in *Fraser's Magazine*, Sept.).

Italian Literature during the Trecento—Dante (in *Dublin University Magazine*, Sept.).

D. G. ROSSETTI : water-colours of ' Paolo and Francesca ' (triptych) (*Inf.* v. 74-5, 112-14, 127-36) ; ' Matilda gathering Flowers ' (*Purg.* xxviii. 37 ff.) ; ' Dante's Vision of Rachel and Leah ' (*Purg.* xxvii. 97-108) ; ' Beatrice '.

SIR CHARLES LOCK EASTLAKE : oil painting of ' Beatrice '. (R.A., No. 120.)

WILLIAM FREDERICK WOODINGTON : oil painting of ' A Vessel under conduct of an Angel, coming over the waves with Spirits to Purgatory ' (*Purg.* ii. 40 ff.). (R.A., No. 682.)

T. M. BOUCHIER MARSHALL : oil painting of ' Francesca ' (*Inf.* v). (R.A., No. 99.)

F. LEIGHTON : oil painting of ' Cimabue's celebrated Madonna carried in Procession through the Streets of Florence (Dante a spectator) '. (R.A., No. 569 ; purchased by Queen Victoria.)

1855-6

D. G. ROSSETTI: water-colour of 'Dante sees Beatrice at a Marriage-Feast' (replica of drawing of 1851).

1856

E. MONRO: Dante, Goethe, and Shakespeare (in *Parochial Lectures on English Poetry*. Lond.).

Dante and Italian Literature (in *Methodist Quarterly*, July).

RUSKIN, in *Harbours of England*, quotes Dante's description of the Angel Pilot (*Purg.* ii. 16-45), and remarks on Dante's love of boats; in vol. iii. of *Modern Painters*, he translates (in prose) numerous passages from the *Commedia*; couples Dante and Spenser as 'masters of the spiritual world' (ch. 8, § 7); contrasts Dante's Hell with that of Milton (ch. 14, § 29); analyses Dante's representation of landscape, and quotes and comments on his description (*Purg.* xxviii. 40-63) of Matilda (ch. 14, §§ 34-40), and of the vision of Rachel and Leah (*Purg.* xxvii. 97-108) (ch. 14, § 37); speaks of Dante as 'the great prophetic exponent of the heart of the Middle Ages' (ch. 14, § 39); examines Dante's conception of rocks in Malebolge (*Inf.* xviii. 1 ff.) (ch. 15, §§ 3-7); criticizes Dante as a climber (ch. 15, § 13); notes his indifference to cloud effects (ch. 15, § 20); in vol. iv. of *Modern Painters*, remarks on his descriptions of rocks (ch. 16, § 19); contrasts Dante and Shakespeare (ch. 20, §§ 29, 30, 38).

D. G. ROSSETTI: water-colour of 'Dante's Dream'. (*V.N.*, § 23, ll. 33-68.)

WILLIAM GALE: oil painting of 'Paolo and Francesca' (*Inf.* v. 44). (*Brit. Inst.*, No. 406.)

ALEXANDER MUNRO: marble bust of 'Dante'. (*R.A.*, No. 1304.)

1857

WHITLEY STOKES: translation (verse) of *Son.* xxxii (in 'Tuscan Proverbs', in *Fraser's Magazine*, Jan.).

Translations of Dante (in *Christian Remembrancer*, April).

H. C. BARLOW: Dante's Door at Florence (in *Athenaeum*, April 25); Dante's Portrait in the Bargello at Florence (in *same*, July 4); The Period of Dante's Vision (in *same*, Nov. 28); Letteratura Dantesca. Remarks on the reading of *Paradiso*, vii. 114. (Lond.)

EMILIE A. HAWKES: Dante (in *Imperial Dictionary of Universal Biography*. Lond.).

FREDERICK DENISON MAURICE: Dante, in 'Mediaeval Philosophy', in vol. iii. of *Moral and Metaphysical Philosophy*. (Lond.)

ALEXANDER MUNRO: marble bust of 'Beatrice'. (*R.A.*, No. 1306.)

HENRY WEIGALL, jun. : oil painting, from *Inf.* v. 121-3. (Brit. Inst., No. 443.)

1858

LORD VERNON : Le Prime Quattro Edizioni della Divina Commedia, letteralmente ristampate. (Londra.)

LORD VERNON : L'Inferno di Dante Alighieri, Disposto in ordine grammaticale, e corredato di brevi Dichiarazioni, vol. i. (Londra.)

RAYMOND DE VÉRICOUR : The Life and Times of Dante. (Lond.)

MATTHEW ARNOLD, in his *Note-books* (ed. Mrs. Wodehouse, Lond. 1902), quotes *Inf.* xxiv. 46-8 ; xvi. 61-3 ; xxvi. 21-4.

A. M. G. : Count Ugolino (*Inf.* xxxiii) (in *Monthly Packet*, Feb.).

A. R. B. : Italian Literature—Dante (in *Fraser's Magazine*, April).

H. C. BARLOW : Fonte Branda and the Casentino (*Inf.* xxx. 78) (in *Athenaeum*, July 3) ; Francesca da Rimini (in *same*, Nov. 27) ; Proposed Dante Festival at Florence (in *same*, Dec. 25).

DANTE (in *Eclectic Review*, Dec.).

HENRY WEIGALL, jun. : oil painting of 'Beatrice di Dante'. (Brit. Inst., No. 189.)

ALFRED W. ELMORE : oil painting of 'An Incident in the life of Dante' (Dante returned from Hell). (R.A., No. 8.)

D. G. ROSSETTI : pen-and-ink drawing of 'Dante and his Circle' (burlesque on the title of the translations from Dante and his contemporaries, upon which he was engaged).

1859

The British Museum acquires by purchase at the Libri sale a Cent. XV MS. of the *Divina Commedia* (MS. 22780).

H. C. BARLOW : The Slavina di Marco (*Inf.* xii. 4-9) (in *Athenaeum*, March 5) ; The *Casato* of Dante (in *same*, March 26) ; Le Prime Quattro Edizioni della *Divina Commedia* (in *same*, April 23 ; *Morning Post*, April 23) ; On the Reading 'sugger dette' (*Inf.* v. 59) in the Antaldi Codice in the British Museum (in *Athenaeum*, April 30) ; The 'Veltro' of Dante (in *same*, Nov. 26) ; Francesca da Rimini, her Lament and Vindication ; with a brief Notice of the Malatesti. (Lond.)

H. H. : Dante (sonnet) (in *Chambers's Journal*, April 9).

H. A. J. MUNRO : translation (Latin hexameters) of *Inf.* xxxiv. 22-54 ; v. 97-142 ; xxxiii. 37-75 (in *Sabrinæ Corolla*, Camb.).

MATTHEW ARNOLD, in his *Note-books* (ed. Mrs. Wodehouse, Lond., 1902), quotes *Purg.* xiv. 98.

JOHN WESLEY THOMAS : The Trilogy ; or Dante's Three Visions. Inferno, or the Vision of Hell : Translated into English, in the Metre

1859—*continued.*

and Triple Rhyme of the Original; with Notes and Illustrations. (Lond.)

[Reviewed in *Athenaeum*, July 9; *Saturday Review*, Aug. 20; *Westminster Review*, Jan. 1861.]

BRUCE WHYTE: A Free Translation, in Verse, of the Inferno of Dante, with a Preliminary Discourse and Notes. (Lond.)

[Reviewed in *Athenaeum*, July 9; *Saturday Review*, Aug. 20; *Westminster Review*, Jan. 1861.]

DINAH MARIA MULOCK: Beatrice to Dante; Dante to Beatrice (in *Poems by the Author of 'John Halifax, Gentleman'*, Lond.).

A. MANNING: Dante (in ch. 13 of *The Story of Italy*, Lond.).

D. G. ROSSETTI: water-colour of 'Giotto painting Dante's Portrait' (unfinished replica of drawing of 1852); pencil sketch of 'Salutatio Beatricis in Terra' (*V.N.*, § 3, ll. 5-15); pen-and-ink sketch of 'Dantis Amor' (*V.N.*, § 43, ll. 15-17; *Par.* xxxiii. 145); oil painting of preceding; oil painting of 'Salutatio Beatricis in Terra—in Eden' (*V.N.*, § 3, ll. 5-15; *Purg.* xxx. 70-3); crayon drawing of 'Beata Beatrix' (*V.N.*, § 43, ll. 15-17).

HENRY HOLIDAY: oil painting of 'Meeting of Dante and Beatrice as Children in the Garden of Folco Portinari's House. (R.A., No. 649.)

J. W. THOMAS: water-colour of 'The Ancient System of the Universe, together with the three Divisions of the Invisible World, as adapted thereto by Dante' (lithographed by W. Monkhouse as frontispiece to the artist's translation of the *Inferno*).

VINCENT BROOKS: chromolithograph of 'Dante. Facsimile of a Portrait of Dante by Giotto discovered in 1841¹ in the Bargello at Florence, from a tracing by Seymour Kirkup, Esq., made previously to the restoration of the fresco, and now in the possession of the Rt. Honble Lord Vernon.' (Published by the Arundel Society.)

c. 1860

JOHN PAYNE: translation (verse) of the *Commedia*. (Not published.)

CHARLES JAMES ROWE: translation (verse) of *Son.* xv (*V.N.*, § 26) (set to music by C. Pinsuti, Lond.).

Dante (in *Imperial Dictionary of Universal Biography*. Lond., n.d.).

C. E. WAGSTAFF: portrait of Dante, after Raphael Morghen (engraved as illustration to above).

D. G. ROSSETTI: pencil drawing of 'Beata Beatrix' (*V.N.*, § 43, ll. 15-17).

¹ Error for 1840.

1860

H. C. BARLOW : The Pope and the Poet (in *Morning Post*, Jan. 24) ; Dante's Prophecy of Piedmont (in *same*, March 31; Nov. 29) ; Dante Alighieri and his Love of the Sea (in *Athenaeum*, June 23) ; The Southern Cross as seen by Dante (in *same*, Sept. 8) ; ' Il Veltro di Dante ' (in *Galignani's Messenger*, Sept. 14) ; The Dante Festival at Florence (in *Athenaeum*, Dec. 15).

Dante (poem) (in *Cornhill Magazine*, April).

MARIAN EVANS (' George Eliot '), in her *Journal* (Florence, May), recording visits to Santa Croce, says, ' I used to feel my heart swell a little at the sight of the inscription on Dante's tomb—*Onorate l'altissimo poeta.*'

W. FALCONER : Passage in Dante (*Purg.* xxxiii. 43) (in *Notes and Queries*, Sept. 1).

SAMUEL ROBINSON : translation (*terza rima*) of *Inf.* iii (in *Translations from Dante, Ariosto, Horace, etc.* Ashton-under-Lyne, priv. pr.).

T. L. PEACOCK : translation (*terza rima*) of *Par.* xxxi. 70-2 (in *Gryll Grange*).

E. B. BROWNING, in preface to *Poems before Congress*, says, ' What I have written has simply been written because I love truth and justice *quand même*—" more than Plato " and Plato's country, more than Dante and Dante's country . . . ' ; in *The Dance*, she speaks (st. 9) of ' the holy stone where Dante sate '.

RUSKIN, in vol. v. of *Modern Painters*, compares the make of Turner's mind with that of Dante, affirming that ' Turner's love of truth was as stern and patient as Dante's ' (vol. ix, ch. 9, § 9 ; ch. 11, § 26) ; quotes and comments on Dante's description (*Inf.* xvii. 1 ff.) of Geryon (vol. ix, ch. 10, §§ 13-15, 19) ; and in *Unto this Last* (iii), à propos of the love of money, quotes *Par.* xix. 109-11.

E. ORTNER : medallion of ' Head of Dante '. (R.A., No. 898.)

GEORGE DUNLOP LESLIE : oil painting of ' Matilda ' (*Purg.* xxviii). (R.A., No. 578.)

H. S. LEIFCHILD : marble group of ' Paolo and Francesca ' (*Inf.* v. 106). (R.A., No. 952.)

c. 1861

D. G. ROSSETTI : pencil (3) and black chalk (1) studies for ' Beata Beatrix ' (*V.N.*, § 43, ll. 15-17). (In Birmingham Art Gallery.)

1861

H. C. BARLOW : Proposed Dante Festival at Florence (in *Morning Post*, Jan. 8) ; Garibaldi the ' Veltro ' of Dante (in *Athenaeum*, Feb. 16) ; Fraticelli's edition of the Divine Comedy (in *same*, April 6) ;

1861—*continued.*

The Murder of Prince Henry of England at Viterbo (*Inf.* xii. 119–20) (in *same*, May 4); Temple at Florence in honour of Dante (in *same*, May 11); Fraticelli's 'Vita di Dante' (in *same*, July 6); Codici of the *Divina Commedia* (in *same*, Aug. 13); Pope Clement V and the *Inferno* of Dante (in *same*, Dec. 7).

SAMUEL HARVEY REYNOLDS: Dante and his English Translators (in *Westminster Review*, Jan.).

Dante: his Works and Wanderings (in *Fraser's Magazine*, March).

WILLIAM MICHAEL ROSSETTI: Dante's *Paradiso* (in *Athenaeum*, March 16).

C. B. CAYLEY: Fraticelli's edition of Dante's *Opere Minori* (in *Saturday Review*, Aug.).

T. KEIGHTLEY: Dante's *Commedia* (in *Notes and Queries*, Sept. 14; Oct. 26).

Hell of Dante Alighieri (illustrated by Doré) (in *Athenaeum*, Sept. 21).

MATTHEW ARNOLD: translation (prose) of *Inf.* xvi. 61–3 (in *On Translating Homer*, Lect. ii).

D. G. ROSSETTI: translation of the *Vita Nuova* ('The New Life'), and sixteen poems from Dante's *Canzoniere* (in Part ii, 'Dante and his Circle,' of *The Early Italian Poets*. Lond.).

[Reviewed in *Athenaeum*, Feb. 22, 1862; *Examiner*, March 1, 8, 1862; *Fraser's Magazine*, May 1862; *National Review*, July 1862; *Christian Examiner*, Nov. 1862.]

W. M. ROSSETTI: translation (blank verse) of *Inf.* x. 55–63, 67–72, 109–14 (in D. G. Rossetti's *Early Italian Poets*, pp. 199–200).

W. F. D'ALMAINE: oil painting of 'Beatrice'. (Brit. Inst., No. 602.)

F. LEIGHTON: oil painting of 'Paolo e Francesca' (*Inf.* v. 132–8). (R.A., No. 276.)

A. BACCANI: oil painting of 'Dante at Florence'. (R.A., No. 502.)

D. G. ROSSETTI: water-colour of 'Paolo and Francesca' (*Inf.* v. 127–36).

1862

LORD VERNON: L'*Inferno* di Dante Alighieri, Disposto in ordine grammaticale, e corredato di brevi Dichiarazioni. Vol. ii. Documenti. (Londra.)

J. W. THOMAS: The Trilogy; or Dante's Three Visions. Part ii. Purgatorio, or The Vision of Purgatory. Translated into English, in the Metre and Triple Rhyme of the Original; with Notes and Illustrations. (Lond.)

[Reviewed in *Athenaeum*, Sept. 20.]

W. P. WILKIE : Dante's *Divina Commedia* : The Inferno. Translated (in irregular verse). (Edin.)

[Reviewed in *Spectator*, Jan. 31, 1863 ; *Athenaeum*, April 4, 1863. Second edition in 1866.]

MRS. C. H. RAMSAY : Dante's *Divina Commedia*. Translated into English, in the Metre and Triple Rhyme of the Original. With Notes. Inferno : Purgatorio. (Lond., 2 vols.)

[Reviewed in *Athenaeum*, April 4, 1863 ; *Saturday Review*, Nov. 14, 1863.]

THEODORE MARTIN : The *Vita Nuova* of Dante. Translated, with an Introduction and Notes. (Lond.)

[Reviewed in *Athenaeum*, Feb. 8 ; *Examiner*, March 1, 8 ; *Cornhill Magazine*, March ; *Fraser's Magazine*, May ; *Saturday Review*, Oct. 25 ; *Christian Examiner*, Nov. Second edition in 1864 ; third in 1871.]

H. C. BARLOW : The Young King, and Bertrand de Born (*Inf.* xxviii. 135) (Lond.) ; ' Il Conte Ugolino e l'Arcivescovo Ruggieri ' (*Inf.* xxxiii)—a Sketch from the Pisan Chronicles (Lond.) ; ' Il Gran Rifiuto,' What it was, Who made it, and How fatal to Dante Allighieri. A Dissertation on *Inf.* iii. 58-63 (Lond.) ; A New Page in the History of Dante (in *Athenaeum*, April 12) ; Witte's edition of the *Divina Commedia* (in *Parthenon*, May 24) ; Dante and his Works at Oxford (in *same*, July 26) ; Codici of the *Divina Commedia* in the Cambridge University Library (in *same*, Nov. 15) ; The Geographical Accuracy of Dante (in *Athenaeum*, Dec. 27).

L. G. WARE : New Translations of the *Vita Nuova* (in *Christian Examiner*, Nov.).

The *Vita Nuova* of Dante (in *Cornhill Magazine*, March ; *Fraser's Magazine*, May).

Sundry translations from Dante's works in 'The Growth of the Early Italian Poetry' (in *National Review*, July).

HUGH BENT : translation (*terza rima*) of the *Inferno* (priv. pr. ; see *Notes and Queries*, Nov. 10, 1877).

MATTHEW ARNOLD, in *On Translating Homer : Last Words*, quotes and translates (in prose) *Purg.* xxiii. 124-6, 127-9 ; and *Inf.* xxxiii. 49-50 ; as examples of Dante's grand style.

ROBERT BROWNING : translation of *Conv.* ii. 9, ll. 132-6 (written in his wife's Testament) (see under 1876).

SIR WILLIAM FETTES DOUGLAS : oil painting of ' Dante arranging his Friends in Inferno '. (R.S.A., No. 318.)

D. G. ROSSETTI : water-colour of ' Paolo and Francesca ' (*Inf.* v. 74-5, 112-14, 127-36) (replica of triptych of 1855).

D. G. ROSSETTI : translation (*terza rima*) of *Inf.* v. 112-42 (dated ' Sept. 1862 ' ; affixed to the above).

1862—*continued.*

ANON.: Portrait of Dante after the fresco of Giotto (from drawing by Kirkup) (engraved as frontispiece to T. Martin's translation of the *Vita Nuova*).

EDWARD JOHN POYNTER: oil painting of 'Heaven's Messenger' (*Inf.* ix. 79–105). (R.A., No. 138.)

JOHN HANCOCK: marble bust of 'Beatrice' (*Purg.* xxx. 73). (R.A., No. 1054.)

BARON HENRY DE TRIQUETI: bronze group of 'Dante and Virgil'. (R.A., No. 1077.)

1862–3

MARIAN EVANS ('George Eliot'), in *Romola*, among other references to Dante, quotes or paraphrases (ch. 13), *Purg.* xxi. 37–8; (ch. 39), *Par.* xv. 112–13; (ch. 45), *Inf.* xx. 7–15; iv. 20–1.

1863

MRS. C. H. RAMSAY: Dante's *Divina Commedia*. Translated into English, in the Metre and Triple Rhyme of the Original. With Notes. Paradiso. (Lond.)

[Reviewed in *Spectator*, Jan. 2, 1864; *Athenaeum*, March 5, 1864; *Blackwood's Magazine*, June 1867.]

E. J. S. MAITLAND: Pia de' Tolomei (*Purg.* v. 133–6) (in *Poems*, Lond.).

Dante (in *Monthly Packet*, Jan.–June; Aug.–Sept.; Dec.).

MATTHEW ARNOLD: translation (prose) of *Purg.* xxx. 121–45 (in 'Dante and Beatrice', in *Fraser's Magazine*, May).

EDWARD FITZGERALD, in letter to E. B. Cowell (Aug. 5), says that when he looks into Homer, Dante, and Virgil, the Orientals 'look silly', and that Dante, whom he took with him on a sailing trip, 'atones with the Sea; as you know does the Odyssey—these are the Men!'; in letter to George Crabbe (Aug. 16), he says, 'nothing but the Eyes of that unseen Madonna [at Dresden] (like Beatrice's in Dante)' will take him abroad again.

Dante (in *Eclectic Review*, Oct.).

D. G. ROSSETTI: oil painting of 'Beata Beatrix' (*V.N.*, § 43, ll. 15–17) (in Tate Gallery).

WILLIAM BRODIE: marble bust of 'Dante'. (R.S.A., No. 403.)

c. 1864

D. G. ROSSETTI: pencil studies (5) for figures in 'The Boat of Love' (*Son.* xxxii) (in Birmingham Art Gallery).

1864

JAMES BRYCE : analysis of the *De Monarchia* (in ch. 15 of *The Holy Roman Empire*, Lond.).

H. C. BARLOW : Critical, Historical, and Philosophical Contributions to the Study of the *Divina Commedia* (Lond.); The Dante Festival (in *Athenaeum*, Feb. 13); Dante at Verona (in *same*, March 19); Dante and his Commentators (in *Home and Foreign Review*, Oct.); The Influence of Beatrice (in *Athenaeum*, Dec. 24).

Dante (in *Monthly Packet*, Feb., May).

Leighton's 'Dante in Exile' (in *Athenaeum*, Feb. 20).

Notes on Dante (in *Dublin University Magazine*, May).

J. M. H. : Dante's Beatrice (in *Athenaeum*, Nov. 26).

D. G. ROSSETTI : water-colour of 'Il Saluto di Beatrice : Meeting of Dante and Beatrice in Florence and in Paradise' (*V.N.*, § 3, ll. 5-15; *Purg.* xxx. 70-3) (replica of oil of 1859); 'Dante meeting Beatrice in Paradise' (*Purg.* xxx. 70-3) (replica of drawing of 1852); and 'Dante'; pencil drawing of 'The Boat of Love' (*Son.* xxxii) (in Birmingham Art Gallery).

F. LEIGHTON : oil painting of 'Dante in Exile'. (R.A., No. 194.)

1865

LORD VERNON : L'Inferno di Dante Alighieri, Disposto in ordine grammaticale, e corredato di brevi Dichiarazioni. Vol. iii. Album. (Londra.)

JOHN DAYMAN : The Divine Comedy of Dante Alighieri. Translated in Terza Rima. (Lond.)

[Reviewed in *Athenaeum*, Feb. 3, 1866; *Blackwood's Magazine*, June 1867.]

W. M. ROSSETTI : The Comedy of Dante Allighieri. Part I : The Hell. Translated into Blank Verse. With Introductions and Notes. (Lond.)

[No more was published. Reviewed in *Examiner*, March 4, June 10; *Athenaeum*, April 1; *Spectator*, May 6.]

JAMES FORD : The Inferno of Dante. Translated in the Metre of the Original. (Lond.)

[Reviewed in *Examiner*, April 15, June 10; *Spectator*, May 6; *Athenaeum*, Oct. 28.]

TENNYSON : To Dante—Written at the Request of the Florentines (poem).

W. FULFORD : Dante to Beatrice (in *Lancelot, with Sonnets and other Poems*. Lond.).

M. MIGNATY : An Historical Sketch of the Life and Times of Dante. (Florence.)

1865—*continued.*

SAMUEL NEIL : Dante (in *Epoch Men, and the Results of their Lives.* Edin.).

RUSKIN, in *Sesame and Lilies*, contrasts (Lect. i, § 24) the interpretations by Milton and Dante of the power of the keys (*Purg.* ix. 117–29); and (Lect. iii, § 110) emphasizes the difference in the fundamental conceptions of the *Commedia* and *Paradise Lost*.

GEORGE MEREDITH, in *Rhoda Fleming*, quotes (ch. 11) *Purg.* ii. 114, by way of contrast to 'the nasty German'.

Dante (in *Monthly Packet*, Jan., April, June, Sept., Nov.).

C. B. CAYLEY : Hercules in Dante's *Divine Comedy* (in *Notes and Queries*, April 1 ; May 6).

W. M. ROSSETTI : Dante and his Translators (in *Athenaeum*, April 8, 15).

W. F. P. : Dante—Hercules (in *Notes and Queries*, April 15).

J. LOCKHART : Dante Alighieri, the Festal Day, May 1865 (poem). (Firenze.)

A. F. F. and T. E. F. : The Dante Festival (in *Monthly Packet*, May).

Dante (in *Leisure Hour*, May 6).

The Dante Celebration (in *Daily Telegraph*, May 17).

The Dante Festival (in *The Times*, May 19).

The Dante Festival (in *Athenaeum*, May 27).

H. W. T. : Dante and Heraldry (in *Notes and Queries*, June 10).

R. B. MICHELL : Dantis Exsilium. Carmen Latinum in Theatro Sheldoniano recitatum die Junii xxi. MDCCCLXV. (Oxon.)

H. C. BARLOW : Supplement to Critical, Historical, and Philosophical Contributions to the Study of the *Divina Commedia* (Lond.) ; The Remains of Dante (in *Athenaeum*, July 8 ; Sept. 9) ; Botta's 'Dante as Philosopher, Patriot, and Poet' (in *same*, Oct. 28).

Dante (in *Cornhill Magazine*, Aug.).

The Dante Commemoration (in *London Quarterly Review*, Oct.).

SEYMOUR KIRKUP, in letter from Florence to Swinburne (Nov. 30), announces that he has been decorated by the King of Italy, presumably in reward for his services in recovering the Giotto portrait of Dante (of which he gives the history) twenty-five years before, and that he believes this to be due to Dante himself, whose acquaintance he claims to have made (printed in *London Mercury*, Dec. 1920).

Doré's 'Inferno' (in *Spectator*, Dec. 9).

E. W. J. HOPLEY : oil painting of 'The Liberation of Rachel' (Latin motto from Dante). (Brit. Inst., No. 271.)

[Subject doubtful—the motto not being transcribed in Catalogue.]

c. 1866

D. G. ROSSETTI: pen-and-ink sketch of 'Dantis Amor' (*V.N.*, § 39, ll. 1-2; *Par.* xxxiii. 145); oil painting of preceding; water-colour of 'Beatrice'.

1866

J. W. THOMAS: The Trilogy; or Dante's Three Visions. Part iii. *Paradiso*, or the Vision of Paradise. Translated into English Verse, in the Metre and Triple Rhyme of the Original. (Lond.)

FRANCES A. KEMBLE: On Ary Scheffer's Picture of 'Paolo and Francesca' (in *Poems*, Lond.).

GEORGE MEREDITH, in *Vittoria*, à propos of Vittoria's return to Milan, refers (ch. 35) to 'Dante's profoundly human line' (*Inf.* v. 121-3).

T. S.: Dante and Milton (in *St. James's Magazine*, Jan.).

H. C. BARLOW: The Sixth Centenary Festivals of Dante Allighieri in Florence and at Ravenna. By a Representative (Lond.); The Feast of Codici at Florence in honour of Dante (in *Athenaeum*, Feb. 10).

C. R. WELD: The Rediscovery of Dante's Remains at Ravenna (in *Cornhill Magazine*, June).

H. HARRIS: Dante (*Purg.* vi. 118) (in *Notes and Queries*, July 7);

C. G. PROWETT: same (in *same*, July 21); W. W. SKEAT: same (in *same*, Aug. 25).

'COELO ICTUS': The *Divina Commedia* (in *St. James's Magazine*, Aug.).

W. R. ALGER: The Character of Dante (in *Christian Examiner*, vol. 81).

J. W. THOMAS: lithograph of 'Dante and Beatrice', after Ary Scheffer (frontispiece to the artist's translation of the *Paradiso*).

1866-7

D. G. ROSSETTI: crayon of 'Ricorditi di me che son La Pia' (*Purg.* v. 133-6).

1867

MATHEW ARNOLD, in *Heine's Grave*, writes of a 'tomb On Ravenna sands, in the shade Of Ravenna pines, for a high Austere Dante'.

DAVID JOHNSTON: A Translation of Dante's *Inferno*, and *Purgatorio* (blank verse). (Bath, 2 vols.)

W. L. R. CATES: Dante (in *Dictionary of General Biography*, Lond.).

H. WELCKER and J. B. DAVIS: The Skull of Dante (in *Anthropological Review*, Jan.).

M. H. R.: Dante Query (*Inf.* xiv. 38-9) (in *Notes and Queries*, Jan. 19); C. T. RAMAGE: same (in *same*, April 27).

1867—*continued.*

H. C. BARLOW: The Codici of the *Divina Commedia* at Holkham (in *Athenaeum*, March 28); Longfellow's 'Translation of the *Divina Commedia*' (in *same*, May 18; June 29; Aug. 10); 'Le cinque spade' (*Par.* xvi. 72) (in *same*, July 20).

Dante in English *terza rima* (in *Blackwood's Magazine*, June).

A. M. BELL: Dante Poeta apud Inferos. Gaisford (Greek verse) Prize—recited in the Theatre, Oxford, June 26, 1867. (Oxford.)

CHRISTINA ROSSETTI: Dante an English Classic (in *Churchman's Shilling Magazine*, Sept.).

C. B. CAYLEY: Dante's 'Lonza' (in *Notes and Queries*, Nov. 23); M. H. R.: *same* (in *same*, Dec. 21).

C. R. WELD: The Rediscovery of Dante's Remains at Ravenna (in ch. 22 of *Florence, the new Capital of Italy*, Lond.—amplification of article in *Cornhill Magazine*, June, 1866).

A. C. SWINBURNE, in *A Song of Italy*, says, 'Halls that saw Dante speaking, chapels fair As the outer hills and air, Praise him who feeds the fire that Dante fed.'

ALBERT BRUCE JOY: marble bust of 'Beatrice'. (R.A., No. 1156.)

c. 1868

D. G. ROSSETTI: crayon (2) and black chalk (2) studies for 'La Pia' (*Purg.* v. 133-6); pencil (1) and crayon (8) studies for 'Dante's Dream' (*V.N.*, § 23, ll. 33-68).

1868

DAVID JOHNSTON: A Translation of Dante's Paradiso (blank verse) (Bath.)

[Reviewed in *Athenaeum*, July 10, 1869.]

A. C. SWINBURNE introduces La Pia, with paraphrase of *Purg.* v. 133-6, in *Siena*. (Lond., priv. pr.)

MATTHEW ARNOLD, in his *Note-books* (ed. Mrs. Wodehouse, Lond., 1902), quotes *Inf.* xxiv. 46.

E. A. BECK: Dante in Exile (in *A Complete Collection of the English Poems which have obtained the Chancellor's Gold Medal in the University of Cambridge*, Lond. ii. 68-74).

JOHN G. HARDING: translation (blank verse) of *Inf.* i; iii. 1-120; v. 116-42; xxxiv. 127-39 (in *Flosculi Literarum; or, Gems from the Poetry of all Time*, Lond.).

J. F. S.: Dante Alighieri, the Poet of the Middle Ages (in *The Free Churchman and Christian Spectator*).

H. C. BARLOW: Parsons's 'Translation of the *Inferno*' (in *Athenaeum*, Feb. 22); Dante's House (in *same*, Feb. 22; April 4); the Matilda of Dante (in *same*, Aug. 8).

A. C. SWINBURNE, in letter to Kirkup (March 28), speaks of the weather in England as 'damp snow, rain, hail, and all that Dante found in the nethermost hell' (printed in *London Mercury*, Dec. 1920).

T. L.: The Divine Comedy (in *London and County Review*, March).
Dante (in *British Quarterly Review*, April).

G. TOSCANI: Dante's Inferno (in *Notes and Queries*, June 27).

SIR J. W. F. HERSCHEL: translation (*terza rima*) of *Inf.* i (in *Cornhill Magazine*, July).

F. W. W. TOPHAM: oil painting of 'La Vita Nuova'. (R.A., No. 310.)

1869

J. G. WALLER: On a supposed Portrait of Dante at Verona (in *Archaeological Journal*, civ.).

H. KENDALL: Dante and Virgil (sonnet) (in *Leaves from Australian Forests*, Melbourne).

A. C. SWINBURNE, in *Essays and Studies*, criticizes the respective estimates of Dante by Shelley and Landor (ed. 1875, pp. 187 ff.).

H. C. BARLOW: A Codex of the *Divina Commedia* in the Hunterian Museum at Glasgow (in *Athenaeum*, Jan. 9); Dante Allighieri and the Prime Minister (in *same*, July 17); Additional Codici of the *Divina Commedia* in the British Museum (in *same*, Aug. 7); The Study of Dante in Bologna (in *same*, Dec. 18); The Matilda of Dante (in *Jahrbuch der Deutschen Gesellschaft*, ii. 251-9).

Translation (verse) of *Inf.* i, iii-iv, viii-x, xii, xiv, xix (in *Monthly Packet*, Jan.-June; Aug.-Nov.).

Doré's 'Dante' (in *Spectator*, Feb. 6).

E. H. PLUMPTRE: translation of sundry passages from the *Commedia* (in *terza rima*), and from the *Vita Nuova* (in review of Longfellow's translation of the Divine Comedy, in *Quarterly Review*, April).

Perez's 'I Sette Cerchi del Purgatorio di Dante' (in *Dublin Review*, April).

W. F. POLLOCK: Lord Vernon's 'Inferno di Dante' (in *Fraser's Magazine*, May).

D. G. ROSSETTI: crayons of 'La Donna della Finestra' (*V.N.*, § 36, ll. 1-13); 'Beata Beatrix' (*V.N.*, § 43, ll. 15-17) (replica of oil of 1863); study for 'Dante's Dream' (*V.N.*, § 23, ll. 33-68).

JOHN LAWLOR: oil painting of 'Dante in Exile'. (R.A., No. 1247.)

JOHN HUTCHISON: marble statue of 'Dante'. (R.A., No. 1290; R.S.A., 1869, No. 1001; 1880, No. 353; 1887, No. 322.)

1869-75

SARAH FREEMAN CLARKE : pen-and-ink drawings (19) of 'Places of the Exile of Dante' (executed for Lady Ashburton, now in Bodleian; eight of the drawings, 'redrawn' by H. Fenn, were reproduced in illustration of the artist's 'Notes on the Exile of Dante' in *Century Magazine*, March-April, 1884).

1870

JAMES FORD : The Divina Commedia of Dante. Translated into English Verse (*terza rima*). (Lond.)

[Reviewed in *Athenaeum*, Jan. 21, 1871; *Academy*, Feb. 15, 1871; *Saturday Review*, March 25, 1871; *Spectator*, May 20, 1871.]

D. G. ROSSETTI : Dante at Verona; On the *Vita Nuova* of Dante; *Dantis Tenebrae* (in *Poems*, Lond.).

RUSKIN, in *Verona*, comments (ch. 3, § 9) on Dante's Minos (*Inf.* v. 4-12).

Translation (verse) of *Inf.* xxi-xxvii, xxxii-xxxiv (in *Monthly Packet*, Feb.-March; May-Dec.).

H. C. BARLOW : On the Vernon Dante; Dante at Verona; Dante in the Val Lagarina (Lond.); *Testi di tre canti della Divina Commedia, tratti da codici conservati nel Museo Britannico* (Lond.); The Vernon Dante (in *Athenaeum*, March 5); The 'Dante de' Venti' (in *same*, June 25); Dante Allighieri in the Castle of Lizzana (in *same*, July 23).

ALICE KING : Dante (in *Argosy*, May).

R. McCULLY : Swedenborg and Dante (in *Intellectual Repository*, June-Aug.; Nov.-Dec.).

EDWARD FITZGERALD, in letter to W. F. Pollock (July 13), says that Rossini's 'Barber' 'will make him live when Meyerbeer, Guonod, Mendelssohn, Wagner and Co. lie howling, by the side of Browning and Co., in some limbo of Dante's First Act of the Comedy'.

S. KIRKUP, in letter from Florence to Swinburne (Sept. 4), says that Landor held *Inf.* v. 135 to be Dante's finest line, and that he himself 'chose it for a subject and painted it—the lovers in the whirlwind, dashed about and lighted by a flash of lightning' (printed in *London Mercury*, Dec. 1920); The Giotto portrait of Dante (in *Academy*, Dec. 15).

D. G. ROSSETTI : crayon studies (4) for 'Dante's Dream' (*V.N.*, § 23, ll. 33-68); crayon drawings (2) of 'La Donna della Finestra' (*V.N.*, § 36, ll. 1-13); crayon of 'Beata Beatrix' (*V.N.*, § 43, ll. 15-17) (replica of oil of 1863).

1871

The British Museum acquires by purchase a Cent. XV MS. (imperfect) of the *Convivio* (Add. 28840).

MARIA FRANCESCA ROSSETTI: A Shadow of Dante, being an Essay towards studying Himself, his World, and his Pilgrimage. (Lond.)

FRANCES LOCOCK: A Biographical Guide to the *Divina Commedia*. (Lond.)

ERNEST R. ELLABY: The Inferno of Dante Alighieri. Translated into English Verse, with Notes. Cantos i-x. (Lond.)

[Cantos i-iii, in irregularly rhymed *terza rima*; Cantos iv-x, in blank verse with occasional rhymes; second edition, revised, in 1874.]

G. BARLOW: Dante and Beatrice; 'Tra Beatrice e te è questo muro' (*Purg.* xxvii. 36) (in *Poems and Sonnets*, Lond.).

JOHN PAYNE: Ad Dantem (sonnet) (in *Intaglios*, Lond.).

GEORGE MEREDITH, in *Harry Richmond*, speaks (ch. 35) of Paolo and Francesca (*Inf.* v.) as 'the two immortal lovers, who floated in divine self-oblivion through the bounds of their purgatorial circle'.

Catalogue of an extensive collection of Danteiana, the property of Seymour Kirkup. (Lond.)

T. A. TROLLOPE: The True Story of Francesca da Rimini (in *St. Paul's Magazine*, Jan.).

H. B. COTTERILL: La Vita Nuova (poem) (in *The Eagle*, Feb.).

Translation (verse) of *Purg.* i, ii, v, vi, viii-x (in *Monthly Packet*, Feb.-April; June-July; Oct.-Nov.).

CATHERINE M. PHILLIMORE: Dante's *Paradise* (in *St. Paul's Magazine*, April).

C. T. RAMAGE: Sonnet of Dante to Bosone of Gubbio (in *Notes and Queries*, Aug. 5).

T. M'GRATH: Dante—'Di dolor hostello' (in *Notes and Queries*, Sept. 16; Nov. 25).

H. C. BARLOW: Dante Allighieri (in *Lambeth Magazine and St. Philip's Chronicle*, Oct.).

Dante Road (in *Builder*, Nov. 18).

[The road is between Newington Butts, where Dr. H. C. Barlow resided, and Brook Street, S.E.]

D. G. ROSSETTI: water-colour of 'Beata Beatrix' (*V.N.*, § 48, ll. 15-17) (small replica of oil of 1868); oil painting of 'Dante's Dream' (*V.N.*, § 23, ll. 33-68) (in Walker Art Gallery at Liverpool).

J. B. CARPEAUX: sculptured group of 'Ugolino and Family in Prison'. (R.A., No. 1232.)

M. F. ROSSETTI: drawings of diagrams (4) in illustration of the *Divina Commedia* (lithographed by Vincent Brooks, as illustrations to the artist's *Shadow of Dante*).

1871—*continued.*

H. T. DUNN: drawing of Dante's portrait by Giotto, and of his Death-mask (engraved by J. Cooper, as frontispiece to M. F. Rossetti's *Shadow of Dante*).

c. 1872

D. G. ROSSETTI: water-colour study for 'Salutation of Beatrice' (*V.N.*, § 26: *Son.* xv).

1872

RUSKIN, in *Fors Clavigera* (xviii), translates (in prose) and comments on the account of the lake of pitch in Malebolge (*Inf.* xxi. 7 ff.); and (xxiii-iv), explains the arrangement of Dante's Hell; in *Eagle's Nest* (iv, § 75; v, § 79), comments on the episode of Ulysses (*Inf.* xxvi. 107-42); in *Munera Pulveris* (ch. 3, §§ 88-93), discusses the punishment for the unworthy use of riches (*Inf.* vii; *Purg.* xix); in *Aratra Pentelici* (iv, § 129), applies *Purg.* xii. 67-8 to the Robbia bas-reliefs at Pistoja.

MARIAN EVANS ('George Eliot'), in *Middlemarch*, quotes (ch. 19), *Purg.* vii. 107-8; (ch. 54) *Son.* xi (*V.N.*, § 21).

C. A. KELLY: Dante (in *Delhi and other Poems*, Lond.).

B. B. WOODWARD and W. L. R. CATES: Dante (in *Encyclopaedia of Chronology, Historical and Bibliographical*, Lond.).

Translation (*terza rima*) of *Purg.* xii-xiii (in *Monthly Packet*, Jan.; April).

H. C. BARLOW: *Opere Dantesche* del Cav. Dott. E. C. Barlow (Newington Butts); A new Commentary on Dante (in *Athenaeum*, Jan. 20); The 'Dante de' Venti' (in *same*, March 9); Dante Allighieri as seen on the Albert Memorial (in *same*, July 20).

S. KIRKUP: Dante Monuments at Florence (in *Athenaeum*, March 16).

F. J. FURNIVALL: Chaucer and Dante (in *Notes and Queries*, June 15).

JOHN ADDINGTON SYMONDS: An Introduction to the Study of Dante. (Lond., second edition, 1890); translation of sonnet on Dante by Michael Angelo (in *Contemporary Review*, Sept.).

R. BROWNING, in *Fifine at the Fair*, introduces (§ 70) reminiscence of *Inf.* xxviii. 181; *Purg.* ii. 67-8.

HENRY HUGH ARMSTEAD: marble statue of 'Dante' (on south podium of Albert Memorial in Hyde Park).

[Dante is seated at the feet of Virgil, and is looking up into the face of Homer.]

D. G. ROSSETTI: pencil study for the following; oil painting of

'Meeting of Dante and Beatrice in Paradise' (*Purg.* xxx. 70-3); crayon of 'Beata Beatrix' (*V.N.*, § 43, ll. 15-17); oil painting of same (replica of oil of 1863); oil painting of 'Head of Beatrice'.

1873

EDMUND GOSSE: Sestina (on *Inf.* v. 127-8; *Purg.* xxvi. 142) (in *On Viol and Flute*, Lond.).

Translation (verse) of *Purg.* xix, xxi, xxii, xxiv, xxvii (in *Monthly Packet*, Feb.; April; Oct.-Dec.).

H. C. BARLOW: 'The 'Dante de' Venti' (in *Athenaeum*, June 7); Parsons's 'Purgatory' (in *same*, June 14).

Macaulay's Estimate of Dante (in *Gentleman's Magazine*, Sept.).

MANDELL CREIGHTON: Dante, His Life, His Writings, i. (in *Macmillan's Magazine*, xxix).

D. G. ROSSETTI: crayon study for 'Dante's Dream' (*V.N.*, § 23, ll. 33-68).

c. 1874

D. G. ROSSETTI: grisaille of 'The Boat of Love' (*Son.* xxxii) (in Birmingham Art Gallery).

1874

RUSKIN, in *Val d'Arno*, quotes (ii, § 54) *Par.* xv. 112 ff., as expressing Dante's sense that the luxury of the age was sapping its faith.

H. B. COTTERILL: Selections from the *Inferno*, with Introduction and Notes. (Oxford.)

C. TOMLINSON: The Sonnet, its Origin, Structure, and Place in Poetry, with Original Translations from the Sonnets of Dante and Petrarch. (Lond.)

ALICE KING: Dante (in *A Cluster of Lives*, Lond.).

J. A. PICTON: Dante and Tennyson (in *Notes and Queries*, Feb. 21).

H. C. BARLOW: Dante at Naples (in *Athenaeum*, April 4); 'Il gran Rifiuto' (*Inf.* iii. 60) (in *Academy*, Aug. 16).

H. W. L.: Dante and his Times (in *Catholic Progress*, May); Dante and his Pilgrimage (in *same*, July-Nov.); the Scope and Spirit of the *Divina Commedia* (in *same*, Dec.).

Rossetti's 'Dante and his Circle' (in *London Quarterly Review*, July).

MARIAN EVANS ('George Eliot'), in letter to Mad. Bodichon (July 17), says, 'I am no longer one of those whom Dante found in hell border because they had been sad under the blessed sunlight' (*Inf.* vii. 121-2).

R. ATKINSON: Dante (in *Contemporary Review*, Aug.).

1874—continued.

H. F. TOZER: D'Ancona's edition of the *Vita Nuova* (in *Academy*, Sept. 12).

ALFRED FORMAN and H. BUXTON FORMAN: The Metre of Dante's Comedy discussed and exemplified (with verse translation of *Inf.* i, iii; *Purg.* i; *Par.* i) (in *Civil Service Review*, Oct. 30; Nov. 7, 14, 21, 28; Dec. 12, 19).

[Subsequently privately printed, Lond., 1878.]

'EREM': Dante and his Translators (in *Notes and Queries*, Nov. 7; Dec. 26); J. A. PICTON: same (in *same*, Nov. 28); M. H. R.: same (in *same*, Nov. 28).

'A PURGATORIAN': The Prophet Dante (in *Civil Service Review*, Dec.).

M. CREIGHTON: Dante, His Life, His Writings, ii. (in *Macmillan's Magazine*, xxx).

ANON.: The Writings of Dante Alighieri (from the Italian of Paolo Emiliani-Giudici).

D. G. ROSSETTI: Dante and his Circle. (Lond.)

[A new edition, 'revised and rearranged,' of the *Early Italian Poets*, 1861.]

J. J. JACOTT: lithographs of 'L'Envie' and 'La Paresse', from Dante, after A. Yvon. (R.A., Nos. 1058, 1066.)

D. G. ROSSETTI: black chalk (1) and crayon (3) studies for 'Dante's Dream' (*V.N.*, § 23, ll. 33-68).

c. 1875

WILLIAM CHARTERIS: translation (irregular verse) of the *Divina Commedia*.

[Unpublished; MS. in British Museum.]

D. G. ROSSETTI: crayon studies (2) for 'Dante's Dream' (*V.N.*, § 23, ll. 33-68); crayons of 'La Donna della Finestra' (*V.N.*, § 36, ll. 1-13); 'Madonna Pietra' (*Sest.* i-iv).

1875

H. C. BARLOW: Sei Cento Lezioni della Divina Commedia, tratte dall' Edizione di Napoli del 1477, Confrontate colle corrispondenti Lezioni delle Prime Quattro Edizioni. (Lond.)

R. LOTHIAN: Dante and Beatrice: a Romance. (Lond., 2 vols.)

GEORGE MEREDITH, in *Beauchamp's Career*, among other references to Dante, quotes (ch. 22) *Inf.* x. 100, from 'the wisest poet, Dante'.

ANON.: translation (verse) of *Son.* xxxii, x, xiv, xv, xxii, xlix, xxxiv (in *Translations and Poems*, Lond., priv. pr.).

H. K.: Dante and his Translators (in *Notes and Queries*, Jan. 2); M. H. R.: same (in *same*, Feb. 6); 'JABEZ': same (in *same*, April 3).

H. W. L. : Dante and the Empire (in *Catholic Progress*, Jan.) ;
Dante and the Popes (in *same*, April).

H. C. BARLOW : Dante and Michelangelo (in *Builder*, March 20).

ANON. : The Early Years of Dante (in *Cornhill Magazine*, Oct.).

E. D. A. MORSHEAD : Dante—an Essay read before the New
College Essay Society, Nov. 20. (Winchester, priv. pr.)

[Contains translations (in Spenserian stanzas) of the episodes of ' Francesca '
(*Inf.* v. 70–142), ' Ulysses ' (*Inf.* xxvi. 85–142), and ' Ugolino ' (*Inf.* xxxiii.
1–75).]

MARGARET OLIPHANT : Dante in Exile (in *Cornhill Magazine*, Dec.).

F. LEVIEN : Dante and Bunyan (in *Churchman's Shilling Magazine*).

O. S. T. DRAKE : Notes on Dante's Beatrice (in *Churchman's
Shilling Magazine*).

RUSKIN, in *Mornings in Florence* (iii), comments on Dante's subtle
sense of the effects of light, and instances *Purg.* xxvi. 4–8.

HENRY HOLIDAY : water-colour of ' Dante Alighieri ' (studied
from a cast). (R.A., No. 639.)

[Reproduced in colour by Hanfstängel.]

D. G. ROSSETTI : crayon of ' Dante awakening from his Dream '
(*V.N.*, § 28, ll. 69–125).

1876

University College, London, receives the Barlow Dante Library by
bequest from Dr. Henry Clark Barlow.

Oxford Dante Society founded (first meeting held on Nov. 24).

[The Society held its hundredth meeting on Nov. 24, 1909 ; the 132nd
meeting was held on Nov. 9, 1920.]

RUSKIN, in *Ariadne Fiorentina*, gives (vi, §§ 194–5) an account of
Botticelli's illustration of the *Commedia*.

MARIAN EVANS (' George Eliot '), in *Daniel Deronda*, quotes (ch. 17),
Inf. v. 121–3 ; (ch. 36), *Inf.* iv. 112 (adapted) ; (ch. 50), *Inf.* xxix.
43–4 ; (ch. 55), *Inf.* vi. 106–8 ; (ch. 64), *Purg.* iv. 88–90 ; and refers
(ch. 54), to the story of La Pia (*Purg.* v. 133–6).

ANTHONY TROLLOPE, in *The Prime Minister*, represents (ch. 30)
Mrs. Lopez as ' setting herself down to read Dante ', in whom her
husband (ch. 44) had affected to be interested.

JOHN RICHARD GREEN : The Florence of Dante (in *Stray Studies
from England and Italy*, Lond.).

N. MICHELL : Dante's Beatrice (poem) (in *Famous Women and
Heroes*, Lond.).

MARGARET OLIPHANT : The Makers of Florence : Dante, Giotto,
Saverio. (Lond.)

CHARLES TENNYSON TURNER : Dante and Beatrice at Portinari's
Evening Party (sonnet) (in *International Review*, Jan.).

1876—*continued.*

EDWARD FITZGERALD, in letter to C. E. Norton (Feb. 7), relates how (c. 1832) he and Tennyson 'were stopping before a shop in Regent Street where were two Figures of Dante and Goethe. I (I suppose) said, "What is there in old Dante's Face that is missing in Goethe's?" And Tennyson (whose Profile then had certainly a remarkable likeness to Dante's) said, "The Divine".'

E. PEACOCK: Dante (in *Notes and Queries*, Aug. 15).

J. BOUCHIER: Dante's *Paradiso* (in *Notes and Queries*, Sept. 9).

F. NORGATE: Dante as a Painter (in *Notes and Queries*, Dec. 30).

ROBERT BROWNING, in letter to a lady who thought herself dying, quotes his translation of *Conv.* ii. 9, ll. 132-6 (see under 1862).

FREDERIC LEIGHTON: oil painting of 'Paolo' (*Inf.* v). (R.A., No. 970.)

B. CIVILETTI: marble statue of 'The Young Dante' (*Canz.* vii. 1-4). (R.A., No. 1894.)

PHILIP HENRY DELAMOTTE: drawings of 'Doorway of Dante's House', and 'Portrait of Dante from the fresco by Giotto' (engraved by H. Kirchner as illustrations to Mrs. Oliphant's *Makers of Florence*).

1876-7

D. G. ROSSETTI: crayon of 'Dante awakening from his Dream' (*V.N.*, § 23, ll. 69-125); black chalk of 'Dante telling his Dream' (*V.N.*, § 23, ll. 69 ff.); crayon study for 'Salutation of Beatrice' (*V.N.*, § 26; *Son.* xv).

1877

The British Museum acquires Coleridge's annotated copy of the second edition (1819) of Cary's 'Dante'.

The Taylorian Library at Oxford acquires a Cent. XV MS. of the *Paradiso*, with the commentary of Buti.

[This MS., designated Y by Dr. Moore (*Textual Criticism of D. C.*, pp. 549-50), was purchased from a dealer at Naples for £30.]

OSCAR BROWNING: Dante (in vol. vi. of *Encyclopaedia Britannica*, ninth ed.).

C. TOMLINSON: A Vision of Hell—The *Inferno* of Dante, Translated into English Tierce Rhyme; with an Introductory Essay on Dante and his Translators. (Lond.)

MARGARET OLIPHANT: Dante (with numerous translations in *terza rima* from the *Commedia*) (in *Foreign Classics for English Readers*, Edin.).

C. H. E. CARMICHAEL: Dante and the Thirteenth Century (in *Transactions of the Royal Society of Literature*, Jan.).

T. A. TROLLOPE : Homes and Haunts of the Italian Poets—Dante (in *Belgravia*, March).

EDWARD MOORE : A MS. of Dante in the Canonici Collection in the Bodleian (i) (in *Athenaeum*, April 7).

THOMAS WADE'S Translation of the *Inferno* (in *New Quarterly Review*, April) (see under 1845-6).

J. BOUCHIER : English Translations of Dante (in *Notes and Queries*, Nov. 10); 'JABEZ' : same (in *same*, Nov. 24).

D. G. ROSSETTI : oil painting of 'Beata Beatrix' (*V.N.*, § 43, ll. 15-17) (unfinished replica, subsequently worked upon by Ford Madox Brown, of oil of 1863) (in Birmingham Art Gallery).

c. 1878

D. G. ROSSETTI : crayon study for 'Salutation of Beatrice' (*V.N.*, § 26; *Son.* xv).

1878

Barlow Lectureship on Dante at University College, London, inaugurated.

[The Lectureship has been held by C. Tomlinson, 1878-81; A. Farinelli, 1881-6, 1889-92, 1895-8; E. Moore, 1886-9, 1892-5, 1898-1909; A. J. Butler, 1909-10; E. G. Gardner, 1910-20.]

C. TOMLINSON : The Literary History of the *Divine Comedy*. (Lond.)

[Inaugural lecture as Barlow Lecturer, April 25.]

A. E. HAIGH : The Political Theories of Dante (Stanhope Prize Essay). (Oxford.)

A. D. VANDAM : Dante and Beatrice (in *Amours of Great Men*, Lond.).

J. BOUCHIER : Dante and Milton (in *Notes and Queries*, Feb. 16); Dante's *Purgatorio* (in *same*, March 2); English Translations of Dante (in *same*, April 20); Dante—Nimrod (*Inf.* xxxi. 67) (in *same* June 15; Aug. 3); Portraits of Cromwell and Dante (in *same*, June 22); Goethe and Johnson on Dante (in *same*, July 6); Dante and the word *lucciola* (in *same*, Aug. 24); Dante and Shakespeare (in *same*, Oct. 19).

M. H. R. : Dante's *Purgatorio* (iii. 120) (in *Notes and Queries*, March 30); Dante—Nimrod (*Inf.* xxxi. 67) (in *same*, June 15); Dante and the word *lucciola* (in *same*, Dec. 21).

H. BUXTON FORMAN : English Translations of Dante (in *Notes and Queries*, April 20).

Dante and Goethe (in *Church Quarterly Review*, July).

JOSEPH KNIGHT : Goethe and Johnson on Dante (in *Notes and Queries*, July 13).

1878—*continued.*

MARIAN EVANS ('George Eliot'), in letter to Mrs. Burne-Jones (Aug. 26), says, 'Satisfy the thirsty sponge of my affection. If you object to my phrase, please to observe that it is Dantesque' (*Purg.* xx. 3).

E. MOORE: A MS. of Dante in the Canonici Collection in the Bodleian (ii) (in *Athenaeum*, Aug. 17); MSS. of Dante in Spain (in *same*, Aug. 31).

H. BOURTON: *Inferno*, canto xxxiii (in *Athenaeum*, Aug. 24); A. J. BUTLER: same (in *same*).

E. HILLS: Dante and Shakespeare (in *Notes and Queries*, Aug. 31); F. J. FURNIVALL: same (in *same*, Nov. 16).

W. M. ROSSETTI: translation (blank verse) of *Inf.* xxxiii. 91*-108* (six interpolated *terzine*) (in *Athenaeum*, Sept. 7).

JOHN MACALLAN SWAN: oil painting of 'Dante and the Leopard' (*Inf.* i. 29-35). (R.A., No. 94; R.A. Winter Exh., 1911, No. 25.)

ROBERT JAMES GORDON: oil painting of Beatrice. (R.A., No. 132.)

1879

FREDERICK JOHN CHURCH: The 'De Monarchia' of Dante, Translated. (Lond.)

W. T. DOBSON: Dante's *Divina Commedia* (in *The Classic Poets, their Lives and their Times*, Lond.)

WARBURTON PIKE: Translations from Dante, Petrarch, Michael Angelo, and Vittoria Colonna. (Lond.)

[Contains numerous passages from the *Commedia* (in *terza rima*) and *Canzoniere* of Dante (in rhymed verse).]

PHILIP HENRY WICKSTEED: Dante—Six Sermons. (Lond.)

JOHN HENRY BRIDGES, in *Religion and Progress*, translates (in prose) and applies *Par.* xxxi. 81-9 (in *Essays and Addresses*, 1907, p. 68).

'SUSSEXIENSIS': Dante and the word *lucciola* (in *Notes and Queries*, Jan. 25); W. J. B. SMITH: same (in *same*, May 3).

C. T. GWYNNE: Dante's Voyage of Ulysses (in *Notes and Queries*, Feb. 22); J. BOUCHIER: same (in *same*, March 8); M. H. R.: same (in *same*, May 3); B. D. M.: same (in *same*, May 3; July 19); E. TEW: same (in *same*, July 5).

B. NICHOLSON: Dante and Shakespeare (in *Notes and Queries*, March 22).

W. G. STONE: Shakespeare, Cicero, and Dante (in *Notes and Queries*, April 12).

MARIAN EVANS ('George Eliot') in letter to Mrs. Burne-Jones (Oct. 18), quotes and applies *Inf.* xxx. 142.

E. MOORE: Dante's Classification of Sins in the *Inferno* and *Purgatorio* (read before Oxford Dante Society, May 27; printed in *Studies in Dante*, ii. 1899); The Interpretation of *Paradiso*, iv. 67-9 (in *Academy*, Nov. 15).

M. ROBERTS: Dante and John Bunyan (in *Foreign Church Chronicle and Review*, June 2).

W. T. THORNTON: translation (*terza rima*) of *Inf.* v. 70-138 ('Paolo and Francesca') (in *Spectator*, June 7).

E. M. CLERKE: The Age of Dante in the Florentine Chronicles (in *Dublin Review*, Oct.).

ANON.: translation (verse) of *Par.* xxxiii. 1-37 (in *Irish Monthly*, Nov.).

D. G. ROSSETTI: pen-and-ink study for following; oil painting of 'La Donna della Finestra' (*V.N.*, § 36, ll. 1-13; *Son.* xix); oil painting of 'Beatrice'.

G. F. WATTS: oil painting of 'Paolo and Francesca'. (Grosv. Gall. Summer Exh., No. 73; in Watts Gallery at Compton, Surrey.)

R. BUCKNER: 'Francesca' (*Inf.* v). (Grosv. Gall. Summer Exh., No. 198.)

J. S. WESTMACOTT: basso-relievo (bronzed plaster) of 'Francesca da Rimini' (*Inf.* v. 139-40). (R.A., No. 1468.)

HORACE MONTFORD: marble bust of 'Beatrice'. (R.A., No. 1560.)

c. 1880

EARL OF CARNARVON: translation (verse) of *Son.* v. (*V.N.*, § 9); *Ball.* i. 1-14 (*V.N.*, § 12); *Son.* xi (*V.N.*, § 21) (in *Essays, Addresses, and Translations*, Lond., 1891, ii. 391).

A. J. BUTLER: translation (blank verse) of *Purg.* xxvii. 94-108 (in *A. J. Butler: A Memoir*, 1917, p. 103).

D. G. ROSSETTI: crayon study for 'Salutation of Beatrice' (*V.N.*, § 26; *Son.* xv); pencil study for same (in British Museum).

1880

E. MOORE acquires by purchase from Rome a Cent. XV MS. of the *Commedia*, and a Cent. XV MS. of the *Convivio*.

[After Dr. Moore's death these MSS. passed by his bequest to the Bodleian Library (see under 1916).]

A. J. BUTLER: The Purgatory of Dante Alighieri. Edited with Translation (prose) and Notes. (Lond.; second ed., 1892.)

[Reviewed in *Athenaeum*, May 8; *Saturday Review*, June 5; *Spectator*, July 3.]

1880—*continued.*

JAMES MACGREGOR: translation (prose) of the *Paradiso* (on margins of copy of edition of the *Commedia*, Lond., 1827, in Bodleian).

MATTHEW ARNOLD, in his Introduction to T. H. Ward's *English Poets*, quotes and translates *Inf.* xxxiii. 39-40; ii. 91-3; and *Par.* iii. 85, as illustrations of Dante's high poetic quality.

MATTHEW RUSSELL: translation (verse) of *Par.* xxxiii. 1-36 ('Dante's Prayer to the Blessed Virgin') (in *Madonna: Verses on Our Lady and the Saints*, Dubl.).

ANTHONY TROLLOPE, in *The Duke's Children*, represents (ch. 1) the Duke as having 'studied Dante'.

J. HOOPER: Green Eyes (*Purg.* xxxi. 116) (in *Notes and Queries*, Jan. 24).

The Astrology of Dante (in *Urania*, Feb.-March).

Petzholdt's 'Bibliographia Dantea' (in *Athenaeum*, Sept. 18).

D. G. ROSSETTI: oil painting of 'Dante's Dream' (*V.N.*, § 23, ll. 33-68) (reduced replica of oil of 1871), with double predella of 'Dante dreaming' (§ 23, ll. 1-68), and 'Dante awakening from his Dream' (§ 23, ll. 69-125); crayon of 'La Donna della Finestra' (*V.N.*, § 36, ll. 1-13) (replica of crayon of 1870); oil painting of 'Beata Beatrix' (*V.N.*, § 43, ll. 15-17) (enlarged replica of oil of 1863).

LOUIS FAGAN: pen-and-ink drawing of 'Head of Dante, after Giotto' (engraved as illustration to the artist's *Life of Panizzi*, i. 295).

1880-81

D. G. ROSSETTI: oil painting of 'Salutation of Beatrice' (*V.N.*, § 26; *Son.* xv) (unfinished); oil painting of same (reduced replica of preceding).

c. 1881

D. G. ROSSETTI: crayon of 'La Pia' (*Purg.* v. 133-6).

1881

London Dante Society founded.

[The present (1920) number of members is 151.]

WARBURTON PIKE: The Divine Comedy of Dante Alighieri, *Inferno*, Translated (*terza rima*), with Notes. (Lond.)

D. G. ROSSETTI: translation (*terza rima*) of *Purg.* v. 130-6 ('La Pia') (in *Poems*, Lond.).

MAY PROBYN: Dante's Wife (sonnet) (in *Poems*, Lond.).

W. ST. CLAIR BADDELEY: At Dante's Tomb (sonnet) (in *Legend of the Death of Antar, &c.*, Lond.).

MATTHEW ARNOLD, in preface to *Poetry of Byron, Chosen and Arranged*, mentions Dante and Milton as instances of 'the alliance of the poetical genius with the genius for scholarship and philology'; and quotes *Par.* iii. 85 as specimen of Dante's style.

J. M. ASHLEY: Studies from Dante (in *Churchman's Shilling Magazine*, March-Aug.).

PATRICK DILLON: Dante and his Age (in *Irish Monthly*, June).

H. P. LIDDON: Dante and Aquinas (i) (read before Oxford Dante Society, June 7; printed in *Essays and Addresses*, Lond., 1892).

F. NORGATE: *Inferno*, v. 137 (in *Notes and Queries*, July 9).

E. MOORE: Two Early Commentaries on Dante (in *Academy*, Oct. 8).

E. H. PLUMPTRE: Two Studies in Dante (with numerous translations in *terza rima* from the *Commedia*) (in *Contemporary Review*, Dec.).

D. G. ROSSETTI: oil paintings of 'La Donna della Finestra' (*V.N.*, § 36, ll. 1-13) (unfinished replica of oil of 1879) (in Birmingham Art Gallery); 'La Pia' (*Purg.* v. 133-6).

G. F. WATTS: oil painting of 'Paolo and Francesca' (*Inf.* v. 76-87). (Grosv. Gall. Winter Exh., No. 51.)

H. J. STOCK: oil painting of 'Dante and Virgil crossing the Styx' (*Inf.* viii. 1-81). (Grosv. Gall. Winter Exh., No. 85.)

GUIDO BACH: oil painting of 'Francesca' (*Inf.* v.). (Grosv. Gall. Winter Exh., No. 157.)

1882

In the Catalogue of the Sunderland sale (Blenheim Library), among the Dante items (Nos. 3684-3726) are a Cent. XV MS. of the *Inferno*, with the commentary of Guido da Pisa, the first editions of the *Commedia* (Foligno, 1472), the *Convivio* (1490), and *Vita Nuova* (1576), and more than thirty other editions of the *Commedia*, including eight of Cent. XV, and fifteen of Cent. XVI (see under c. 1697-1700).

C. B. PITMAN: Illustrious Florentines—Dante (in *Florence, its History, etc.*, Lond., from French of Yriarte).

C. L. SHADWELL: translation (Marvellian stanzas) of *Inf.* xxvi. 90-142 ('Ulysses') (in Toynbee's *In the Footprints of Dante*, 1897).

H. I. DUDLEY RYDER: translation (verse) of *Son.* xv, xxiv, xxv, xxxiv, xxxii (in *The Poets' Purgatory, and other Poems, Original and Translated*, Dubl.).

A. C. SWINBURNE, in *Tristram of Lyonesse*, among other allusions to Dante, introduces reference to *Par.* i. 64-9.

C. TOMLINSON: The Leading Idea of the Divine Comedy (with numerous verse translations) (in *Modern Review*, Jan.).

1882—continued.

J. W. HALES : Dante in England (in *Bibliographer*, Jan.).

DOUGLAS FRESHFIELD : The Mountains of Dante (in *Alpine Journal*, Feb.).

H. F. TOZER : Musurus's 'Translation of the *Inferno*' (in *Academy*, Feb. 11); ANON. : same (in *Saturday Review*, Feb. 11); same (in *Athenaeum*, March 11).

The British Museum acquires by purchase at the Sunderland sale (April 20) a Cent. XV MS. of the *Inferno*, with the Latin commentary of Guido da Pisa (MS. 81918).

EDWARD FITZGERALD, in letter to W. F. Pollock, discusses the merits of Pollock's, Cary's, and Musurus's translations of Dante.

M. G. WATKINS : Dante (sonnet) (in *Monthly Packet*, June).

M. H. R. : Portrait of Dante (in *Notes and Queries*, Dec. 2).

C. F. KEARY : The Earthly Paradise of European Mythology (includes Dante) (in *Transactions of Royal Society of Literature*, N.S. xii).

FORD MADOX BROWN : bas-relief of 'The Spiritual Marriage of Dante and Beatrice' (on D. G. Rossetti's tomb at Birchington).

1883

W. S. DUGDALE : Dante's Divine Comedy—the Purgatorio. A Prose Translation, with Explanatory Notes. (Lond.)

FRANCES A. KEMBLE : To Dante (in *Poems*, Lond.).

MATTHEW ARNOLD, in his *Note-books* (ed. Mrs. Wodehouse, Lond., 1902), quotes *Inf.* ii. 71.

E. H. PLUMPTRE : translation (*terza rima*) of *Inf.* i-iv ; v. 73-142 ; xxxiii. 1-75 (in *Samples of a New Translation of the Divina Commedia*, Lond.).

R. H. BUSK : Portrait of Dante (in *Notes and Queries*, Jan. 6).

W. E. GLADSTONE, in letter to G. B. Giuliani (in *Standard*, Jan. 9), says, 'The reading of Dante . . . is a vigorous discipline for the heart, the intellect, the whole man. In the school of Dante I have learnt a great part of that mental provision (however insignificant it be) which has served me to make the journey of life up to the term of nearly seventy-three years. . . . He who labours for Dante labours to serve Italy, Christianity, the world.'

[See further, Morley's *Life of Gladstone*, i. 202-3.]

Mr. Gladstone and Dante (in *Times*, Jan. 16).

The Malatestas of Rimini (*Inf.* v, xxvii, xxviii) (in *Edinburgh Review*, April).

G. : Dante Alighieri, the Poet of mediaeval Christendom (in *Churchman's Companion*, May).

W. MERCER: The Pia of Dante (*Purg.* v. 133) (in *Academy*, May 19).

E. MOORE: The Interpolated Terzine in *Inferno* xxxiii (in *Academy*, June 2).

Lubin's Commentary on the *Divina Commedia* (in *Saturday Review*, Oct. 27).

W. BOYD CARPENTER: Dante (read before London Dante Society, Nov. 14; printed in *Dante Society Lectures*, ii. Lond., 1906).

H. P. LIDDON: Dante and Aquinas (ii) (read before Oxford Dante Society, Nov. 19; printed in *Essays and Addresses*, Lond., 1892).

HENRY HOLIDAY: oil painting of 'Dante and Beatrice' (*V.N.*, § 10, ll. 9-16) (pigeons by J. T. Nettleship). (Grosv. Gall. Summer Exh., No. 165; in Walker Art Gallery, Liverpool.)

HARRY FURNISS: drawing on wood of 'Dante and Beatrice' (burlesque of preceding, in *Punch*, June 23).

1884

J. R. SIBBALD: The Divine Comedy of Dante Alighieri—The *Inferno*; a Translation (*terza rima*), with Notes. (Edin.)

CHRISTINA ROSSETTI: Dante—the Poet illustrated out of the Poem (in *Century Magazine*, Feb.).

E. D. A. MORSHEAD: translation (Spenserian stanzas) of *Purg.* ii. 55-133 ('Dante and Casella') (in *Oxford Magazine*, Feb. 20).

SARAH F. CLARKE: Notes on the Exile of Dante (in *Century Magazine*, March-April).

W. MERCER: Dante's 'Fonte Branda' (in *Academy*, March 22).

ANON.: translation (verse) of *Inf.* v (in *Oxford Magazine*, May 7).

New Views of Shakespeare's Sonnets—the 'Other Poet' identified [with Dante] (i) (in *Blackwood's Magazine*, June).

A. Bartoli's 'Vita di Dante' (in *Athenaeum*, June 21).

J. FLINT: Dante in England (in *Merry England*, July).

E. H. PLUMPTRE: The *Purgatorio* of Dante: a Study in Autobiography (with numerous translations in *terza rima* from the *Commedia*) (in *Contemporary Review*, Sept.).

Musurus's 'Translation of the *Purgatorio*' (in *Saturday Review*, Oct. 4); same (in *Athenaeum*, Dec. 20).

J. ADY: Francesca da Rimini (*Inf.* v) (in *Magazine of Art*, vii).

C. O. MURRAY: etching of 'Dante and Beatrice—after Holiday'. (R.A., No. 1484.)

MRS. SPARTALI STILLMAN: oil painting of 'Madonna Pietra degli Schrovigni' (*Sest.* i. 37-9). (Grosv. Gall. Summer Exh., No. 362.)

1885

J. INNES MINCHIN : *The Divine Comedy of Dante Alighieri. Translated Verse for Verse from the Original into Terza Rima.* (Lond.)

[Originally completed in 1857 ; contains lengthy Introduction, and essay on 'The Obligations of Dante to Virgil'. Reviewed in *Spectator*, Feb. 27, 1886.]

GEORGE MEREDITH, in *Diana of the Crossways*, says (ch. 15), 'poets, who spring imagination with a word or phrase, paint lasting pictures. The Shakesperian, the Dantesque, are in a line, two at most.'

A. J. BUTLER : *The Paradise of Dante Alighieri.* Edited with Translation (prose) and Notes. (Lond. ; second ed., 1891.)

[Reviewed in *Athenaeum*, Jan. 9, 1886 ; *Academy*, Jan. 23, 1886 ; *Saturday Review*, Feb. 6 ; *Spectator*, Oct. 2.]

E. H. BRODIE : Dante (two sonnets, in *Sonnets*, Lond.).

EMILY LEITH : Dante and Beatrice (in *Thoughts and Remembrance, Verses*, Glasg.).

E. D. A. MORSHEAD : translation (Spenserian stanzas) of *Purg.* iii. 91-145 ('Manfred of Sicily') (in *Oxford Magazine*, Feb. 25).

A. OLIVIER : Some Gossip about Dante (in *The Month*, March).

M. H. R. : Dante Misunderstood (in *Notes and Queries*, April 11).

CARDINAL MANNING, in letter to Father H. S. Bowden (May 28), commending his English version of Hettinger's 'Scope and Value of the *Divina Commedia*', says, 'No uninspired hand has ever written thoughts so high, in words so burning and so resplendent, as the last stanzas of the *Divina Commedia*. . . . It may be said of Dante, *Post Dantis Paradisum nihil restat nisi visio Dei*.'

New Views of Shakespeare's Sonnets—the 'Other Poet' identified [with Dante] (ii) (in *Blackwood's Magazine*, June).

Dante's English Translators (in *Book-Lore*, July).

H. KREBS : The date of Dante's death (in *Academy*, Aug. 8).

T. K. CHEYNE : Tedaldi's sonnet on the death of Dante (in *Academy*, Aug. 15).

CHARLES W. PITTARD : oil painting of 'Francesca' (*Inf.* v). (R.A., No. 42.)

WALTER CRANE : water-colour of 'Tableau representing the Art of Italy in a triptych—Venice, Florence, and Rome' (in the Florentine group, Dante with Beatrice).

1886

The British Museum acquires by purchase at the Wodhull sale a MS. (imperfect) (*Egerton 2629*) of Giovanni da Serravalle's Latin Commentary on the *Commedia* (see under 1781, 1811).

F. W. FARRAR : Dante (in *Sermons and Addresses delivered in America*, Lond.).

C. KEGAN PAUL: translation (verse) of *Son.* xv (in *Sonnets of Europe*, Lond.); S. WADDINGTON: translation (verse) of *Son.* xxx (in *same*).

ARABELLA SHORE: Dante for Beginners. A Sketch of the *Divina Commedia*. With Translations, Biographical and Critical Notices, and Illustrations. (Lond.)

F. K. HARFORD: translation (blank verse) of *Inf.* v (specimen of projected 'Inferno, closely translated in metre'; Lond., priv. pr.).

E. H. PLUMPTRE: The *Commedia* and *Canzoniere* of Dante Alighieri. A New Translation (*terza rima*), with Notes, Essays, and a Biographical Introduction. Vol. i. Hell: Purgatory. (Lond.)

[Reviewed in *Contemporary Review*, Dec.; *Saturday Review*, Dec. 25; *Academy*, Dec. 25; *Athenaeum*, Jan. 15, 1887.]

PAGET TOYNBEE: Dante and the Lancelot Romance (in *Academy*, Jan. 9, 80; Feb. 27); Dante and Paris (in *same*, March 18); Siger de Brabant and Siger de Courtrai (*Par.* x. 136-8) (in *same*, May 8); Dante and the Lancelot Romance (text and translation) (in *Fifth Annual Report of the Cambridge, U.S.A., Dante Society*, May 18).

A. J. BUTLER: *Paradiso*, i. 134, 141 (in *Academy*, Jan. 30).

Musurus's 'Translation of the *Paradiso*' (in *Saturday Review*, Feb. 6); same (in *Athenaeum*, July 31).

E. MOORE: The Wodhull MS. of Dante (in *Academy*, Feb. 20); Dante and Oxford (in *same*, March 6); Castelvetro's Commentary on the *Inferno* (in *same*, July 10).

New Views of Shakespeare's Sonnets—the 'Other Poet' identified [with Dante] (iii) (in *Blackwood's Magazine*, March).

J. W. CROSS: Dante for the General (in *Blackwood's Magazine*, May).

W. MERCER: The Pia of Dante (*Purg.* v. 133) (in *Academy*, June 19).

Poletto's 'Dizionario Dantesco' (in *Saturday Review*, Nov. 20).

E. H. PLUMPTRE: Dante as an Observer and Traveller (i) (in *Scottish Churchman*, Dec.).

LINLEY SAMBOURNE: drawing (à propos of Irving as 'Mephistopheles' in Wills's *Faust* at the Lyceum) of 'Mephistopheles Movement taken and—Dante'. ('Mr. Irving must have foreseen that an audience would at once exclaim on his first appearance in *Faust*'s study: Why, hallo! What's Dante doing here?'. *Punch*, Jan. 2.)

W. FRANK CALDERON: oil painting of 'Dante in the Valley of Terrors' (*Inf.* i. 31 ff.). (R.A., No. 364.)

MRS. WALTER ANDERSON: oil painting of 'Beatrice'. (R.A., No. 970.)

SIR COUTTS LINDSAY: oil painting of 'Paolo and Francesca' (*Inf.* v. 127-36). (Grosv. Gall. Summer Exh., No. 44.)

1886—*continued.*

VINCENT BROOKS: chromolithograph of 'Portrait of Dante by Giotto' (after Kirkup) (frontispiece to vol. i. of Plumptre's translation of the *Commedia*).

1887

E. H. PLUMPTRE: The *Commedia* and *Canzoniere* of Dante Alighieri . . . Vol. ii. *Paradise: Canzoniere*. (Lond.)

[Reviewed in *Westminster Review*, cxxix; *Athenaeum*, Jan. 14, 1888; *Academy*, Jan. 14, 1888; *Saturday Review*, Jan. 21, 1888; *Spectator*, March 17, 1888; *London Quarterly Review*, April 1888.]

J. P. LACAITA: *Benevenuti de Rambaldis de Imola Comentum super Dantis Aldigherij Comoediam: nunc primum integre in lucem editum, sumptibus Guilielmi Warren Vernon*. (Florent., 5 vols.)

E. MOORE: *Time-References in the Divina Commedia*. (Lond.)
[Italian translation, Firenze, 1900.]

FREDERICK K. H. HASELFOOT: *The Divina Commedia of Dante Alighieri. Translated Line for Line in the Terza Rima of the Original. With Notes*. (Lond., second ed., 1900.)

[Reviewed in *Saturday Review*, May 7; *Spectator*, May 21; *Academy*, June 25; *Athenaeum*, July 9.]

H. S. BOWDEN: *Dante's Divina Commedia, its Scope and Value, from the German of F. Hettinger*. (Lond.; second ed., 1894.)

British Museum Catalogue of Printed Books: Dante Alighieri. (58 coll.). (Lond.)

ELIZABETH P. SAYER: *Il Convito. The Banquet of Dante Alighieri, Translated. With Introduction by H. Morley*. (Lond.)

[The first published English translation of the *Convivio*.]

ROSE E. SELFE: *How Dante climbed the Mountain; Sunday Readings with the Children from the Purgatorio*. (Lond.)

E. R. CHAPMAN: *The Meeting of Dante and Beatrice in the Earthly Paradise (verse paraphrase of Purg. xxx-xxxii)* (in *The New Purgatory, etc.*, Lond.).

H. T. FINCK: *Dante and Shakespeare* (in vol. i. of *Romantic Love and Personal Beauty*, Lond.).

F. K. HARFORD: translation (blank verse) of *Purg. xi. 1-24*. (Lond., priv. pr.)

P. H. WICKSTEED: *Syllabus of a Course of Lectures on Dante. First Part. Univ. Ext. Lectures*. (Lond.)

[This course was the first of a long series of lectures on Dante delivered by the lecturer in various centres in England during thirty years (1887-1917).]

E. H. PLUMPTRE: *Dante as an Observer and Traveller (ii)* (in *Scottish Churchman*, Jan.).

F. T. PALGRAVE: *Dean Plumptre's 'Dante'* (in *Academy*, Jan. 28).

H. I. DUDLEY RYDER : Revelations of the Afterwards (Dante's Vision in relation to earlier Visions) (in *Nineteenth Century*, Feb.).

J. W. HALES : Dante and Romeo and Juliet (in *Athenaeum*, Feb. 26).

Dante in Politics, Theology, Literature, and Art (in *Saturday Review*, April 28).

H. F. TOZER : On some points in the Metre of the *Divina Commedia* (read before Oxford Dante Society, May 28 ; printed as Appendix to E. Moore's *Contributions to the Textual Criticism of the Divina Commedia*, 1889).

A. HIGGINS : The Botticelli Dante (in *Academy*, June 18).

The Latin Commentary of Benvenuto da Imola on the *Divina Commedia* (in *Saturday Review*, June 25).

The Dante Chair at Rome (in *Journal of Education*, Sept. 1).

E. MARSHALL : Dante (*Inf.* xxviii. 28-33) (in *Notes and Queries*, Sept. 17).

PAGET TOYNBEE : Paris and Tristan in the *Inferno* (in *Academy*, Oct. 1) ; Dante, Orosius, and Alexander the Great (in *same*, Oct. 15).

J. H. ABRAHALL : Dante on Alexander and Dionysius (in *Academy*, Oct. 22).

JOHN HUTCHISON : bronze statue of ' Dante '. (R.S.A., No. 673.)

JULIA B. FOLKARD : oil painting of ' Dante's Beatrice '. (R.A., No. 774.)

C. E. HALLÉ : oil painting of ' Buondelmonte and the Donati ' (*Par.* xvi. 140-7). (Grosv. Gall. Summer Exh., No. 31.)

c. 1888

F. YORK POWELL : translation (verse) of *Son.* xxx. (Not published ; written in author's copy of Sayer's translation of *Convito*.)

1888

R. W. CHURCH : Sordello (Browning's and Dante's views compared) (in *Dante, and other Essays*, Lond.).

W. DAVIES : Dante Alighieri and his Works. (Warrington.)

MATTHEW ARNOLD, in address on Milton in St. Margaret's Church, Westminster, Feb. 13, compares Milton's domestic life with that of Dante, and pronounces him to be as admirable as Virgil or Dante ' in the sure and flawless perfection of his rhythm and diction '.

W. W. VERNON : Readings in Dante ; Four Cantos of the *Purgatorio* (xxvii-xxx) explained in English. (Florence.)

RENNELL RODD : Dante's Grave (in *The Unknown Madonna and other Poems*, Lond.).

EUGENE LEE-HAMILTON : Four sonnets on subjects taken from Dante (in *Imaginary Sonnets*, Lond.).

1888—*continued.*

P. H. WICKSTEED : Syllabus of a Course of Lectures on Dante. Second Part. Univ. Ext. Lectures. (Lond.)

PAGET TOYNBEE : Alessandro in the *Inferno* (in *Academy*, Jan. 7) ; Dante's Punishment of Simoniaes (in *same*, Jan. 21) ; Paris and Tristan in the *Inferno* (in *same*, Feb. 18, June 23) ; Arnaut Daniel, Dante, and the *terza rima* (in *same*, March 31) ; ' Il Re Giovane ' in the *Inferno* (in *same*, April 21) ; ' Il vecchio Alardo ' in the *Inferno* (in *same*, Aug. 4, 18) ; The Colour ' Perse ' in Dante and Chaucer (in *same*, Sept. 22) ; ' Cennamella ' (*Inf.* xxii. 10) (in *same*, Nov. 24) ; ' Pozza ' (*Inf.* vii. 127) (in *same*, Dec. 29).

J. D. C. : Coleridge on Cary's ' Dante ' (in *Athenaeum*, Jan. 7).

Agresti's ' Dante e S. Anselmo ; Cunizza da Romano ' (*Par.* ix. 32) (in *Athenaeum*, Jan. 14) ; De Gubernatis' edition of the *Paradiso* (in *same*) ; same (in *Saturday Review*, Dec. 29).

W. M. ROSSETTI : La Dame de Malehaut (*Par.* xvi. 14-15) (in *Notes and Queries*, Jan. 14).

T. KERSLAKE : Dean Plumptre on Dante at Wells (in *Academy*, Jan. 28).

J. BOUCHIER : The Study of Dante in England (in *Notes and Queries* Feb. 4, June 2) ; J. PICKFORD : same (in *same*, June 2).

H. P. LIDDON : Dante and the Franciscans (read before Oxford Dante Society, May 19 ; printed in *Essays and Addresses*, Lond., 1892).

RUTH BINDLEY : Dean Plumptre on Dante (in *Congregational Review*, May).

ANON. : translation (*terza rima*) of *Inf.* iii. 36-51 ; v. 18-24 ; *Purg.* vi. 76-151, and other passages, in review of Plumptre's Dante (in *London Quarterly Review*, April).

R. LE GALLIENNE : Comfort of Dante (sonnet) (in *Academy*, April 7).

F. T. PALGRAVE : Chaucer and Dante (in ' Chaucer and the Italian Renaissance ', in *Nineteenth Century*, Sept.).

E. MOORE : The Tomb of Dante (in *English Historical Review*, Oct.).

T. K. CHEYNE : Dante and Delitzsch (in *Expositor*, Oct.).

J. H. BRIDGES : Dante's discourse on the nature of love in *Purg.* xvii, with prose translation of ll. 91-139 (in ' Love the Principle ', a Lecture to the Positivist Society, Oct. 14, in *Essays and Addresses*, Lond., 1907).

J. PICKFORD : Quotation from Dante (in *Notes and Queries*, Dec. 22).

1889

E. MOORE: Contributions to the Textual Criticism of the *Divina Commedia*; including the Complete Collation throughout the *Inferno* of all the MSS. at Oxford and Cambridge. (Camb.)

[With appendices on 'Dante's References to Classical Authors'; 'The Vatican Family of MSS.'; 'The Interpolated Lines in *Inf.* xxxiii'; 'The Text of Witte's Berlin Edition'; 'The Metre of the *Divina Commedia*' (by H. F. Tozer).]

F. YORK POWELL: Syllabus for Home Study of Dante. (Oxford; new ed., 1891.)

KATHARINE HILLARD: The Banquet (*Il Convito*) of Dante Alighieri, Translated. (Lond.)

HELOISE ROSE: Dante, a Dramatic Poem. (Lond.)

W. W. VERNON: Readings on the *Purgatorio* of Dante, chiefly based on the Commentary of Benvenuto da Imola. With Introduction by the Dean of St. Paul's (R. W. Church). (Lond., 2 vols.; second ed., 1897; third ed., 1907.)

CAROLINE FITZGERALD: Beatrice Portinari (in *Venetia Victrix, and other Poems*, Lond.).

E. MOORE: Dante's References to Alexander the Great (in *Academy*, Jan. 26); PAGET TOYNBEE: same (in *same*, Feb. 2); J. A. SYMONDS: same (in *same*, Feb. 9).

OSCAR BROWNING: The Religion of Dante (in *Time*, Feb.).

PAGET TOYNBEE: Fay's 'Concordance of the *Divina Commedia*' (in *Academy*, Feb. 23); Dante and Arnaut Daniel—a Note on *Purg.* xxvi. 118 (in *same*, April 13); Two References to Dante in Early French Literature (in *same*, June 29).

Fay's 'Concordance of the *Divina Commedia*' (in *Athenaeum*, Feb. 23); same (in *Literary World*, March 2).

De Gubernatis' edition of the *Purgatorio* (in *Athenaeum*, Feb. 23).

R. HUDSON: Quotation from Dante (in *Notes and Queries*, March 2).

F. T. PALGRAVE: Chaucer's 'House of Fame' [and Dante] (in *Academy*, May 4; June 1); C. H. HERFORD: same (in *same*, May 18, June 15).

H. F. BROWN: A Dante Crux (*Inf.* vii. 1) (in *Academy*, May 4).

WHITLEY STOKES: Folklore in the *Divina Commedia* (in *Academy*, June 8).

E. MOORE: Dante and Sicily (in *Universal Review*, Aug.).

I. J. POSTGATE: A Dream of Dante (poem) (in *Gentleman's Magazine*, Aug.).

Täuber's 'Capostipiti dei Manoscritti della *Divina Commedia*' (in *Athenaeum*, Aug. 31).

1889—*continued.*

OLIVER ELTON : translation of sonnet on Dante by Michelangelo (in *Academy*, Sept. 7).

Dante (poem) (in *Macmillan's Magazine*, Nov.).

J. H. BRIDGES : Dante's Position in the History of Humanity (with prose translations of *Par.* xv. 99–102, 112–26, 130–3 ; xxv. 1–9 ; xviii. 115, 118–29, 130–6) (in Lecture, Nov. 24, in *Essays and Addresses*, Lond., 1907).

VINCENT BROOKS : chromolithograph of 'Portrait of Dante by Giotto' (after Kirkup) (frontispiece to vol. i. of W. W. Vernon's 'Readings on the *Purgatorio*').

1889–90

PHOEBE ANNA TRAQUAIR : outline drawings (22) in illustration of the *Divina Commedia* (reproduced in *Dante Illustrations and Notes*, Edin., 1890, priv. pr.).

c. 1890

WALTER CRANE : design in colour of figure of Dante (for a mosaic, not executed).

1890

E. MOORE : Dante and his Early Biographers. (Lond.)

PHOEBE A. TRAQUAIR and J. S. BLACK : Dante Illustrations and Notes. (Edin., priv. pr.)

A. J. BUTLER : *La Commedia di Dante Alighieri*. (Lond.)

MARGARET WARRE : Dante as a Prophet (in *Studies in European History*, from the German of Döllinger).

A. G. FERRERS HOWELL : Dante's Treatise *De Vulgari Eloquentia*, Translated into English, with Explanatory Notes. (Lond.)

ROSE E. SELFE : With Dante in Paradise. (Lond.)

P. H. WICKSTEED : Syllabus of a Summer Course of Lectures on Subjects subsidiary to the Study of Dante's *Commedia* (Sutton); Syllabus of a Course of Lectures on Dante's *Inferno* (Sutton); Syllabus of a Course of Lectures on Dante's *Purgatory* (Sutton).

SIR LEWIS MORRIS : To Beatrice, June 1890 (sonnet) (in *Songs without Notes*, Lond., 1897).

ELIZABETH WORDSWORTH : Gemma Donati (in *St. Christopher and other Poems*, Lond.).

RACHEL H. BUSK : The Sixth Centenary of Dante's Beatrice (in *Academy*, Jan. 11 ; in *Notes and Queries*, Feb. 1, April 12, May 24);

C. TOMLINSON : same (in *same*, Feb. 15, April 12, May 3); A. HALL : same (in *same*, March 22); A. J. M. : same (in *same*, March 22).

J. BOUCHIER : Dante and Shakespeare (in *Notes and Queries*, Jan. 25).

J. W. CROSS : Dante and the New Reformation (in *Nineteenth Century*, Feb.).

R. H. BUSK : translation of *Son.* xv (*V.N.*, § 26) (in *Notes and Queries*, Feb. 1, April 12) ; Dante and his Early Biographers (in *same*, June 21).

E. MOORE : An Unknown MS. of Dante in the Bodleian (in *Academy*, March 8).

T. WATTS-DUNTON : Beatrice—Sonnet for the Sixth Centenary of Beatrice's Death (in *Athenaeum*, March 29).

E. ARMSTRONG : Dante's Political Ideal (in *Church Quarterly Review*, April ; Italian translation, 1899).

C. TOMLINSON : The Relations between Dante and Beatrice (in *Academy*, April 12) ; R. H. BUSK : same (in *same*, April 26).

E. H. HAMILTON : The Beatrice Exhibition at Florence (in *Athenaeum*, May 10) ; MAY PANTIN : same (in *Academy*, May 31).

EDMUND GOSSE : Beatrice (poem) (in *Athenaeum*, May 10).

SAMUEL WADDINGTON : Beata Beatrix (poem) (in *Academy*, May 10).

EDWARD CAIRD : Dante in his relation to the Theology and Ethics of the Middle Ages (in *Contemporary Review*, June).

A. C. SWINBURNE : Beatrice (sonnet) (in *Athenaeum*, June 7).

G. W. R. : translation of *Son.* xv (*V.N.*, § 26) (in *Spectator*, Aug. 2).

J. BOUCHIER : The Study of Dante in England (in *Notes and Queries*, Aug. 9, Oct. 25) ; C. TOMLINSON : same (in *same*, Nov. 22).

J. A. SYMONDS : The Dantesque and Platonic Ideals of Love (in *Contemporary Review*, Sept.).

PAGET TOYNBEE : Dante's *De Vulgari Eloquentia* (in *Academy*, Sept. 6) ; Paris and Tristan in the *Inferno* (in *same*, Sept. 13) ; 'Il semplice Lombardo' in *Purg.* xvi (in *same*, Nov. 1).

MARY A. VIALLS : translation (*terza rima*) of *Inf.* xxvi. 94-142 ('The Last Voyage of Ulysses') (in *Journal of Education*, Oct.).

SIR THEODORE MARTIN : Dante and Beatrice, 1 May 1274 (sonnet) (in *Blackwood's Magazine*, Nov.).

Service of Praise, illustrative of the *Purgatorio* of Dante, in St. George's Free Church, Edinburgh, Dec. 25. (Book of Words.)

[The selected passages were *Purg.* ii. 46-8 ; v. 24 ; viii. 8-18 ; ix. 139-45 ; xiii. 49-51 ; xvi. 16-21 ; xx. 133-41 ; xxxi. 98 ; xxvii. 6 ; xxvii. 55 ; xxix. 1 ; xxx. 13-19.]

JOHN HUTCHISON : marble statue of 'Dante'. (R.S.A., No. 508.)

EDWIN L. LONG : oil painting of 'La Pia de' Tolomei' (*Purg.* v. 130-6). (R.A., No. 26.)

1891

SIR EDWIN ARNOLD : Dante and his Verses (in *The Secret of Death, and other Poems*, Lond.).

1891—continued.

- HERBERT BAYNES : Dante and his Ideal. (Lond.)
 OSCAR BROWNING : Dante, his Life and Writings. (Lond.)
 W. R. MACDONNELL : The MS. of the *Divina Commedia* in the Library of the Bombay Branch of the Royal Asiatic Society. (Bombay.)
 A. J. MUNBY : Beatrice (sonnet) (in *Vestigia Retrorsum*, Lond.).
 W. W. MARTIN : Paolo and Francesca (in *Quatrains, Mystery, and other Poems*, Lond.).
 E. MOORE : Scartazzini's 'Prolegomeni della *Divina Commedia*' (in *Academy*, Jan. 3); ANON. : same (in *Athenaeum*, June 20); same (in *Church Quarterly Review*, July).
 J. BOUCHIER : The Study of Dante in England (in *Notes and Queries*, Jan. 10); E. MARSHALL : same (in *same*, Feb. 28); R. H. BUSK : same (in *same*, Feb. 28, May 9); C. TOMLINSON : same (in *same*, Feb. 28, May 23).
 E. P. DEFRIES : Browning and Dante (in *Academy*, Jan. 10).
 N. WEDD : Dante (in *National Home Reading Union Magazine*, April 1); Dante's *Inferno* (in *same*, May 1); Dante (in *same*, June 1).
 R. H. BUSK : Dante's Skull (in *Notes and Queries*, April 11); C. TOMLINSON : same (in *same*).
 E. MOORE : The Beatrice of Dante (in *Edinburgh Review*, July).
 G. CARDUCCI : A supposed Dante Discovery (in *Athenaeum*, July 4).
 K. HILLARD : The Beatrice of Dante from a Theosophic Point of View (in *Lucifer*, Aug. 15, Sept. 15).
 ROSE E. SELFE : Dante and Beatrice (in *Monthly Packet*, Oct.).
 Dante as a Politician (in *Lyceum*, Nov.).
 R. F. JUPP : A Death-bed at Ravenna (poem) (in *Monthly Packet*, Dec.).
 Norton's 'Translation of the *Inferno*' (in *Athenaeum*, Dec. 19).
 WILFRED THOMPSON : oil painting of 'Dante and Virgil in the Limbo of the Unbaptised' (*Inf.* iv. 33 ff.). (R.A., No. 85.)
 THOMAS F. DICKSEE : oil painting of 'Beatrice'. (R.A., No. 1007.)
 JOHN HUTCHISON : marble bust of 'Dante at Verona'. (R.A., No. 2092.)

c. 1892

- SIMEON SOLOMON : water-colour of 'Ritratto di Mona¹ Beatrice dipinto per Dante poeta divino per Giotto di Bondone'; crayon of 'Nessun maggior dolore' (*Inf.* v. 121); pen-and-ink drawing of 'The first Meeting of Dante and Beatrice' (*Purg.* xxx. 28-33) exhibited at Dante Loan Collection at University Hall, Lond., 1893.

¹ Sic.

1892

J. F. BRIDGE: *The Lord's Prayer* (*Purg.* xi. 1–21)—English version by E. H. Plumptre, set to music for the Gloucester Musical Festival, 1892. The pianoforte accompaniment arranged by W. Alcock. (Lond.)

MARY HENSMAN: *Dante Map*. (Lond.)

A. J. BUTLER: *The Hell of Dante Alighieri*. Edited with Translation (prose) and Notes. (Lond.)

[Reviewed in *Saturday Review*, March 19; *Athenaeum*, April 16; *Academy*, June 4.]

C. L. SHADWELL: *The Purgatory of Dante Alighieri* (*Purgatorio* i–xxvii)—An Experiment in Literal Verse Translation. With Introduction by Walter Pater. (Lond.)

[Reviewed in *Scottish Review*, Jan. 1893; *Athenaeum*, Jan. 21, 1893; *Saturday Review*, Jan. 28, 1893; *Notes and Queries*, Feb. 25, 1893; *Journal of Education*, March 1, 1893; *Academy*, March 25, 1893; *Manchester Quarterly*, Oct. 1893.]

J. A. SYMONDS and GUIDO BIAGI: *Dante—Illustrations to the Divine Comedy*, executed by Stradanus in 1587, and reproduced . . . from the Originals in the Laurentian Library at Florence. (Lond.)

W. J. KNOX LITTLE: *The Grave of Dante* (in *Sketches in Sunshine and Storm*, Lond.).

R. R. WHITEHEAD: *The Vita Nuova of Dante* (with Introduction, Notes, and Appendix). (Lond., priv. pr.); *Dante* (in *Grass of the Desert*, Lond.).

ANNA SWANWICK: *Dante* (in *Poets, the Interpreters of their Age*, Lond.).

JAMES WILLIAMS: *Beatrice* (two sonnets) (in *Ethandune, and other Poems*, Lond.).

FREDERIC HARRISON: *Dante* (in *New Calendar of Great Men*, Lond.).

P. H. WICKSTEED: *Syllabus of a Course of Lectures on Dante's Paradiso*. Part i, Cantos i–xiii; Part ii, Cantos xiv–xxxiii. (Lond.)

W. E. GLADSTONE, as recorded in Morley's *Life* (iii. 488), remarks that 'Dante was too optimist to be placed on a level with Shakespeare, or even with Homer'.

The John Rylands Library, Manchester, purchases from Lord Spencer the famous 'Althorp Library', in which were included an unrivalled collection of early editions of the *Commedia* (see under Dibdin, 1811, 1815).

E. MOORE: *The Translations of Aristotle used by Dante* (in *Academy*, Jan. 2).

1892—continued.

J. B. S. : Danteiana (in *Notes and Queries*, Jan. 2, July 9); T. P. ARMSTRONG : same (in *same*, April 2); E. BRAIN : same (in *same*, May 28).

PAGET TOYNBEE : Norton's 'Translation of the *Inferno*' (in *Academy*, Feb. 18); Dante's References to Alexander the Great in India (*Inf.* xiv. 28-39) (in *same*, Feb. 20); The Art of Illuminating at Paris in the time of Dante (in *same*, March 26); Latham's 'Translation of Dante's Letters' (in *same*, April 2); Norton's 'Translation of the *Purgatorio*' (in *same*, July 28); Did Dante know Hebrew? (in *same*, Oct. 15); Dante's 'Guizzante'. The Mediaeval Port of Wissant (in *same*, Dec. 10, 24).

Latham's 'Translation of Dante's Letters' (in *Athenaeum*, Feb. 27).

R. R. STEELE : Dante and the Heliotrope (in *Academy*, April 9).

E. S. DODGSON : Spenser and Dante (in *Notes and Queries*, April 23); 'PALAMEDES' : same (in *same*); T. BAYNE : same (in *same*, May 28).

W. E. GLADSTONE : Did Dante Study in Oxford? (in *Nineteenth Century*, June).

HYDE CLARKE : Dante (in *Notes and Queries*, July 30).

J. G. ALGER : Did Dante visit England? (in *Notes and Queries*, Aug. 6); Dante's 'Guizzante' (in *Academy*, Dec. 24).

H. C. SHELLEY : Dante and the word *lucciola* (in *Notes and Queries*, Sept. 10).

F. J. SNELL : Studies in Italian Literature—Dante (in *Monthly Packet*, Oct.).

CORA LANGTON : Virgil's Heaven (*Purg.* xxii. 73) (sonnet) (in *Monthly Packet*, Oct.).

MAIGNIEN'S 'Traité de l'Éloquence Vulgaire' (in *Saturday Review*, Nov. 19); same (in *Athenaeum*, Dec. 31).

S. A. WHETMORE : Dante (*Inf.* xxiii. 63) (in *Notes and Queries*, Nov. 19).

Scartazzini's edition of the *Divina Commedia* (in *Athenaeum*, Dec. 31).

SIMEON SOLOMON : crayon of 'Paolo e Francesca da Rimini' (*Inf.* v).

ALBERT GOODWIN : oil painting of 'The City of Dis' (*Inf.* viii-ix). (R.A., No. 114.)

JESSIE MACGREGOR : oil painting of 'In the Childhood of Dante' (*V.N.*, § 2, ll. 88-9). (R.A., No. 905.)

LOUISE JOPLING : water-colour of 'Beatrice'. (R.A., No. 1258.)

DOMENICO TRENTACOSTE: marble bust of 'Pia de' Tolomei' (*Purg.* v. 132-6). (R.A., No. 1969.)

WALTER CRANE: three designs in line from the *Commedia*—(i) 'Dante and the Three Beasts' (*Inf.* i. 31-54); (ii) 'The Angel in the Boat approaching Dante and Virgil on the Shore' (*Purg.* ii. 22-45); (iii) 'The Meeting of Dante with Beatrice' (*Purg.* xxx. 28-33) (reproduced as illustrations to *The Vision of Dante*, by Eliz. Harrison, Chicago).

1893

E. MOORE: Dante's Obligations to the *De Officiis* in regard to the Division and Order of Sins in the *Inferno* (in *Twelfth Annual Report of the Cambridge, U.S.A., Dante Society*).

G. H. R. DABBS and E. RIGHTON: Dante—A Dramatic Poem. (Lond.)

[First performed by the Independent Theatre Society at St. George's Hall, July 10.]

J. W. CROSS: Impressions of Dante and of the New World. (Edin.)

JOHN OWEN: Dante (in *Skeptics of the Renaissance*, Lond.).

A. J. BUTLER: A Companion to Dante (from the German of Scartazzini). (Lond.)

WILLIAM BELL SCOTT: Dante; Dante and Beatrice; Dante in Exile; The *Inferno* of Dante (poems) (in *A Poet's Harvest Home*, Lond.).

F. J. SNELL: Dante (in *Primer of Italian Literature*, Oxford).

SIR EDWARD SULLIVAN: The Comedy of Dante Alighieri. Rendered into English (prose). Hell. (Lond.)

[Reviewed in *Athenaeum*, July 1; *Spectator*, Dec. 23; *Saturday Review*, Jan. 6, 1894; *Notes and Queries*, May 19, 1894; *Illustrated London News*, June 8, 1895.]

N. PERINI: *La Vita Nuova di Dante Alighieri*, with Notes and Comments in English. (Lond.)

AUBREY DE VERE: Dante's Beatrice (sonnet) (in *Mediaeval Records and Sonnets*, Lond.).

JAMES PICKERING JONES ('Raimonde Bell'): translation (verse) of *Inf.* i. 1-27 (in *A Little Book of Verse*, Lond.).

W. H. MALLOCK: A New Francesca (in *Verses*, Lond.).

E. RUSSELL GURNEY: Dante's Pilgrim's Progress; with Notes on the Way. (Lond.)

GEORGE MUSGRAVE: Dante's Divine Comedy, consisting of the *Inferno*, *Purgatorio*, and *Paradiso*. A Version in the Nine-line Metre of Spenser. The *Inferno* or Hell. (Lond.; new ed., 1896.)

[Reviewed in *Weekly Times*, Aug. 11; *Athenaeum*, Oct. 14; *Saturday Review*, Jan. 6, 1894; *Spectator*, Feb. 10, 1894.]

1893—*continued.*

E. G. GARDNER : Dante's *Quaestio de Aqua et Terra* (in *Nature* Jan. 26).

Scartazzini's edition of the *Divina Commedia* (in *Saturday Review*, Jan. 28).

W. MERCER : The Pia of Dante (*Purg.* v. 138) (in *Academy*, Feb. 18).

PAGET TOYNBEE : Dante's use of the name Trinacria for Sicily (*Par.* viii. 67) (in *Academy*, Feb. 25); 'Il Ciotto di Gerusalemme' (*Par.* xix. 127)—the Claim of Charles of Anjou to the title of Jerusalem (in *same*, April 1); The Date of Cacciaguida's Birth—a Note on *Par.* xvi. 34–9 (in *same*, April 22); Hugh Capet in the *Divina Commedia* and the *Satyre Ménippée* (in *same*, June 24); An Erroneous Reading in Dante's *De Monarchia* (ii. 8) (in *same*, July 8); Scartazzini's edition of the *Divina Commedia* (in *same*, July 22); Was Dante acquainted with Claudian? (in *same*, Dec. 2); Did Dante write 'Re Giovane' or 'Re Giovanni' (*Inf.* xxviii. 135)? (in *same*, Dec. 30).

W. DAVIES : Dante and the 'Mahabarata' (in *Athenaeum*, March 18).

Dante Loan Collection, at University Hall Guild, London (April 10–17).

Dante Exhibition (in *Saturday Review*, April 15).

W. H. HUTTON : Dante and the Apocalypse of Peter (in *Guardian*, June 14).

OLIVER ELTON : translation (blank verse) of *Inf.* vii. 97–180; *Purg.* xvii. 40–72 (in 'Two Places in Dante', in *Owen's College Magazine*, Oct.).

BASIL TEMPEST : translation (*terza rima*) of *Par.* xvii. 46–72, 100–38 ('Cacciaguida's Prophecy of Dante's Banishment') (in *The Week*, Dec. 15).

WALTER CRANE : decorative design for 'The Vision of Dante' (*Inf.* i. 1–3, 31–54 : Dante and the Lion, the Leopard, and the Wolf in the Forest) (worked in embroidery by Mrs. Crane). (Arts and Crafts Soc., New Gall. Autumn Exh.)

NELIA CASELLA : coloured wax design of 'Ottava Spera' (*Par.* xxii. 97–xxvii. 75). (R.A., No. 1710.)

PRINCE PAUL TROUBETZKOY : statue of 'Dante'. (R.A., No. 1761.)

FREDERIC JAMES SHIELDS : designs illustrating *Inf.* xiii. 6; *Purg.* i. 135; *Par.* xxxi. 1 (for cover of E. Russell Gurney's *Dante's Pilgrim's Progress*); and design for 'Superbia', 'Umiltà', 'Amore' (chromolithographed as frontispiece to the same).

1894

E. MOORE : *Tutte le Opere di Dante Alighieri, nuovamente rivedute nel testo*. [Con Indice dei Nomi Propri e delle Cose Notabili compilato da Paget Toynbee]. (Oxford.)

[The 'Oxford Dante'; seconda ed., 1897; terza ed., più estesamente riveduta, 1904.]

L. E. BAXTER ('Leader Scott'): Piccarda Donati (*Par.* iii) (in *Echoes of Old Florence*, Lond.).

E. LEE-HAMILTON : On an Illustration in Doré's *Dante*; On the Fly-leaf of Dante's *Vita Nuova* (in *Sonnets of the Wingless Hours*, Chicago).

C. TOMLINSON : Dante, Beatrice, and the Divine Comedy. (Lond.)

W. W. VERNON : Readings on the *Inferno* of Dante. . . . With Introduction by E. Moore. (Lond., 2 vols.; second ed., 1906).

K. McC. CLARK : Paolo and Francesca; Ugolino (in *Persephone, and other Poems*, Lond.).

EMILY L. BALDWIN : Lives of Dante, Boccaccio, and Blaise Pascal. (Camb., priv. pr.)

P. H. WICKSTEED : Syllabus of a Course of Lectures on Dante (Sutton); Syllabus of a Course of Lectures on Dante's *Inferno* (Lond.); Syllabus of a Course of Lectures on Dante's *Purgatory* (Sutton).

Doré's *Dante* (in *Saturday Review*, Jan. 6).

A. G. F. HOWELL : The Disputed Reading in *Inf.* xxviii. 135 (in *Academy*, Jan. 6); Dante and Bertran de Born (in *same*, Feb. 3).

E. MOORE : Dante in Northern Latitudes (in *Academy*, Jan. 13); A Variant in the *Vita Nuova*, § 30, l. 2 (in *same*, Dec. 1).

WENTWORTH WEBSTER : Dante's 'Young King' (in *Academy*, Jan. 20).

A. J. BUTLER : Dante, his Times and Work (in *Monthly Packet*, Jan.-June).

PAGET TOYNEBEE : Dante's Reference to the 'Libro dell' Aggregazione delle Stelle' (*Conv.* ii. 6), and to Alfraganus (*Conv.* ii. 14) (in *Academy*, Feb. 10); Dante's Interpretation of 'Galileia' as 'Bianchezza' (*Conv.* iv. 22) (in *same*, April 7); Index of Proper Names in the Prose Works and *Canzoniere* of Dante (in *Thirteenth Annual Report of the Cambridge, U.S.A., Dante Society*, May 15); 'La Seconda Morte' (*Inf.* i. 117) (in *Academy*, May 19); Dante's Reference to Alexander the Great in India (*Inf.* xiv. 28-39) (in *same*, July 7); Rahab's Place in Dante's Paradise (*Par.* ix. 116) (in *same*, Sept. 22); 'La Mesnie Hellequin' and 'Alichino' (*Inf.* xxi. 118) (in *same*, Oct. 6).

1894—*continued.*

NESTA HIGGINSON ('Maira O'Neill'): The Power of Dante (in *Blackwood's Magazine*, March).

E. B. BROWN: A Dante Examination Paper (in *Journal of Education*, March 1).

J. B. S.: Danteiana (in *Notes and Queries*, March 3).

EMILY UNDERDOWN ('Norley Chester'): Dante's Liberty (sonnet) (in *Author*, April 2).

C. TOMLINSON: Danteiana (in *Notes and Queries*, April 7; June 23); A Dante Society for London (in *Athenaeum*, Dec. 8).

E. LEVI'S 'Dante di Giorno in Giorno' (in *Athenaeum*, April 21).

JOHN VAUGHAN: The Birds of Dante (in *Churchman*, May).

C. KEGAN PAUL: Dante and the *Divina Commedia* (in *The Month*, May).

R. GARNETT: Dante's 'Seconda Morte' (in *Academy*, May 26).

F. ST. JOHN THACKERAY: Dante and Tennyson (in *Temple Bar*, July).

LIONEL JOHNSON: The Hardness of Dante (in *Speaker*, Aug. 25).

EMILY F. JOURDAIN: The Symbolism of the *Divina Commedia* (in *Expository Times*, Nov.).

W. W. SKEAT: 'Fortuna Maior' (in Chaucer and Dante) (in *Academy*, Nov. 3).

MERVYN LAURENCE: bust of 'Beatrice'. (R.A., No. 1786.)

ARTHUR G. WALKER: ivory and ebony statuette of 'Dante as a Seer'.

ANON.: drawings of 'The Death Mask of Dante' (in profile, and full face) (engraved as frontispieces to W. W. Vernon's *Readings on the Inferno*).

1894-5

LINDA VILLARI: The Two First Centuries of Florentine History; the Republic and Parties at the Time of Dante (from the Italian of Pasquale Villari). (Lond., 2 vols.)

1895

Taylorian Lectureship on Dante instituted at Oxford.

[Created for Dr. Edward Moore, and held by him until 1908.]

Trinity College, Cambridge, receives by gift from Lady Pollock the Dante collection of the late Sir W. F. Pollock.

La Vita Nuova di Dante Alighieri Fiorentino. (Printed by C. H. St. John Hornby at the Ashendene Press.)

R. LE GALLIENNE: Paolo and Francesca; Comfort of Dante (in *English Poems*, Lond.).

ROBERT BRIDGES, in *Keats: A Critical Essay* (Lond., priv. pr.), traces the influence of Dante in Keats's revision of *Hyperion*.

C. S. BOSWELL: *The Vita Nuova and its Author; being the Vita Nuova of Dante Alighieri, Literally Translated, with Notes, and an Introduction.* (Lond.)

[Reviewed in *Spectator*, June 1; *Morning Post*, June 10; *Athenaeum*, Aug. 3.]

A. J. BUTLER: *Dante, his Times and Work.* (Lond.)

R. GARNETT: *To Dante* (sonnet) (in *Poems*, Lond.).

H. OELSNER: *The Influence of Dante on Modern Thought.* (Lond.)

EMILY UNDERDOWN ('Norley Chester'): *Dante Vignettes* (sonnets). (Lond.)

A. C. CALMOUR: *Dante, an Historical Romance, in Four Acts.* (Lond., priv. pr.)

L. SCHRAM: *Theosophical Analogies in the Divina Commedia.* (Lond.)

MAURICE HEWLETT: *Dante; Beatrice; Dante and Beatrice* (in *A Masque of Dead Florentines*, Lond.).

M. R. JAMES, in *A Descriptive Catalogue of the MSS. in the Library of Eton College*, registers (pp. 47, 49) two Cent. XV MSS. of the *Commedia*.

[These were the two MSS. bequeathed by Sir Henry Wotton in 1639, and registered by Bernard in 1697.]

R. URQUHART: *The Inferno of Dante.* Translated in the terza rima of the Original. (Lond., priv. pr.)

P. H. WICKSTEED: *Syllabus of a Course of twelve Lectures on Dante.* (Oxford); *Syllabus of a Course of ten Lectures on Dante's Paradiso.* (Lond.)

LOUISE DE LA RAMÉE ('Ouida'): *Paolo and Francesca* (in *Cosmopolitan*, Jan.).

J. B. S.: *Danteiana* (in *Notes and Queries*, Jan. 19; May 25);

C. A. WARD: same (in *same*, March 16).

'PALAMEDES': *A Reminiscence of Dante in Basque Literature* (in *Notes and Queries*, Feb. 9).

PAGET TOYNBEE: 'Li Tre Tarquini' (*Conv.* iv. 5) (in *Academy*, Feb. 23); *A Biographical Notice of Dante in the 1494 edition of the Speculum Historiale* (in *English Historical Review*, April); *Dante's References to Pythagoras* (in *Romania*, July); *Dante's Obligations to Orosius* (in *same*); *Dante's Obligations to Alfraganus in the Vita Nuova and Convivio* (in *same*); *Some Unacknowledged Obligations of Dante to Albertus Magnus* (in *same*); *Dante's Statement as to the*

1895—continued.

Relations of Alexander the Great with the Romans (*Mon.* ii. 9) (in *Academy*, Aug. 10); Biagi and Passerini's 'Codice Diplomatico Dantesco' (in *same*, Aug. 31); Le Teorie Dantesche sulle Macchie della Luna (in *Giornale Storico della Letteratura Italiana*, xxvi.).

M. A. GOODIER: Dante's *Inferno* (i. 30) (in *Notes and Queries*, Feb. 23).

E. MOORE: *Giornale Dantesco* (in *Academy*, March 2); ANON.: same (in *Athenaeum*, April 3).

C. TOMLINSON: Dantesiana (in *Notes and Queries*, March 16).

The Portrait of Dante (in *Athenaeum*, March 30).

W. BOYD CARPENTER: Dante's Geryon (in *The Minster*, April).

E. MOORE: The Classical Studies of Dante (in *Edinburgh Review*, April).

ELEANOR F. JOURDAIN: Dante's use of the Divine Name in the *Divina Commedia* (in *Expository Times*, April); The Women of the *Divina Commedia* (in *same*, July).

A. J. BUTLER: 'Cosa fatta capo ha' (*Inf.* xxviii. 107) (in *Athenaeum*, April 20).

GEORGINA E. TROUTBECK: Music in Dante's *Divine Comedy* (in *Musical Times*, July 1).

W. MERCER: Dante and the Story of Romeo and Juliet (in *Academy*, Aug. 17).

R. H. THORNTON: Dante's Geography (in *Notes and Queries*, Aug. 17); C. TOMLINSON: same (in *same*, Sept. 14).

A. G. F. HOWELL: 'Vario' or 'Varro' in *Purg.* xxii. 98? (in *Academy*, Nov. 9).

F. B. DICKSEE: crayon study for 'Francesca' in following; oil painting of 'Paolo and Francesca'. (R. A., No. 171.)

JOHN D. BATTEN: drawings (5) in black and white of 'Dante and Beatrice'; 'Beatrice, Laura, and Fiammetta'; 'Dante, Petrarch, and Boccaccio'; 'Giotto and Corso Donati'; 'Farinata degli Uberti, Buondelmonte de' Buondelmonti, Guido Cavalcanti and Piccarda Donati' (engraved as illustrations to M. Hewlett's *Masque of Dead Florentines*).

SIMEON SOLOMON: water-colour of 'Dante in Esilio'.

1896

E. MOORE: Studies in Dante. First Series. Scripture and Classical Authors in Dante. (Oxford.)

Botticelli's Drawings for Dante's *Divina Commedia*. Reduced

Facsimiles after the Originals in the Royal Museum, Berlin, and in the Vatican Library. With Introduction and Commentary by F. Lippmann. (Lond.)

R. GARNETT: Dante, Petrarch, Camoens: CXXIV Sonnets. (Lond.) (Contains verse translation of twenty sonnets of Dante.)

MAURICE HEWLETT: 'Donnà è gentil'; 'La Pia'; translation (rhymed quatrain) of *Inf.* v. 121-3 (in *Songs and Meditations*, Westm.)

JAMES LINDSAY: The Mind of Dante (in *Essays, Literary and Philosophical*. Edin.)

CAROLINE C. POTTER: Cantos from the *Divina Commedia* of Dante (in rhymed quatrains). (Lond.)

ROSE E. SELFE and P. H. WICKSTEED: Selections from the First Nine Books of the *Croniche Fiorentine* of Giovanni Villani. Translated for the use of Students of Dante and Others. (Westm.)

F. H. CLIFFE: Dante (in *Manual of Italian Literature*, Lond.).

A. B. MIALI: 'Beata Beatrix' (sonnet) (in *Nocturnes and Pastorals*, Lond.).

P. H. WICKSTEED: Dante. The *De Monarchia*, Translated into English and Annotated. (Hull, priv. pr.); Syllabus of a First Course of Ten Lectures on Dante. (Lond.)

PAGET TOYNBEE: A Doubtful Reading in Dante's Letter to the Emperor Henry VII (in *Academy*, Jan. 11); Volkman's 'Iconografia Dantesca' (in *Manchester Guardian*, Feb. 16); same (in *Literature*, May 6); Scartazzini's edition of the *Divina Commedia* (in *Academy*, April 11); Mercati's 'Pietro Peccatore' (*Par.* xxi. 121-3) (in *same*); Pasqualigo's 'Pensieri sull' Allegoria della *Vita Nuova* di Dante' (in *same*); Dante's use of 'rendersi' (*Inf.* xxvii. 83) and 'renduto' (*Purg.* xx. 54) (in *Academy*, June 20); Rajna's edition of the *De Vulgari Eloquentia* (in *same*, Aug. 22); Dante and the Book of Tobit (in *same*, Oct. 30); Dante's Reference to Sardana-palus (*Par.* xv. 107-8) (in *same*, Nov. 7).

LL. THOMAS: A MS. of the *Divina Commedia* in a Lisbon Library (in *Academy*, Feb. 8).

JOHN MUIR: Dante and Beatrice—a Mediaeval Love Episode (in *Scots Magazine*, March).

J. B. S.: Danteiana (in *Notes and Queries*, March 7).

D. M. O'CONNOR: The Place of the Holy Trinity in the *Divina Commedia* (in *Dublin Review*, April).

The Cornell Dante Collection (in *Manchester Guardian*, April 11).

W. J. GILLUM: English Translations of Dante (in *Notes and Queries*, June 13).

1896—*continued.*

JOHN HEBB: Dante's Caorsa (in *Notes and Queries*, June 13);
W. ST. CLAIR BADDELEY: same (in *same*, Aug. 29).

Scartazzini's edition of the *Divina Commedia* (in *Athenaeum*,
June 27).

W. B. YEATS: William Blake and his Illustrations to the Divine
Comedy. Blake's Opinions on Dante (in *Savoy Magazine*, July,
Aug., Sept.).

JOHN EARLE: Dante's *Vita Nuova* (in *Quarterly Review*, July).

Giornale Dantesco (in *Athenaeum*, July 11); Lubin's 'Dante e gli
Astronomi Italiani' (in *same*).

J. BOUCHIER: 'Sommo Giove' (*Purg.* vi. 118) (in *Notes and Queries*,
July 21); Dante Query (*Inf.* xiv. 38-9) (in *same*, Dec. 15).

MRS. M. MULHALL: Celtic Sources of the *Divina Commedia* (in
Dublin Review, Oct.).

J. S. PHILLIMORE: translation (verse) of *Son.* xv (*V.N.*, § 26) (in
Oxford Magazine, Oct. 28).

T. DELTA: Dante's Reference to Sardanapalus (in *Academy*,
Nov. 14).

E. MOORE: Santa Lucia in the *Divina Commedia* (read before
Oxford Dante Society, Nov. 21; printed in *Studies in Dante*. IV. 1917).

J. ANSTER: translation (*terza rima*) of *Par.* xxxi. 1-111 (in *Herm-
athena*, xxii. *Dubl.*)

SIMEON SOLOMON: crayon of 'Il Sogno di Dante Esiliato di
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c. 1897

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1897

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cooing pigeons (*Par.* xxv. 19-21); (p. 61) of the evening bell (*Purg.*
viii. 6); (p. 96) of wind in pine woods (*Purg.* xxviii. 19-20); (p. 117)

of the effect of shadow on fire (*Purg.* xxvi. 7-8), and his reference (*Par.* xxiv. 26-7) to the use of subdued colours in painting the folds in drapery; (p. 165) his descriptions of the storm on Pratomagno (*Purg.* v. 109 ff.); of the distant shimmering of the sea (*Purg.* i. 165-17); of darkling waters (*Purg.* xxviii. 31); and refers (p. 136) to Daniello's commentary on the *Commedia*, and to the *Convito*.

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JOHN D. BATTEN : brush drawings (44) in black and white, in illustration of the *Inferno*.

[In possession of Mr. Geo. Musgrave at Oxford ; engraved on wood by Richard Taylor & Co. as illustrations for new edition (not yet published) of the owner's translation of the *Inferno* (1893) ; exhibited at Leighton House, May 1900.]

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C. E. TYRER : Dante and the Scaligers (in *Manchester Quarterly*, July).

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Cent. XX.

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D. R. FEARON : Dante's Prophetical Enigma, a New Solution (in *Pilot*, April 13).

J. L. BEVIS : Bird-life in Dante (in *Pilot*, April 27).

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PAGET TOYNBEE: *Dante Studies and Researches* (Lond.; Italian trans., 1899, 1904); Cary's Dante—Paradise. Revised, with Introduction (Lond.).

H. J. CHAYTOR: *The Troubadours of Dante*; being Selections from the Works of the Provençal Poets quoted by Dante. (Oxford.)

KARL FEDERN: *Dante and his Time*. With Introduction by A. J. Butler. (Lond.)

ELEANOR F. JOURDAIN: *A Study in the Symbolism of the Divina Commedia*. (Sheldon.)

G. PRADEAU: *A Key to the Time Allusions in the Divine Comedy of Dante Alighieri*. (Lond.)

W. J. PAYLING WRIGHT: *Dante and the Divine Comedy*. Studies and Notes. (Lond.)

JOHN PAYNE: 'With a copy of the *Divina Commedia*' (sonnet) (in *Poetical Works*. Lond.).

ARTHUR SYMONS: *Beata Beatrix* (in *Poems*, Lond.).

HENRY A. BEERS: *Keats, Leigh Hunt, and the Dante Revival* (in *History of Romanticism in the Nineteenth Century*, Lond.).

1902—continued.

L. V. HODGKIN : The Happy World. Notes on the Mystic Imagery of the *Paradiso* of Dante. (Lond.)

P. H. WICKSTEED and E. G. GARDNER : Dante and Giovanni del Virgilio. Including a Critical Edition of the text of Dante's *Eclogae Latinae*, and of the poetic remains of Giovanni del Virgilio. (Westm.)

GEORGE NOBLE PLUNKETT : translation (verse) of *Son.* xxii (*V.N.*, § 89) (not published; sent to Professor Edward Dowden, Oct. 9, 1902).

C. E. TYRER : In the Footsteps of Dante (in *Manchester Quarterly*, Jan.).

A Friend of Dante (in *Daily Chronicle*, Jan. 1).

Dante's *Purgatorio* (in *Weekly Register*, Jan. 24); same (in *Pilot*, April 12).

Dante's Italy (in *Church Times*, Jan. 31).

E. MOORE : Un Passo oscuro e di dubbiosa lettura nel *Convivio* (iii. 5, ll. 152-4) (in *Bull. Soc. Dant. Ital.*, N.S. ix. 131-2. Febr.-Marzo); A New Reading in the *Convivio* of Dante (in *Athenaeum*, June 21).

PAGET TOYNBEE : Two alleged quotations from Dante by Robert Greene (in *Athenaeum*, Feb. 15, 22); Dinsmore's 'Teachings of Dante' (in *Manchester Guardian*, March 4); Federn's 'Dante and his Time' (in *same*, Oct. 21); Holbrook's 'Dante and the Animal Kingdom' (in *same*, Nov. 4); 'Dantesque', 'Dantist', &c., in the *New English Dictionary* (in *Athenaeum*, Aug. 9).

Dante and his Contemporaries (in *Tablet*, Feb. 1).

Dante's *Divine Comedy*: The Message of the Middle Ages (in *Daily News*, Feb. 13).

E. G. GARDNER : Dante's Lyrical Poems connected with the *Divina Commedia* (in *Weekly Register*, Feb. 21); Dante and Shakespeare (in *Dublin Review*, April).

The Boodling of Dante (in *Publisher's Circular*, Feb. 22).

Dante and Petrarch (in *Weekly Register*, March 7).

The play of 'Paolo and Francesca' (by Stephen Phillips) produced by George Alexander at St. James's Theatre (March 14).

The Divine Poet (in *Daily Chronicle*, March 17).

Sidelights on Dante (in *Guardian*, March 19).

F. J. SNELL : Dante Books (in *Speaker*, March 22); The Motif of the *Divina Commedia* (in *same*, May 3).

SIR E. SULLIVAN : Dante and Herodotus (in *Athenaeum*, March 29); A. J. BUTLER : same (in *same*, April 5).

Dante Literature (in *Saturday Review*, April 12).

W. HARVEY : Dante's 'Divine Comedy' (in *University Correspondent*, April 15; May 1).

- A. HIGGINS : Dante and the Fine Arts (in *Nineteenth Century*, May).
 Books on Dante (in *Athenaeum*, May 17).
- P. H. WICKSTEED : Dante's Vision of Universal Peace (in *New Age*, June 2).
- T. A. SEED : The Dante Revival (in *Great Thoughts*, June 7).
- ANON. : Dante's Lyrics (in *same*).
- The Florentine (1481) edition of the *Divina Commedia* at the Fountaine Sale (in *Daily News*, June 18).
- W. D. SCULL : Dante's *De Monarchia* (in *Spectator*, June 14).
- W. HUGHES HALLETT : Marion Crawford's 'Francesca' (in *Pilot*, June 21).
- G. STRONACH : 'Honorificabilitudinitas' (*V.E.* ii. 7) (in *Notes and Queries*, June 21); Q. V. : same (in *same*).
- Federn's 'Dante' (in *Saturday Review*, July 5).
- Dante Studies (in *Pilot*, July 26).
- F. C. KOLBE : Dante's *Vita Nuova* (in *Irish Monthly*, Aug.).
- J. B. MCGOVERN : Danteiana (in *Notes and Queries*, Aug. 9).
- Norton's 'Dante' (in *Times Literary Supplement*, Aug. 29).
- MARY B. WHITING : Beata Beatrix (in *Temple Bar*, Sept.).
- W. F. LOFTHOUSE : Dante, Shakespeare, and Wesley (in *Wesleyan Methodist Magazine*, Sept.).
- E. G. GARDNER : Dante and the *Vita Nuova* (in *National Home-Reading Union Magazine*, Oct. 7); Introduction to the *Divina Commedia* (in *same*, Nov. 7); P. H. WICKSTEED : Dante's *Inferno* (in *same*, Dec. 8).
- Dante and his Development (in *Academy and Literature*, Oct. 11).
- The Divine Poet (in *Daily Chronicle*, Oct. 14).
- D. R. FEARON : Dante's *Commedia* and Goethe's *Faust* (in *Pilot*, Oct. 18; Nov. 1).
- In the Steps of Dante and St. Francis (in *Daily News*, Oct. 21).
- Holbrook's 'Dante and the Animal Kingdom' (in *Daily News*, Oct. 29).
- The 'Casa Dante' (in *Standard*, Nov. 6).
- F. J. SNELL : Dante and Zoology (in *Speaker*, Nov. 15); The Life and Times of Dante (in *same*, Nov. 22).
- Dante and his Time (in *Morning Post*, Nov. 29); same (in *Pilot*, Dec. 6).
- H. M. T. : Dante at Ravenna (in *Great Thoughts*, Dec. 6).
- H. SHILLINGTON and R. GARNETT : Dante in Siena (read before London Dante Society, Dec. 17; printed in *Dante Society Lectures*, iii. Lond., 1909).
- C. J. HIGGINSON : Modern Imperialism (Dante's *De Monarchia*) (in *Positivist Review*, x).

1902—*continued.*

MAX COWPER : water-colour of ' Paolo and Francesca '. (R.A., No. 1838.)

E. WAKE COOK : oil painting of ' The Earthly Paradise ' (*Purg.* xxvii–viii). (R.A., No. 954.)

J. KELT-EDWARDS : drawings (12) in black and white (in illustration of *La Divina Commedia di Dante Alighieri, yn Gymraeg*, by Daniel Rees, 1903).

LOUISE ROLFE and PHOEBE REES : initial letters (100) in black and white (in same work).

1903

E. MOORE : Studies in Dante. Third series. Miscellaneous Essays. (Oxford.)

DANIEL REES : *La Divina Commedia di Dante Alighieri, yn Gymraeg*. (Carnarvon.)

EDWARD WILBERFORCE : Dante's *Inferno* (in *terza rima*), and other Translations. (Lond.)

E. H. PEMBER : translation (blank verse) of *Purg.* xxviii–xxxiii (' The Earthly Paradise '). (Not published.)

G. A. GREENE : Dantesques—A Sonnet Companion to the *Inferno*. (Lond.)

P. H. WICKSTEED : The *Convivio* of Dante Alighieri. Translated, with Notes. (Lond.)

SIR S. W. GRIFFITH : Draft of a Literal Translation of Dante's *Inferno*, in the Original Metre. (Brisbane, priv. pr.)

MARCUS DODS : Forerunners of Dante. (Edin.)

H. F. HENDERSON : The Dream of Dante. An Interpretation of the *Inferno*. (Edin.)

LUIGI RICCI : The New Life, by Dante Alighieri. Italian Text, with English Translation. (Lond.)

' Dante ' by V. Sardou and E. Moreau, to be presented at Drury Lane Theatre by Henry Irving. Some Explanatory Notes by an Italian Student. (Lond.)

EMILY UNDERDOWN (' Norley Chester '): Dante and Beatrice. A Play founded on incidents in Dante's *Vita Nuova*. (Lond.)

PAGET TOYNBEE : Cary's Dante, edited, with Life of Dante and Introductory Notes. (Lond., popular ed.)

J. S. CARROLL : Exiles of Eternity. An Exposition of Dante's *Inferno*. (Lond.)

JOHN PAYNE : Dante (sonnet) (in *Vigil and Vision*. Lond.).

ALIX EGERTON : Paolo and Francesca (sonnet) (in *The Lady of the Scarlet Shoes, and other Verses*, Lond.).

DANIEL REES and T. GWYNN-JONES : Dante and Beatrice—
A Play. (Lond.)

J. P. BRISCOE : Dante Treasury. (Nottingham.)

PAGET TOYNBEE : The Earliest References to Dante in English
Literature (in *Miscellanea di Studi Critici edita in onore di Arturo Graf*,
Bergamo).

E. G. GARDNER : Dante's *Inferno* (in *National Home Reading Union
Magazine*, Jan. 7); Dante's Lyrical Poems (in *same*, Oct. 7).

Dante's Clock (in *Daily Chronicle*, Jan. 7).

T. P. ARMSTRONG : Danteiana (in *Notes and Queries*, Jan. 10).

H. J. CHAYTOR : Folquet de Marselha (*Par.* ix. 82 ff.) (read before
London Dante Society, Jan. 14; printed in *Dante Society Lectures*,
i. Lond., 1904).

The Dante Society (in *Daily News*, Jan. 15); same (in *Queen*,
March 28).

Time Allusions in Dante (in *Pilot*, Jan. 31).

JANE E. HARRISON : Dante's Eunoë and an Orphic Tablet (in
Classical Review, Feb.).

P. H. WICKSTEED : Dante's *De Monarchia* (in *National Home
Reading Union Magazine*, Feb. 7); Dante's *Purgatorio* (in *same*,
March 7); The Main Idea of Dante's Purgatory (in *same*, April 7);
Dante's Ethical System and Doctrine of Love (*Purg.* xvii, xviii) (in
same, May 7); Dante (in *same*, June 8); Dante's *De Vulgari Elo-*
quentia, and the first treatise of the *Convivio* (in *same*, Nov. 7); The
second treatise of the *Convivio*; the episode of the Lady at the
Window; and the Meeting of Dante and Beatrice in the Earthly
Paradise (in *same*, Dec. 7).

Holbrook's 'Dante and the Animal Kingdom' (in *Saturday
Review*, Feb. 7).

COUNT PLUNKETT : One of Dante's Illustrators, Pinelli (read before
London Dante Society, Feb. 11; printed in *Dante Society Lectures*,
i. Lond., 1904).

JOHN CHESTER : The Forthcoming 'Dante' (in *Westminster
Gazette*, Feb. 17); W. W. VERNON : same (in *same*, Feb. 24).

A Supposed Portrait of Dante discovered in Florence (in *Illustrated
London News*, Feb. 21).

J. A. STEWART : The Source of Dante's Eunoë (in *Classical Review*,
March).

Dinsmore's 'Teachings of Dante' (in *Journal of Education*, March).

J. DORMER : 'Indigo' in Dante (in *Notes and Queries*, March 7);

'LYSART' : same (in *same*, April 25).

JOHN HEBB : Portrait of Dante (in *Notes and Queries*, March 7);

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J. DORMER: same (in *same*, April 4); O. O. H.: same (in *same*); H. G. HOPE: same (in *same*, June 27); S. WHEELER: same (in *same*); ANON.: same (in *same*, Aug. 8).

Dante and Animals (in *Pilot*, March 21).

At Sotheby's (March 24) the Carmichael copy of the 1481 Florence edition of the *Commedia*, with 19 plates, after Botticelli (Lot 270), sells for £1,000 (see also under 1912, 1918). In the same sale were included a MS. of the *De Monarchia* (Lot 337), and numerous works upon Dante (Lots 266-340).

P. H. WICKSTEED: Recent Dante Literature (in *Hibbert Journal* April).

The new Dante Drama (in *Era*, April 4).

Sardou and Moreau's 'Dante' (in *Standard*, April 11).

PAGET TOYNBEE: The Identity of 'il Provenzale' in the *Convivio* (iv. 11) (in *Athenaeum*, April 18); Dante's Message to the Age (in *Sphere*, May 2); An Emendation in the text of the *Convivio* (iv. 22) (in *Bulletin Italien*, July); Dante's uses of the word 'Trattato' in the *Vita Nuova* and *Convivio* (in *Romania*, Oct.); English Translations from Dante (Cent. XIV-XVII) (in *Journal of Comparative Literature*, Oct.-Dec.); Dante's References to Glass (in *Giorn. Stor. Lett. Ital.*, xli).

Dante as Hero (in *Stage*, April 23).

LUIGI RICCI: Beatrice (read before London Dante Society, April 29; printed in *Dante Society Lectures*, ii. Lond., 1906).

The play of 'Dante' (by Sardou and Moreau, translated by Laurence Irving), produced by Henry Irving at Drury Lane (April 30), with Irving as Dante.

S. UDNY: The Interpretation of Dante (in *Contemporary Review*, May).

W. H. H.: Dante at Drury Lane (in *Pilot*, May 9).

E. ARMSTRONG: Montagues and Capulets (*Purg.* vi. 106) (in *Pilot*, May 16; June 27).

Cary's 'Dante' at Sixpence (in *Newsagent*, May 23).

Books on Dante (in *Spectator*, May 2); same (in *Guardian*, June 17).

KARL BLIND: Discovery of New Dante Portraits (in *Westminster Review*, July).

F. P. MERCHANT: Geryon (*Inf.* xvii. 97) (in *Notes and Queries*, Aug. 29). 'ST. SWITHIN': same (in *same*, Sept. 19).

The Imperialism of Dante (in *Church Quarterly Review*, Oct.).

J. S. CARROLL: Dante Alighieri (in *Bookman*, Nov.).

A. W. VERRALL: 'To follow the Fisherman'—a Historical Problem in Dante (in *Independent Review*, Nov.).

HONORA TWYXCROSS: Dante Pictures (in *Great Thoughts*, Nov. 7).

D. R. FEARON: Dante's *Vita Nuova* and its Translators (in *Pilot*, Nov. 21).

H. MORRISON: The Deliverance of Dante (in *New Liberal Review*, Dec.).

R. W. M.: Eschatology and Dante (in *Methodist Recorder*, Dec. 31).

E. D. A. MORSHEAD: translation (rhymed couplets) of *Ecl.* i. 27-44 ('Dante's Refusal') (in *Oxford Magazine*, xxi. 113).

VICTOR J. ROBERTSON: oil painting of 'Paolo and Francesca'. (R.A., No. 587.)

ARTHUR H. BUCKLAND: monochrome of 'Dante and Beatrice in Paradise' (on cover of popular ed. of Cary's Dante, ed. Toynbee).

JOHN D. BATTEN: brush drawing in black and white, in illustration of *Inf.* i. 1 ff. (supplementary to series of 1897-1900; in possession of Mr. Geo. Musgrave at Oxford).

SIMEON SOLOMON: water-colour of 'The Vision of Dante' (reproduced in *Bookman*, Nov.).

1904

Lo Purgatorio di Dante Alighieri Fiorentino. (Nella Stamperia di Ashdene; printed by C. H. St. John Hornby.)

H. F. TOZER: Dante's *Divina Commedia*, Translated into English Prose. (Oxford.)

CAROLINE C. POTTER: The *Purgatorio* and *Paradiso* of the *Divina Commedia* of Dante, Translated into English Verse (rhymed quatrains). (Lond.)

JAMES ANSTIE: translation (verse) of *Son.* x, xxxvi, xxxiv; *Ball.* vi, v; *Canz.* ix, xx; *Son.* xlix; *Par.* xxxiii. 46-145 (in *English Echoes—Horace, Petrarch, Dante*, Bournemouth).

JAMES WILLIAMS: Thoughts on Dante. (Birkenhead.)

J. B.: Daily Thoughts from Dante Alighieri. (Lond.)

P. H. WICKSTEED: The Early Lives of Dante. Translated (Lond.); The *De Monarchia, Epistolae, Eclogae*, and *Quaestio de Aqua et Terra*, of Dante Alighieri. Translated, with Notes (in *Translation of the Latin Works of Dante Alighieri*, Lond.).

A. G. FERRERS HOWELL: The *De Vulgari Eloquentia* of Dante Alighieri. Translated, with Notes (in *same*).

M. A. WYLD: The Dread Inferno. Notes for Beginners in the Study of Dante. (Lond.)

E. HOPE NEVILLE: Stanzas on Dante (in *A Song of Florence*, Lond.).

MAURICE HEWLETT: 'Dante and the Traveller'; 'Dante's

1904—continued.

Picture'; 'Beatrice and other Concerns' (in *The Road in Tuscany*, Lond., 1906).

E. C. LOWE: *La Divina Commedia di Dante Alighieri*, Done into English (blank verse) (revised ed.). (Lond. and Ely.)

P. H. WICKSTEED: Syllabus of a Course of Twelve Lectures on Dante's *Paradiso*. Soc. for Univ. Ext. in Liverpool and District. (Liverpool.)

London Dante Society Lectures, i. (Lond.)

T. H. WARREN: Tennyson and Dante (in *Monthly Review*, Jan.).

Steep Stairs and bitter Bread (*Par.* xvii. 59) (in *Macmillan's Magazine*, Jan.).

PAGET TOYNBEE: The Earliest Editions of the *Divina Commedia* printed in England (in *Athenaeum*, Jan. 2); 'Sollenare' in *Vita Nuova*, §§ 12, 40 (in *Bulletin Italien*, July); 'Tisrin Primo' (*V.N.*, § 80) (in *Dai Tempi antichi ai Tempi moderni: da Dante a Leopardi*. Milano).

P. H. WICKSTEED: The third and fourth treatises of the *Convivio* (in *National Home Reading Union Magazine*, Jan. 7).

MARTIN ANSTEY: Dante's Moral Character (in *same*, Jan. 7).

E. G. GARDNER: Dante's *Paradiso*. Introduction (in *same*, Feb. 8); The three lower Spheres (in *same*, March 7); The Spheres of the four higher Planets (in *same*, April 7); The Stellar and Crystalline Heavens (in *same*, May 7); The Empyrean Heaven (in *same*, June 7); Dante (in *Hibbert Journal*, Oct.).

Dante Books (in *Athenaeum*, Jan. 30).

E. D. A. MORSHEAD: translation (Spenserian stanzas) of *Purg.* xxii. 55-112 ('Virgil and Statius') (in *Oxford Magazine*, March 2).

J. B. MCGOVERN: Danteiana (in *Notes and Queries*, March 5).

D. R. FEARON: Secrets in Dante's *Vita Nuova* (in *Pilot*, March 26).

W. J. MULCAHY: A Plea for the Study of Dante (in *New Ireland Review*, April).

P. M. T. CRAIGIE: The Art of Portraiture—Dante and Goya (read before London Dante Society, April 13; printed in *Dante Society Lectures*, ii. Lond., 1906).

CHARLES PLUMMER: The *Advocatus Diaboli* on the *Divina Commedia* (in *Quarterly Review*, Oct.).

H. T. CART: Dante and the Papacy (read before London Dante Society, Nov. 16; printed in *Dante Society Lectures*, ii. Lond., 1906).

H. J. CHAYTOR: Literary Criticism among the Troubadours, and its Influence on Dante (in *Proceedings of the Literary and Philological Society of Liverpool*, lviii).

BLANCHE McMANUS : outline drawings (13) of 'Incidents in the Life of Dante Alighieri' (printed in colour in *A Dante Calendar*, 1904).

ARTHUR G. WALKER : statuette of 'Dante' (R.A., No. 1677 ; Walker Art Gall., Liverpool, 1904) ; stone statue of 'Dante' (enlarged design of preceding, in niche outside St. Deiniol's Library, Hawarden).

MAX BEERBOHM : pen-and-ink, tinted with water-colour of 'Dante in Oxford' (caricature). (Carfax Gall., May 1904.)

1905

The John Rylands Library acquires by purchase a Cent. XVI MS. (imperfect) of the *Commedia* (MS. *Ital.* 48).

Lo Paradiso di Dante Alighieri. (Nella Stamperia di Ashendene ; printed by C. H. St. John Hornby).

S. P. THOMPSON : translation of the *Quaestio de Aqua et Terra*, in facsimile of *editio princeps*. (Firenze.)

C. GORDON WRIGHT : The Purgatorio of Dante Alighieri rendered into Spenserian English (prose). (Lond.)

G. G. COULTON : Guelf and Ghibelline. Dante Illustrations from the Autobiography of Brother Salimbene of Parma (in *Mediaeval Studies*, Lond.).

R. P. DOWNES : Dante (in *Seven Supreme Poets*, Lond.).

CHRISTOPHER HARE : Dante the Wayfarer. (Lond.)

P. H. WICKSTEED : Syllabus of a Course of Twelve Lectures on Dante. Camb. Univ. Local Lectures. (Camb.)

EDWARD WILBERFORCE : The Better Waters of Purgatory (read before London Dante Society, Jan. 5 ; printed in *Dante Society Lectures*, ii. Lond., 1906).

W. J. PAYLING WRIGHT : 'La Lupa Dantesca' (read before London Dante Society, March 1 ; printed in *Dante Society Lectures*, ii. Lond., 1906).

S. UDNY : Dante's Occult Conception of the Soul (in *Broad Views*, April).

PAGET TOYNBEE : Dante and the Legend of St. John the Evangelist (in *Bulletin Italien*, April) ; The *Editio Princeps* of the *De Aqua et Terra* (in *Athenaeum*, July 8) ; English Translations of Dante in the Eighteenth Century (in *Modern Language Review*, Oct.).

SIR JOHN HAWKINS : The use of Dante as an Illustrator of Scripture (in *Expository Times*, June-Oct.) ; Some Helps towards the Study of Dante (in *same*, Dec.).

J. B. MCGOVERN : Danteiana (in *Notes and Queries*, June 24).

1905—continued.

JOHN HEBB: Dante—unknown Portrait (in *Notes and Queries*, Sept. 9); Dante's Sonnet to Guido Cavalcanti (in *same*); A. R. BAYLEY: same (in *same*, Sept. 30); JOHN PICKFORD: same (in *same*).

HOWARD CANDLER: The Black-washing of Dante (in *Contemporary Review*, Oct.).

E. MOORE: Dante's Theory of Creation (read before Oxford Dante Society, Nov. 14; printed in *Studies in Dante*, iv. Oxford, 1917).

H. S. VERSCHOYLE: Dante's Quest of Liberty (in *Hermathena*, xiii).

LONSDALE RAGG: black-and-white drawings (6) of Italian scenes connected with Dante (reproduced in the artist's *Dante and his Italy*, 1907).

1905-6

HERBERT B. GARROD: Dante and the *Commedia* (a course of lectures to the Students' Association for North London; printed in *Dante, Goethe's Faust, and other Lectures*, Lond., 1918).

1906

T. OKEY and P. H. WICKSTEED: The *Vita Nuova* and *Canzoniere* of Dante Alighieri. Translated, with Notes. (Lond.)

JAMES WILLIAMS: Dante as a Jurist. (Oxford.)

A. K. SABIN: translation (*terza rima*) of *Purg.* xxviii (in *The Death of Icarus, and other Poems*, Glasg.).

J. S. CARROLL: Prisoners of Hope. An Exposition of Dante's *Purgatorio*. (Lond.)

G. G. COULTON: From St. Francis to Dante. (Lond.)

London Dante Society Lectures, ii. (Lond.)

W. W. JACKSON: On the Interpretation of 'Pareglio' (*Par.* xxvi. 106-8) (in *Modern Language Review*, Jan.).

PAGET TOYNBEE: Sheldon and White's 'Concordanza delle Opere Italiane in Prosa e del Canzoniere di Dante Alighieri' (in *Modern Language Review*, Jan.); The 1477 Venice Edition of the *Divina Commedia* (in *Athenaeum*, Jan. 13); John Foxe and the Editio Princeps of the *De Monarchia* (in *same*, April 14); Cain and the Moon (*Inf.* xx. 126) (in *same*, June 23, Nov. 10); English Translations of Dante's Works (in *Bulletin Italien*, Oct.); Chronological List of English Translations from Dante, from Chaucer to the Present Day (in *Twenty-fourth Annual Report of the Cambridge, U.S.A., Dante Society*).

E. ARMSTRONG: Dante in Relation to the Sports and Pastimes of his Age (in *Modern Language Review*, April, July).

W. BARRY: Dante and the Spirit of Poetry (in *Catholic World*, May).

EDWARD CAIRD: Dante's Political Ideas (read before Oxford Dante Society, May 15).

J. F. R.: Dante's Sonnet to Guido Cavalcanti (in *Notes and Queries*, June 16).

Manchester Dante Society founded (Sept. 13) by Dr. L. C. Casartelli, Bishop of Salford.

[The Society at present (1920) numbers 68 members.]

W. W. VERNON: The Contrasts in the *Divina Commedia* (read before Manchester Dante Society, Oct. 24; printed in *Dante and his Times*, 1917).

ADDISON MCLEOD: Portraits of Dante (in *Art Journal*, Dec.).

PHILIP WORMAN: water-colour of 'Dante's House, Piazza di San Martino, Florence'. (R.A., No. 1019.)

SIR W. B. RICHMOND: bronze statue of 'Dante' (one of four figures at corners of the Gladstone Memorial in Hawarden Church).

1907

PAGET TOYNBEE: In the Footprints of Dante. A Treasury of Verse and Prose from the Works of Dante. (Lond.)

MARIE L. EGERTON CASTLE: Dante (in *Bell's Miniature Series of Poets*, Lond.).

LONSDALE RAGG: Dante and his Italy. (Lond.)

MARIAN EDWARDES: Dante Alighieri (in *Summary of the Literature of Modern Europe*, Lond.).

W. L. MUNDAY: Dante. A Lecture. (Plymouth.)

T. G. TUCKER: Dante (in *The Foreign Debt of English Literature*, Lond.).

PAGET TOYNBEE: Boccaccio's Commentary on the *Divina Commedia* (in *Modern Language Review*, Jan.); Dante's 'New Life after the Strozzi MS.' (in *Athenaeum*, Jan. 12); An Apocryphal Venice Edition of the *Divina Commedia* (in *Bulletin Italien*, April); A Latin Translation of the *Divina Commedia* quoted in the 'Mysterium Iniquitatis' of Du Plessis Mornay (in *same*, Oct.); Barbi's Edition of the *Vita Nuova* (in *Times Literary Supplement*, Oct. 17); 'Dantesque,' 'Dantist,' &c., in the *New English Dictionary* (in *Athenaeum*, Nov. 30).

W. W. VERNON: The Great Italians of the *Divina Commedia* (read before London Dante Society, Jan. 9; printed in *Dante and his Times*, 1917).

A Chinese Dante (in *Strand Magazine*, Feb.).

1907—*continued.*

G. G. NAPIER: Dante on Paolo and Francesca (in *Notes and Queries*, March 23).

JOHN HEBB: Dante and Architecture (in *Notes and Queries*, April 6).

LUIGI RICCI: Francesca da Rimini (read before London Dante Society, April 24; printed in *Dante Society Lectures*, iii. Lond., 1909).

GERTRUDE LEIGH: Dante's *Inferno* an Autobiography (in *Quarterly Review*, July).

P. E. MATHESON: Character and Citizenship in Dante (in *Hibbert Journal*, July).

G. TROBRIDGE: Dante as a Nature Poet (in *Westminster Review*, July); The Humorous Side of Dante (in *same*, Dec.).

SIR THEODORE MARTIN: translation (blank verse) of *Inf.* v. 70-142 ('Paolo and Francesca') (in *Blackwood's Magazine*, Sept.).

P. HAYTHORNTHWAIT: Dante and the Union of Italy (in *Dublin Review*, Oct.).

LORD SHERBORNE: 'Balzo' (*Purg.* iv. 47; ix. 50, 68) (in *Notes and Queries*, Oct. 12); A. L. MAYHEW: same (in *same*, Sept. 9).

DOUGLAS FRESHFIELD: The Mountains of Dante (in *Alpine Journal*, Nov.).

E. H. PEMBER: On some Verdicts of Dante in the *Inferno* (in *Transactions of Royal Society of Literature*, Nov.).

G. O. ONIONS: wash drawing of 'Paolo and Francesca' (reproduced in *The Quarto*, iii. 86).

1908

The John Rylands Library acquires by purchase an early Cent. XV MS. of the *Commedia*.

HON. W. W. VERNON presents his collection of Dante literature to the Athenaeum Club.

SIR S. W. GRIFFITH: *The Inferno* of Dante Alighieri literally translated into English Verse in the Measure of the Original. (Sydney, N.S.W.)

FRANCES I. FRASER: *The Paradise of Dante Alighieri*, Translated (blank verse). (Bath.)

C. H. MONTAGU-DOUGLAS-SCOTT: translation (blank verse) of *Inf.* iii ('The Gates of Hell') (in *Exotic Rhymes*, Lond., priv. pr.).

C. S. BOSWELL: *An Irish Precursor of Dante*. (Lond.)

A. H. MATHEW: *Francesca di Rimini in Legend and History*. (Lond.)

ALICE CORKRAN: *Beatrice* (in *The Romance of Woman's Influence*. (Lond.)

G. GORDON WRIGHT : translation (blank verse) of the *Divina Commedia*. (Not published.)

W. H. HUTTON : The Influence of Dante in the Literature of Spain (in *Modern Language Review*, Jan.).

E. M. FORSTER : Dante (in *Working Men's College Journal*, Feb., March, April).

W. A. T. ALLEN : Dante and Egypt—Proposed Statue at Alexandria (in *Athenaeum*, Feb. 29).

PAGET TOYNBEE : Dante in English Literature, from Chaucer to Cary (in *Edinburgh Review*, April) ; The Inquisition and the Editio Princeps of the *Vita Nuova* (in *Modern Language Review*, April) ; Biagi's edition of the *Quaestio de Aqua et Terra* (in *Times Literary Supplement*, May 7) ; Dante and the Olympic Games (in *Times*, July 29) ; Farinelli's 'Dante e la Francia' (in *Times Lit. Sup.*, Nov. 19).

W. E. A. AXON : Dante's British Allusions (in *Transactions of Royal Society of Literature*, June).

ALFRED AUSTIN : Dante's Poetic Conception of Woman (in *Fortnightly Review*, June).

B. S. : Dante in Australia (in *The Lone Hand*, June 1).

C. B. HEBERDEN : Dante's Lyrical Metres—His Theory and Practice (in *Modern Language Review*, July).

E. MOORE : The Almanac of Profacius, c. 1300—Dante's Almanac (in *Modern Language Review*, July).

A. W. VERRALL : Dante on the Baptism of Statius (in *Albany Review*, Aug.).

WALTER HOGG : Dante and the Average Man* (in *Westminster Review*, Oct.).

MARY W. SMITH : Dante and Shakespeare (in *Nineteenth Century*, Oct.).

J. B. MCGOVERN : Danteiana (in *Notes and Queries*, Oct. 17).

S. UDNY : Dante's Intuition of the Infinite (in *Contemporary Review*, Nov.).

A Spurious Canto in Dante's *Commedia* (in *Times*, Nov. 18) ;

PAGET TOYNBEE : same (in *same*, Nov. 16) ; A. J. BUTLER : same

(in *same*, Nov. 18) ; E. MOORE and W. W. VERNON : same (in

same, Nov. 23).

W. J. COURTHOPE : Macaulay's Comparison of Dante and Milton (in *Proceedings of British Academy*, Dec. 10, vol. iii).

1909

W. W. JACKSON : The *Convivio* of Dante. Translated into English. (Oxford.)

1909—continued.

C. L. SHADWELL : Dante, *Quaestio de Aqua et Terra*. Edited and translated. (Oxford.)

PAGET TOYNBEE : Dante in English Literature, from Chaucer to Cary. (Lond., 2 vols.)

SIR JOHN HAWKINS : The use of Dante as an Illustrator of Scripture. (Lond.)

W. H. V. READE : The Moral System of Dante's *Inferno*. (Oxford.)

G. GRINNELL-MILNE : translation (*terza rima*) of *Inf.* v. 70-142 ('*Francesca da Rimini*') (in *Tales from Tasso : Poems and Translations*, Lond.).

EDWARD WILBERFORCE : Dante's Divine Comedy, Translated (*terza rima*). (Lond., 3 vols.)

H. GUPPY : Catalogue of an Exhibition of the Works of Dante Alighieri in the John Rylands Library, Manchester. (Manch.)

[The Library at this date possessed 'five MSS. and nearly 6,000 printed volumes and pamphlets relating to Dante'.]

London Dante Society Lectures, iii. (Lond.)

F. J. SNELL : Handbook to the Works of Dante. (Lond.)

J. EDGCUMBE STALEY : Beatrice de' Portinari di Simone de' Bardi—The Type of the New Woman (in *Famous Women of Florence*, Lond.).

JOHN PAYNE : 'Nessun maggior dolore' (*Inf.* v. 121) (in *Flower o' the Thorn, a Book of Wayside Verse*, Lond.).

L. MILLER : Gleanings of Ears and Poppies, chiefly from Dante and Chaucer. (Lond.)

Tutte le Opere di Dante Alighieri, nuovamente rivedute nel testo e diligentemente emendate dal Dr. E. Moore. (Nella Stamperia Ashendeniana.)

[Printed by C. H. St. John Hornby; contains six woodcuts by W. H. Hooper, after designs by Charles Gere; and initial letters by Graily Hewitt.]

W. J. STEWART MCKAY : translation (prose) of *Inf.* i-x. (Not published.)

ALFRED AUSTIN : Milton and Dante (in *Quarterly Review*, Jan.).

H. P. L. : Dante; Durando; Durant (in *Notes and Queries*, March 6).

W. H. HUTTON : Dante's Judgement of Eve (*Purg.* xxix. 26) (in *Guardian*, March 17). A. J. BUTLER : same (in *same*, March 31).

A. S. WOOD : same (in *same*). A. CONSTABLE : same (in *same*).

PAGET TOYNBEE : Edward Fitzgerald and Dante (in *Times*, Mar. 27); The Sepulchres at Pola referred to by Dante (*Inf.* ix. 112-17) (in *Modern Language Review*, April); A Dante Exhibition at Manchester (in *Times*, April 3); Dante and the Unity of Italy (in *Times Lit. Sup.*,

June 17); Wells and Dante (in *Times*, June 24); Byron and Dante (in *Spectator*, July 10); The Ashendene Dante (in *Times Lit. Sup.*, Aug. 12); The Earliest English Illustrators of Dante (in *Quarterly Review*, Oct.); Dante's *Convivio* or *Convito*? (in *Athenaeum*, Oct. 16).

Dante in England (in *Daily News*, May 11); same (in *Birmingham Post*, May 26).

The Pilgrim of Eternity (Dante) (in *Clarion*, May 21).

The Literary Appreciation of Dante (in *Standard*, May 26).

English Appreciation of Dante (in *Guardian*, May 26).

'NORFOLK': Dante on Old Men (in *Notes and Queries*, June 5).

Dante and his Translators (in *Spectator*, June 26).

E. G. GARDNER: Dante and England (in *Daily Chronicle*, June 28).

R. HAYES: Dante as a Religious Teacher (in *Irish Church Quarterly*, July).

Dante's Extraordinary Influence (in *Public Opinion*, Sept. 10).

J. B. MCGOVERN: Dante MSS. (in *Notes and Queries*, Dec. 4).

ROGER E. FRY: five designs from Dante, in gouache, on silk—'The Gate of the Inferno'; 'Geryon'; 'The Souls arriving at the Mount of Purgatory'; 'The Valley of the Kings'; 'Dante's last Night in Purgatory.' (Carfax Gall., April.)

CHARLES RICKETTS: bronze relief of 'Paolo and Francesca in the Inferno'. (Grafton Gall.)

F. DERWENT WOOD: plaster group of 'Paolo and Francesca'. (Grafton Gall.)

G. WILSON NESBIT: oil painting of 'Paolo and Francesca' (*Inf.* v. 74-5). (R.A., No. 318.)

FLORENCE PARKINSON: water-colour of 'Beatrice'. (R.A., No. 1220).

CHARLES M. GERE: drawings (6) in illustration of the *Ashendene Dante* (engraved on wood by W. H. Hooper).

c. 1910

ESTHER FELICIA FRY: translation (verse) of *Son.* i (*V.N.*, § 3); *Son.* vii (*V.N.* § 14) (not published).

1910

W. M. ROSSETTI: Dante and his *Convito*. A Study, with Translations. (Lond.)

PAGET TOYNBEE: Dante Alighieri—His Life and Works. (Lond.)

A. L. MONEY: The Purgatory of Dante Alighieri, Rendered into English (blank) Verse. (Lond.)

R. W. CHAMBERS: Catalogue of the Dante Collection in the Library of University College, London. (Oxford.)

1910—*continued.*

MARIE L. EGERTON CASTLE : Cary's Dante, revised, with Introduction, Chronological View of the Age of Dante, and Notes. (Lond.)

H. F. HENDERSON : With Dante on the Mountain—A Guide through the Circles of the Purgatorio.

A. J. BUTLER : Dante (in *Encyclopaedia Britannica*, eleventh ed., vol. vii); Dante and the Renaissance (in *New Quarterly*, Feb.); The Forerunners of Dante—A Selection from Italian Poetry before 1300. (Oxford.)

PAGET TOYNBEE : Grandgent's edition of the *Inferno* (in *Modern Language Review*, Jan.); Dante and the Apparent Diameter of the Sun (in *Times*, Jan. 31); Dante's *Ballata*, 'Per una ghirlandetta' (in *Bulletin Italien*, April); Joseph Hume and Dante (in *Westminster Gazette*, July 28); South Africa and Dante (a MS. of the *Commedia* at Cape Town) (in *Times*, Nov. 10).

Dante's Influence in English Literature (in *Western Independent*, Jan. 23).

J. M. BALLANTYNE : Was Dante a Doctor? (in *British Medical Journal*, Feb. 5, 12); Dante's Knowledge of Aristotle's *De Generatione* (in *same*, Aug. 13).

H. CANDLER : The Symbolic Use of Number in the *Divina Commedia* (in *Transactions of Royal Society of Literature*, April).

Dante as a Sorcerer (in *Times*, May 28); PAGET TOYNBEE : same (in *same*, May 31).

E. MOORE : A Proposed Emendation in *Epist.* vi. 169 (in *Modern Language Review*, July).

A. COSSIO : The Landi Dante Codex at Manchester (in *Antiquary*, July); J. B. MCGOVERN : same (in *same*, Aug.).

'MINIME' : John Rylands Library. Dante Codex (in *Notes and Queries*, July 7); J. B. MCGOVERN : same (in *same*, Aug. 27, Oct. 8).

J. B. MCGOVERN : Danteiana (in *Notes and Queries*, July 30); Some Precursors of Dante (in *Antiquary*, Nov., Dec.).

C. H. HERFORD : Dante's Theory of Poetry (in *Quarterly Review*, Oct.).

A. WARREN : Dante's Tomb at Ravenna (in *Saturday Review*, Oct. 10).

G. S. W. : Dante, Ruskin, and a Font (in *Notes and Queries*, Dec. 10).

B. SMYTHE : Notes on Dante's Education (in *Oxford and Cambridge Review*, No. 12).

G. P. JACOMB-HOOD : oil painting of 'Paolo and Francesca'. (R.A., No. 667.)

EVELYN PAUL : water-colours (6) of subjects from Dante (reproduced in colour in S. Cunnington's *Stories from Dante*).

F. DERWENT WOOD : bronze group of 'Paolo and Francesca in the Inferno' (exh. at International Exh. of Fine Arts at Rome in 1911).

1911

J. W. MACKAIL : The Divine Comedy (in *Lectures on Poetry*, Lond.).

C. E. WHEELER : Dante Alighieri—The Divine Comedy, Translated (*terza rima*). (Lond., 8 vols.)

SIR S. W. GRIFFITH : The *Divina Commedia* of Dante Alighieri, Literally translated into English Verse in the Hendecasyllabic Measure of the Original Italian. (Lond.)

J. S. CARROLL : In Patria. An Exposition of Dante's *Paradiso*. (Lond.)

H. L. G. KENNEDY : Paolo and Francesca (in *Verses*, Guildford).

J. B. MCGOVERN : Some Precursors of Dante (in *Antiquary*, Jan.) ; Danteiana (in *Notes and Queries*, June 17).

A. R. BAYLEY : Dante, Ruskin, and a Font (in *Notes and Queries*, Jan. 7).

PAGET TOYNBEE : 'Tarteron White' and Tartar Cloths (*Inf.* xvii. 16–17) (in *Times*, March 31) ; Dante and the Badia di Firenze (in *Bulletin Italien*, April) ; Gibbon and Dante (in *Modern Language Review*, April, Oct.) ; Dante's Arrangement of the Celestial Hierarchies in the *Convivio* (in *Bull. Soc. Dant. Ital.*, N.S. xviii, Sept.) ; The *Divina Commedia* in English and French (in *Times*, Sept. 11) ; Sclerillo's edition of the *Vita Nuova* (in *Modern Language Review*, Oct.) ; Holbrook's 'Portraits of Dante' (in *Times Lit. Sup.*, Nov. 2).

W. E. A. AXON : Lockhart on Dante (in *Notes and Queries*, April 1).

A. E. BEILBY : The Secret of Dante (in *New-Church Magazine*, June).

S. UDNY : Dante and the New Theology (in *Hibbert Journal*, July).

M. L. R. BRESLAR : Spenser and Dante (in *Notes and Queries*, Dec. 2) ; T. BAYNE : same (in *same*, Dec. 23) ; A. R. BAYLEY : same (in *same*).

A. BROADBENT : marble head of 'Beatrice'. (R.A., No. 1844.)

1911–12

W. MATTHEWS : water-colours (8), reproduced in colour, as illustrations of 'Paolo and Francesca', in *The World's Romances*, 1912.

1912

GEORGE SAINTSBURY : Dante and the Grand Style (in *Essays and Studies by Members of the English Association*, iii. Oxford.)

E. G. GARDNER : Joachim of Flora (*Par.* xii. 140-1) and the Everlasting Gospel (in *Franciscan Essays*, Aberdeen.)

MARY E. LACY : With Dante in Modern Florence. (Lond.)

A. G. FERRERS HOWELL : Dante—His Life and Work. (Lond.)

J. A. BRENDON : Dante and Beatrice (in *Twelve Great Passions*, Lond.).

E. V. LUCAS : The Badia and Dante (in *A Wanderer in Florence*, Lond.).

EVA GORE BOOTH : 'Divina Commedia' (poem) (in *The Agate Lamp*, Lond.).

MRS. C. GRANT : Through Dante's Land. (Lond.)

ROBERT BRIDGES, in *La Gloire de Voltaire*, in which Voltaire and Dante, 'the Frenchman and the Florentine', are contrasted, introduces reminiscence of *Inf.* v. 100, and paraphrase of *Inf.* vii. 118-24 (in *Poetical Works*, Oxford, 1913, pp. 379, 381).

PAGET TOYNBEE : The Vatican Text of the Letters of Dante (in *Modern Language Review*, Jan.); 'Anubis' or 'a nubibus' in Dante's Letter to Henry VII (in *Bulletin Italien*, Jan.); Diminutive Editions of the *Divina Commedia* (in *Times*, Feb. 5); Hauvette's 'Introduction à l'Étude de la Divine Comédie' (in *Times Lit. Sup.*, Feb. 29); The S. Pantaleo Text of Dante's Letters to the Emperor Henry VII and to the Princes and Peoples of Italy (in *Modern Language Review*, April); The Centenary of the Completion of Cary's Dante (in *same*, July); Grandgent's edition of the *Purgatorio* (in *same*); The Venetian Text of Dante's Letter to the Emperor Henry VII (in *same*, Oct.); An unrecorded Seventeenth Century Version of the *Vita di Dante* of Leonardo Bruni (in *Twenty-ninth Annual Report of the Cambridge, U.S.A., Dante Society*); Chronological List, with Notes, of Paintings and Drawings from Dante, by Dante Gabriel Rossetti (in *Scritti Varii di Erudizione e di Critica in Onore di Rodolfo Renier*, Torino); Dante's *Convivio* in some Italian Writers of the Cinquecento, and incidentally of the Title of the Treatise (in *Studi Dedicati a Francesco Torraca*, Napoli).

IDA LANGDON : Spenser and Dante (in *Notes and Queries*, Jan. 13).

FREDERIC HARRISON : Poets that I love (in 'Among my Books', in *English Review*, Feb.).

J. FOSTER : Dante on the Theological Virtues (in *Holborn Record*, April).

E. G. GARDNER : The Mystical Aspect of Dante's *Vita Nuova* (in *The Quest*, April).

W. BUTTERWORTH : D. G. Rossetti in relation to Dante Alighieri (in *Manchester Quarterly*, April).

J. B. MCGOVERN : Danteiana (in *Notes and Queries*, May 25 ; Oct. 26) ; L. L. K. : same (in *same*, June 1).

The Huth Sale—Record Price for a Dante (in *Times*, June 12).

[The 'record' is the price of £1,800 paid by Quaritch at Sotheby's on June 11 for a copy of the 1481 Florence ed. of the *Commedia*, with 19 engravings after the designs of Botticelli (see also under 1903, 1918). At the same sale a copy of the 1472 Foligno ed. fetched £475 ; a copy of the 1472 Jesi ed., £680 ; and a copy of the 1487 Florence ed., £130.]

GEORGE MORROW : line drawing of 'Portrait of Dante' (zincotyped as frontispiece to Ferrers Howell's *Dante : His Life and Work*).

LEONARD JENNINGS : marble group of 'Paolo and Francesca' (R.A., No. 1796.)

Cinematograph of 'Scenes from the *Inferno*'.

1913

E. G. GARDNER : Dante and the Mystics. (Lond.)

M. A. ORR (MRS. JOHN EVERSHERD) : Dante and the Early Astronomers. (Lond.)

P. H. WICKSTEED : Dante and Aquinas. (Lond.)

PAGET TOYNBEE : Index of Authors quoted by Boccaccio in his *Comento sopra la Commedia* (in *Studi su Giovanni Boccaccio, per il VI Centenario della nascita di Gio. Boccaccio, Castelfiorentino*).

GAUNTLETT CHAPLIN : Dante for the People—Selected Passages from the Divine Comedy in English (blank) Verse. (Lond.)

ALICE BIRKHEAD : Dante the Divine Poet (in *Heroes of Modern Europe*, Lond.).

HERBERT B. GARROD : Dante, Goethe's Faust, and other Lectures. (Lond.)

SIR W. M. RAMSAY : The Imperial Peace, an Ideal in European History (Dante's *De Monarchia*). (Romanes Lecture, Oxford.)

MAURICE HEWLETT : 'Quel giorno più non vi leggemmo avante' (*Inf.* v. 138) ; 'Beatrix' (in *Helen Redeemed, and other Poems*, Lond.).

E. H. HOLTHOUSE : Dante and Ben Sira—A Comparison (in *Church Quarterly Review*, Jan.).

LONSDALE RAGG : Wit and Humour in Dante (in *Modern Language Review*, Jan.).

PAGET TOYNBEE : Dante's Remarks on Translation in the *Convivio* (in *Mod. Lang. Rev.*, Jan.) ; A Misreading in Dante's Letter to a Friend in Florence (in *Bull. Soc. Dani. Ital.*, N. S. xx, March) ; Jonathan Richardson and Portraits of Dante (in *Mod. Lang. Rev.*,

1913—*continued.*

April); Dante and Plagiarism (in *Times*, June 7); Oriental Fabrics in Italy in the Time of Dante (in *Times*, July 2); Dante and Halley's Comet (in *Times*, Dec. 31); A Note on *Storia*, *Storiato*, and the corresponding terms in French and English, in illustration of *Purg.* x. 52, 71, 73 (in *Mélanges offerts à M. Émile Picot par ses Amis et ses Élèves*, Paris).

Rand and Wilkins's 'Dantis Alagherii Operum Latinorum Concordantiae' (in *Cambridge Review*, Jan. 16); PAGET TOYNBEE: same (in *Mod. Lang. Rev.*, April).

G. C. RAWLINSON: Dante the Mystic (in *The Treasury*, May).

Oriel College, Oxford, receives by gift from Miss Church the Dante collection of the late Dean Church (May).

J. B. MCGOVERN: Danteiana (in *Notes and Queries*, June 14); The Popes of the *Divina Commedia* (in *Antiquary*, Aug., Oct., Nov., Dec.).

F. W. BUCKLER: Dante and Italian Nationality (in *Madras Christian College Magazine*, Oct.).

1914

PAGET TOYNBEE: Concise Dictionary of Proper Names and Notable Matters in the Works of Dante. (Oxford.)

W. BOYD CARPENTER: The Spiritual Message of Dante. (Lond.)

SIR S. W. GRIFFITH: The Poems of the *Vita Nuova* of Dante Alighieri, Literally translated into English Verse in the Metre of the Original Italian. (Brisbane.)

MARION S. BAINBRIGGE: A Walk in Other Worlds with Dante. (Lond.)

EDITH M. SHAW: The Divine Comedy of Dante Alighieri Translated (blank verse). (Lond.)

W. E. A. AXON: The Birthplace of Dante (sonnet) (in *The Axon Treasury*, Stockport).

ARTHUR LYNCH: Francesca da Rimini (in *Sonnets of the Banner and the Star*, Lond.).

D. LLOYD ROBERTS: The Scientific Knowledge of Dante. (Manchester, priv. pr.)

C. B. HEBERDEN: translation of the *De Vulgari Eloquentia* (not published).

J. B. MCGOVERN: John Taaffe as a Dantist (in *Irish Book Lover*, Jan.); Danteiana (in *Notes and Queries*, Aug. 26).

PAGET TOYNBEE: Grandgent's edition of the *Paradiso* (in *Mod. Lang. Rev.*, Jan.); Milton and MSS. of Dante (in *Times*, Jan. 31);

The Editio Princeps of the *De Aqua et Terra* (in *Athenaeum*, June 27); The S. Pantaleo Italian Translation of Dante's Letter to the Emperor Henry VII (in *Mod. Lang. Rev.*, July).

H. M. BEATTY: A Century of Cary's Dante (in *Studies*, March).

E. MOORE: The Battifolle Letters attributed to Dante (in *Mod. Lang. Rev.*, April).

S. UDNY: Dante's Mysticism (in *Contemporary Review*, April).

A. C. BRADLEY: Dante's Influence on Shelley's 'Triumph of Life' (in 'Notes on Shelley's *Triumph of Life*', in *Mod. Lang. Rev.*, Oct.).

1915

C. L. SHADWELL: The Paradise of Dante Alighieri—An Experiment in Literal Verse Translation. With Introduction by J. W. Mackail. (Lond.)

A. E. BEILBY: Two Other World Explorers—Dante and Swedenborg. (Lond.)

LORD CURZON OF KEDLESTON: translation (rhymed quatrains) of *Inf. v. 25-142* ('The Second Circle: Paolo and Francesca') (in *War Poems, and other Translations*, Lond.).

HENRY CART DE LAFONTAINE: Dante and War; *De Monarchia*; the *Convito*. (Lond.)

E. J. EDWARDES: The Journey of Dante. Part i. Hell. Translated (blank verse) and the Text Examined. (Lond.)

L. E. WILLOCK: The Four Cardinal Virtues in Dante. (Lond.)

The British Museum receives (Jan.), by gift from Dr. Paget Toynbee, MSS. of unpublished English translations of Dante, by Abraham Heraud (*Inferno, in terza rima*), and William Charteris (*Commedia, in irregular verse*).

PAGET TOYNBEE: Dante's Letter to the Emperor Henry VII. Critical Text (in *Mod. Lang. Rev.*, Jan.); Dante's Letter to the Princes and Peoples of Italy. Critical Text (in *same*, April).

E. B. STORR: Dante's Conception of Hell (in *Holborn Review*, April).

J. B. MCGOVERN: Danteiana (in *Notes and Queries*, Nov. 6).

LOUIS DYER: Dante and Aristotle's *De Bona Fortuna* (in *Thirty-second Annual Report of the Cambridge, U.S.A., Dante Society*).

EVELYN PAUL: water-colour (17) and outline (14) drawings, in illustration of *The New Life, by Dante Alighieri*. Translated by D. G. Rossetti (reproduced in colour, and sepia).

1916

W. H. V. READE: The Political Theory of Dante (in *Dante's De Monarchia, with Introduction*, Oxford).

1916—*continued.*

I. J. POSTGATE : *Corona Stellata*—Thoughts from Dante's *Vision*. (Lond.)

W. BOYD CARPENTER : Dante's Appeal to Nations. (Lond.)

H. J. HOOPER : translation ('amphiambics') of the *Purgatorio* (not published).

PAGET TOYNBEE : The Laurentian Text of Dante's Letter to a Friend in Florence (in *Mod. Lang. Rev.*, Jan.); H. Johnson's 'Translation of the *Divina Commedia*' (in *Times Lit. Sup.*, June 29); Dr. Edward Moore as Dante Scholar (in *Times*, Sept. 5); On the meaning of *Almus* in Dante (in *Mod. Lang. Rev.*, July, Oct.); Dr. Moore's Fourth Series of 'Studies in Dante' (in *Times Lit. Sup.*, Oct. 5).

P. H. WICKSTEED : On the disputed reading in Dante's *Epist.* v. 129-30 (in *Mod. Lang. Rev.*, Jan.); PAGET TOYNBEE : same (in *same*).

M. J. SUMMERS : Dante and Poliziano (in *Notes and Queries*, Jan. 1).

The Bodleian Library receives (June) donation of 350 volumes of editions of the works of Dante from Dr. Paget Toynbee; and (Sept.), by bequest from Dr. Edward Moore, two Cent. XV Dante MSS., one of the *Commedia*, and one of the *Convivio*.

[The *Commedia* MS. is that designated Z in Dr. Moore's *Contributions to the Textual Criticism of the D.C.*, pp. 550-2; the *Convivio* MS. is that designated M in his *Studies in Dante*, iv. 180-1.]

Queen's College, Oxford, receives (Sept.), by bequest from Dr. Edward Moore, his collection of Dante books.

J. B. MCGOVERN : Danteiana (in *Notes and Queries*, Dec. 16).

M. LAWSON : water-colours (3) in illustration of the *Divina Commedia* (reproduced in colour in Postgate's *Corona Stellata*).

WILLIAM BRODIE : medallion of 'Dante and Beatrice'. (R.S.A., No. 40.)

CHARLES RICKETTS : drawing of 'Dante at the door of the tomb of Pope Anastasio' (*Inf.* xi. 7-9) (reproduced as illustration of *The Book of Italy*, ed. R. Piccoli, Lond.).

1917

E. MOORE : *Studies in Dante. Fourth Series. Textual Criticism of the Convivio, and Miscellaneous Essays.* (Oxford.)

W. W. VERNON : *Lectures on Dante and his Times.* (Lond., priv. pr.)

BERNARD C. DE B. WHITE : *Dante in the Badia at Florence (in Remembrances, and other Verses, Lond.).*

C. L. BARNES: Parallels in Dante and Milton (in *Manchester Quarterly*, Jan.).

PAGET TOYNBEE: Arthur John Butler as Dante Scholar (in *Memoir*, by A. Quiller-Couch, Lond.); The Laurentian Text of Dante's Letter to a Pistoian Exile (in *Mod. Lang. Rev.*, Jan., July); The *Canzoniere* of Dante (in *Times Lit. Sup.*, March 22); Dante's Letter to the Florentines. Emended Text and Translation (in *Mod. Lang. Rev.*, April); The Battifolle Letters attributed to Dante (in *same*, July); Barbi's 'Studi sul *Canzoniere* di Dante' (in *same*); Portraits of Dante (in *Bodleian Quarterly Record*, July); Grandgent's 'Ladies of Dante's Lyrics' (in *Times Lit. Sup.*, Nov. 29).

W. BOYD CARPENTER: Dante and Boëthius (in *Transactions of Royal Society of Literature*, xxv).

The Bodleian Library receives (June) donation of busts, masks, and portraits of Dante, and about 600 volumes of editions, commentaries, and translations of the works of Dante, from Dr. Paget Toynbee.

1918

LAURIE MAGNUS: The Age of Dante (in *General Sketch of European Literature*, Lond.).

C. L. BARNES: Curiosities in the *Divina Commedia* (in *Manchester Quarterly*, Jan.).

A Portrait of Dante at Ravenna (in *Times*, Jan. 4).

H. O.: Dante—a newly discovered Portrait (in *Notes and Queries*, Feb.).

At Christie's (March 19) the Fairfax Murray copy of the 1481 Florence ed. of the *Commedia*, with 19 plates after Botticelli (Lot 213), sold for £660 (see also under 1903, 1912).

PAGET TOYNBEE: The Laurentian Text of Dante's Letter to the Italian Cardinals (in *Mod. Lang. Rev.*, April); Livi's 'Dante—suoi Primi Cultori, sua Gente, in Bologna' (in *Times Lit. Sup.*, May 2); Langdon's 'Translation of the *Inferno*' (in *same*, June 18); English Translations of Dante (in *same*, June 20); A Mispunctuation in the title of Dante's Letter to the Emperor Henry VII (in *Bulletin Italien*, July); Barbèra's '*De Monarchia e De Vulgari Eloquentia*, con le *Epistole e la Quaestio de Aqua et Terra*, di Dante Alighieri' (in *Mod. Lang. Rev.*, July); Dante and the *Cursus*—a New Argument in favour of the Authenticity of the *Quaestio de Aqua et Terra* (in *same*, Oct.); A New MS. of Dante's *De Vulgari Eloquentia* (in *Times Lit. Sup.*, Oct. 10); Dante in English Art (in *same*); Misciatelli's 'Amore di Dante per Pietra' (in *same*, Oct. 17); The New Dante MS. (in *same*, Oct. 31).

1918—*continued.*

In the sale at Sotheby's (June 11) of MSS. and printed books belonging to Lord Vernon were included two Cent. XV MSS. of the *Divina Commedia* (£220, £210), two Cent. XV MSS. (one illuminated) of the *Inferno* (£250, £32), a Cent. XV MS. of Italian commentaries on the *Commedia* (£38), and a Cent. XVI MS. of Marsilio Ficino's Italian translation of the *De Monarchia* (£29), besides more than thirty rare Cent. XV and Cent. XVI printed editions of the *Commedia*.

Dante Drawings by Blake in the Ashmolean (in *Oxford Magazine*, June 21).

Langdon's translation of the *Inferno* (in *Times Lit. Sup.*, June 13); same (in *Oxford Magazine*, June 21); same in *Contemporary Review*, Sept.).

W. P. KER: 'De Superbia Carminum' (Dant. *V.E.* ii. 5, l. 51) (in *Mod. Lang. Rev.*, July).

E. G. GARDNER: Grandgent's 'Ladies of Dante's Lyrics'; Fletcher's 'Dante'; Fisher's 'Mystic Vision in the Grail Legend and in the *Divina Commedia*' (in *Mod. Lang. Rev.*, Oct.).

STEPHEN PHILPOT's opera of 'Dante and Beatrice' first performed (at the Prince of Wales Theatre, Birmingham, Oct.).

G. G. L.: Dante and the *Dunciad* (in *Notes and Queries*, Nov.); CONSTANCE RUSSELL: same (in *same*, Dec.).

J. B. MCGOVERN: Danteiana (in *Notes and Queries*, Dec.).

J. NICKLIN: Dante's Latin Works (in *Notes and Queries*, Dec.).

LONSDALE RAGG: Dante and a League of Nations (in *Anglo-Italian Review*, Dec.).

HERBERT BAYNES: Oriental Characteristics in the *Divina Commedia* (in *Transactions of Royal Society of Literature*, xxxvi).

ISAAC SHARP: translation (irregular verse) of *Inf. i* (not published).

H. J. HOOPER: translation ('amphiambs') of the *Inferno* (not published).

SIDNEY H. METEYARD: water-colour frontispiece and title-page for MS. Dante. (R.A., No. 1290.)

CHRISTINE GREGORY: bust of 'Beatrice'. (R.A., No. 1581.)

1919

ELIZABETH WORDSWORTH: Dante and Goethe (in *Essays Old and New*, Oxford).

H. B. COTTERILL: Italy from Dante to Tasso (1300-1600). (Lond.)

ARTHUR LYNCH: Dante (in *Moments of Genius*, Lond.).

ISABEL C. CLARKE: 'La Decenne Sete' (*Purg.* xxxii. 2) (in *Pathway of Dreams, and other Poems*, Lond.).

PAGET TOYNBEE : Dante's Letter to the Italian Cardinals (*Epist.* viii. 160) (in *Mod. Lang. Rev.*, Jan.); Giannozzo Manetti, Leonardo Bruni, and Dante's Letter to the Florentines (in *same*); The New MS. of Dante's *De Vulgari Eloquentia* (in *Times Lit. Sup.*, Feb. 27, June 26); Barbèra's 'Tutte le Opere di Dante Alighieri' (in *same*, Feb. 27); Dante's Letter to Can Grande (*Epist.* x) (in *Mod. Lang. Rev.*, July); The New Dante MS. (in *Times Lit. Sup.*, Oct. 23); The Provenance of the New Dante MS. (in *same*, Nov. 13); W. W. Vernon as Dantist (in *Times*, Nov. 14); Bertalot's 'Dantis Alagherii *De Vulgari Eloquentia* et *De Monarchia*' (in *Times Lit. Sup.*, Nov. 20); History of the Letters of Dante, from the Fourteenth Century to the Present Day (in *Thirty-sixth Annual Report of the Cambridge, U.S.A., Dante Society*).

HUGH S. GLADSTONE : Gladstone on Dante (in *Notes and Queries*, May).

In the sale at Sotheby's (June 26) of MSS. belonging to the late Sir Thomas Phillipps was included a Cent. XV MS. of the *Canzoniere* of Dante, with the *Trionfi* of Petrarch (£29).

T. W. ARNOLD : D. Miguel Asin Palacios' 'La Escatología Musulmana en la Divina Comedia' (in *Mod. Lang. Rev.*, Oct.).

A Dante Difficulty (*Par.* ix. 54) (in *Times Lit. Sup.*, Dec. 25).

ELEANOR FORTESCUE-BRICKDALE : water-colour of 'The Meeting of Dante and Beatrice' (*V.N.*, § 2) (reproduced in colour in the artist's *Golden Book of Famous Women*, Lond.).

1920

PAGET TOYNBEE : *Dantis Alagherii Epistolae*. The Letters of Dante, Emended Text, with Introduction, Translation, Notes, and Indices and Appendix on the *Cursus*. (Oxford); The Oxford Dante Society. A Record of Forty-four Years (1876-1920). (Oxford, priv. pr.)

T. S. ELIOT : Dante (in *The Sacred Wood : Essays on Poetry*, Lond.).

FREDERIC HARRISON : Dante (in *The New Calendar of Great Men*, Lond.).

[Dante, as the representative of Modern Epic Poetry, gives his name to the Eighth Month.]

PAGET TOYNBEE : A Dante Difficulty (*Par.* ix. 54) (in *Times Lit. Sup.*, Jan. 1); The Dante MSS. presented to the University of Oxford by Duke Humphrey (in *same*, March 18); Duke Humphrey's Dante, Petrarch, and Boccaccio MSS. (in *same*, April 22); An Alleged Note by Boccaccio on *Inf.* xix. 13-21 (in *Mod. Lang. Rev.*,

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July); 'Alcuno' in the sense of 'nessuno' in Dante and other Mediaeval Writers (in *Études Italiennes*, July); 'La Escatología Musulmana en la Divina Comedia' (in *Times Lit. Sup.*, July 8); 'Il Dante del Centenario' (in *same*, July 29); The First Australian Translator of Dante (in *Times*, Aug. 14); Dante in Japan (in *Times Lit. Sup.*, Sept. 2); New Dante MSS. (in *same*, Nov. 11); The undescribed MS. of the *Divina Commedia* (in *same*, Dec. 9); Dante in English Art: A Chronological Record of Representations by English Artists of Subjects from the Works of Dante, or connected with Dante (in *Thirty-eighth Annual Report of the Cambridge, U.S.A., Dante Society*).

J. B. MCGOVERN: Danteiana (in *Notes and Queries*, March).

T. S. E.: H. D. Sidgwick's 'Dante' (in *Athenaeum*, April 2).

GERTRUDE LEIGH: Dante and the History of Mohammed (in *Notes and Queries*, April 24).

H. H. E. CRASTER: Duke Humphrey's Dante, Petrarch, and Boccaccio MSS. (in *Times Lit. Sup.*, May 13).

T. P. ARMSTRONG: Danteiana (*Purg.* v. 133-6) (in *Notes and Queries*, May 22).

STEPHEN WHEELER: Landor and Dante (in *Times Lit. Sup.*, May 27).

The newly-discovered Portrait of Dante at Ravenna (in *Illustrated London News*, June 19).

The Predominance of Dante (in *New Statesman*, June 26).

D. Miguel Asín Palacios' 'La Escatología Musulmana en la Divina Comedia' (in *Times Lit. Sup.*, July 1); THOMAS OKEY: same (in *same*, July 15).

London University and the Dante Sexcentenary (in *Times*, July 9).

At a sale of MSS. at Sotheby's (July 13) an early Cent. XV illuminated MS. of the *Divina Commedia* belonging to Lord Mostyn, sold for £1,500.

Dante Celebrations (in *Near East*, July 15).

Dante (in *Irish Independent*, July 16).

Dante Sexcentenary (in *Daily Telegraph*, July 20); same (in *Huddersfield Examiner*, Sept. 14).

Grandgent's 'Power of Dante' (in *Yorkshire Post*, July 24); same (in *Yorkshire Post Weekly*, July 24); same (in *Scotsman*, Sept. 16).

C. MARRIOTT: Blake's Illustrations to Dante at the Tate Gallery (in *Outlook*, July 24).

The Manchester Dante Society and the Restoration of San Francesco at Ravenna (in *Manchester Guardian*, July 26).

Dinsmore's 'Life of Dante' (in *Manchester Guardian*, July 27).

Dante trans-Indus (in *Times of India*, Aug. 4).

A. W. TILBY: The Dante Celebrations (in *Outlook*, Aug. 14);
J. B. MCGOVERN: same (in *Manchester Guardian*, Aug. 19).

Sir S. W. Griffith as Translator of Dante (in *British Australasian*, Aug. 19).

Dante and Westminster Abbey (in *Times*, Sept. 1, 3).

Dante in Australia (in *Book-Post*, Sept. 3).

WALFORD DAVIES: Fantasy for tenor solo, chorus, and orchestra (from *Purg.* xx. 127-38; xxi. 67-9), performed at Worcester Festival (Sept. 8).

Dante's Master (in *Tablet*, Sept. 11); G. M. CULLEN: same (in *same*, Sept. 18).

'Dante Year' in Italy (in *Times*, Sept. 16); same (in *Daily Chronicle*, Sept. 18).

Dante (in *Daily Telegraph*, Sept. 18).

H. M. BEATTY: The word 'State' (Dante's use of 'status' and 'stato') (in *Times Lit. Sup.*, Sept. 23).

The Mind of Dante (in *Bookman*, Oct.).

Croce and the Dante Celebrations (in *Times Lit. Sup.*, Oct. 7).

Dante and the Middle Ages (in *Times Lit. Sup.*, Oct. 28).

Dante's Ideal Monarchy (in *Oxford Chronicle*, Oct. 29).

The Six-hundredth Anniversary of the Death of Dante (in 'Italy's two Celebrations', in *Mayfair*, Nov.).

H. ST. JOHN BROOKS: Michelangelo and Dante (in *Notes and Queries*, Nov. 13).

Mrs. E. V. MURRAY's 'Translation of the *Inferno*' (in *Spectator*, Nov. 13).

CATHERINE M. PHILLIMORE: The New Dante MS. (in *Times Lit. Sup.*, Nov. 25).

P. F. W. RYAN: Dante as Poet and Politician (in *John o' London's Weekly*, Nov. 27).

E. G. GARDNER: Dante as Literary Critic (in *Tablet*, Dec. 11).

Dante Centenary Celebrations (in *Evening Standard*, Dec. 13).

STEPHEN PHILPOT: Opera of 'Dante and Beatrice' (performed by Carl Rosa Company at Covent Garden, Dec. 17).

'Dante and Beatrice'—Stephen Philpot's Opera (*Times*, Dec. 18).

Translation (verse) of *Purg.* xxx. 67-99 ('Dante and Beatrice') (in *Common Sense*, Dec. 25).

Dante on the Film (in *Times*, Dec. 30).

ADDENDA

c. 1518

In fragment of an unidentified *Itinerary through France, Italy, and Flanders*, printed (probably) by R. Pynson, under *Rauenna* is the entry: 'There is buryed saynt Vytall in a welle & many martyrs. There is Dañtes y° poete Florõtine buried.'

[The earliest reference to Dante's tomb at Ravenna. The fragment is preserved in the Cambridge University Library. I am indebted to Mr. Charles Sayle for drawing my attention to it, and for the transcript of the above passage.]

1799

FRANCIS GLADWIN, in *The Persian Moonshee*, introduces two anecdotes of Dante (ed. 1840, in vol. i, pp. 151, 162).

[The first is Poggio's story of the trick played upon Dante at the court of Can Grande (see Toynbee, *Life of Dante*, ed. 1910, p. 146); the second is Sercambi's anecdote of Dante and King Robert of Naples (*op. cit.*, pp. 152-4).]

1815

KEATS (as is probable), in line 7 of his sonnet 'On first looking into Chapman's Homer', introduces, through the medium of Cary's translation, reminiscence of *Par.* xix. 64.

[For the line as it now stands Keats originally wrote, 'Yet could I never tell what men could mean.']

1888

JOHN EDMUND READE, in *Italy, a Poem in Six Cantos*, devotes st. 52-55 of canto i, and several pages of notes, to Dante.

1839

WILLIAM MAKEPEACE THACKERAY, in 'On the French School of Painting', in *The Paris Sketch Book*, among grim 'specimens of the sublime' in the Luxembourg, instances Delacroix's 'Dante and Virgil in the Infernal Lake'.

1841

CHARLES DICKENS, in *Barnaby Rudge*, introduces (ch. 15) reminiscence of *Inf.* iii. 9 à propos of the peacefulness of the Temple—'Who enters here, leaves noise behind.'

1844

La Divina Commedia di Dante Alighieri. (Edimburgo, 24mo.)

[Edited by G. Rampini, published by Oliver and Boyd; a re-issue of the edition of 1839.]

1846

R. BROWNING, in the last number of *Bells and Pomegranates*, in an explanation of the title of the series, refers to the Bargello portrait, in which 'Giotto placed a pomegranate fruit in the hand of Dante'.

RICHARD FORD, in *Gatherings from Spain*, in the chapter on banditti (ch. 16) compares the conduct to his victims of the robber Roque Guinart, as described by Cervantes, with that of 'the Italian bandit Ghino de Tacco, immortalised by Dante' (*Purg.* vi. 14); and, à propos of the door of the condemned cell of a Spanish prison, quotes *Inf.* iii. 9; in the chapter on bull-fights (ch. 21), in connexion with the fact that 'in Spain butchers are of the lowest caste', he remarks that 'Francis I never forgave the "Becajo de Parigi" applied by Dante to *his* ancestor' (*Purg.* xx. 52).

1848

THACKERAY, in *The Book of Snobs*, represents (ch. 26) the author 'in a waggish mood asking Miss Wirt [Miss Ponto's governess] whether Dante Algieri was so called because he was born at Algiers', to which he 'received a smiling answer in the affirmative'.

DICKENS, in *Dombey and Son*, introduces (ch. 23) reminiscence of *Inf.* iii. 9 à propos of the 'two ominous extinguishers' on either side of the door of Mr. Dombey's house, 'that seemed to say, "Who enter here, leave light behind".'

1850

THACKERAY, in *Rebecca and Rowena*, in his account of the siege of the Castle of Chalus (ch. 3) says, 'What should prevent me from describing the agonies of hunger which the Count (a man of large appetite) suffered in company with his heroic sons and garrison?—Nothing, but that Dante has already done the business in the notorious history of Count Ugolino.'

1851

GEORGE BORROW, in *Lavengro*, records (ch. 15) a dialogue on the subject of Dante between himself and his 'preceptor in the French and Italian tongues', a banished priest—"Vous serez un jour un grand philologue, mon cher", said the old man, on our arriving at the conclusion of Dante's Hell. "I hope I shall be something better," said I, . . . "for example, I would rather be like him who wrote this book."—"Quoi, Monsieur Dante? He was a vagabond, my dear, forced to fly from his country . . . one bad dog, forced to fly from his country—died with not enough to pay the undertaker."—"Were you not forced to flee from your country?"—"That very true; but

1851—*continued.*

there is much difference between me and this Dante. He fled from country because he had one bad tongue which he shook at his betters. I fly because benefice gone, and head going . . . *Ma foi, il y a beaucoup de différence entre moi et ce sacre de Dante.*”’ Later Borrow describes how, while fishing, ‘sometimes my mind would dwell on my studies—on the sonorous stanzas of Dante, rising and falling like the waves of the sea.’ In a dialogue (ch. 17) between himself and Jasper, the latter tells him he wants mother sense—‘What makes you think that I want sense?’—‘That, being so old, you can’t yet guide yourself!’—‘I can read Dante, Jasper.’—‘Anan, brother.’—Subsequently he confesses (ch. 18) that ‘of late I had abandoned in a great measure the study of the beautiful Italian, and the recitation of the sonorous terzets of the Divine Comedy, in which at one time I took the greatest delight.’

1857

DICKENS, in *Little Dorrit*, represents (Bk. ii, ch. 6) Miss Fanny as ‘completing Mr. Sparkle’s conquest with some remarks upon Dante—known to that gentleman as an eccentric man in the nature of an Old File, who used to put leaves round his head, and sit upon a stool for some unaccountable purpose outside the cathedral at Florence’.

GEORGE BORROW, in *The Romany Rye*, quotes (ch. 4) and applies to Lord Lovat what Dante says (*Inf.* xxvii. 74–5) of Guido da Montefeltro—‘Old Fraser, of Lovat . . . thought he was a hero, and proved himself nothing more than an old fox; he got up a hollow tree, didn’t he, just like a fox? “L’opere sue non furon leonine, ma di volpe”.’

1865

MATTHEW ARNOLD, in ‘Pagan and Mediaeval Religious Sentiment’, in *Essays in Criticism*, suggests that ‘in Sophocles the thinking-power a little overbalances the religious sense, as in Dante the religious sense overbalances the thinking-power’.

1871

THOMAS HARDY, in *Desperate Remedies*, compares (ch. 8, § 5) Cytherea upbraiding Edward Springrove, to ‘Beatrice accusing Dante from the chariot’ (*Purg.* xxx. 55 ff.).

1878

HARDY, in *The Return of the Native*, compares (Bk. i, ch. 3) the scene from Rainbarrow on Egdon Heath during the burning of the

bonfire to ' Limbo as viewed from the brink by the sublime Florentine in his vision ', and ' the muttered articulations of the wind in the hollows ' to ' complaints and petitions from the " souls of mighty worth " suspended therein ' (*Inf.* iv).

1894

HARDY, in ' On the Western Circuit ', in *Life's Little Ironies*, says (ch. 1) of the scene of the steam-circuses at Melchester at night, ' the spectacle was that of the eighth chasm of the Inferno as to colour and flame '.

[The reference may be to the flames in Bolgia 8 of Circle VIII of Hell (*Inf.* xxvi); but perhaps the ' chasm ' in question is Round 3 of Circle VII, in which the burning sand and the steam from Phlegethon are conspicuous features (*Inf.* xiv. 89-90; xv. 2-3).]

c. 1913

CHARLES RUSSELL: translation (in 7-line stanzas) of *Inf.* iii. 1-51; and *Inf.* xxvi. 90-125 (in *Sonnets, Poems, and Translations*. Lond. [Calcutta]).

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* In *Addenda*.† Other than those contained in editions of the *Commedia*.
‡ Translations of the *Inferno* which were published separately in the first instance, but subsequently formed part of complete translations of the *Commedia*, are included in this list.

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 Beaumont, Anne, 1824
 Beerbohm, Max, 1904
 Blake, Wm., 1793, c. 1801, '24, '27
 'Boat of Love' (*Son.* xxxii), (Rossetti) c. 1855, c. '64, c. '74
 Boddington, T. F., 1836, '37, '43
 Brickdale, E. Fortescue-, 1919
 Bridgford, Thos., 1844
 Briggs, H. P., 1827
 British Institution, 1810, '17, '24, '38, '43, '46, '48, '49, '52, '56, '57, '58, '61, '65
 *Broadbent, A., 1911
 *Brodie, W., 1916
 *Brodie, Wm., 1849, '50, '63
 †Brooks, V., 1859, '86, '89, 1900
 Brown, F. Madox, 1882
 Buckland, A. H., 1903
 Buckner, R., 1879

C

Calderon, W. F., 1886
 Cardon, A., 1808
 *Carpeaux, J. B., 1871

† Engraver.

*Casella, N., 1893
 Cinematograph, 1912
 *Civiletti, B., 1876
 Clarke, Sarah F., 1869–75
 Cook, E. W., 1902
 †Cooke, Geo., 1807
 †Cooper, J., 1871
 Cope, C. W., 1837
 Corboux, M. F. Catherine D., 1835
 Cowper, M., 1902
 Crane, Mrs., 1893
 Crane, W., 1885, c. '90, '92, '93
 †Cromek, R. H., 1802
 †Cumming, G., 1842

D

D'Almaine, W. F., 1861
 'Dante', busts, (Brodie) 1849, '50, '63; (Munro) 1856; (Hutchison) 1891; statues, (Hutchison) 1869, '80, '87, '90; (Armstead) 1872; (Civiletti) 1876; (Troubetzkoy) 1893; (Walker) 1894, 1904; (F. D. Wood) 1899; (Richmond) 1906
 'Dante drawing an Angel' (*V.N.* § 35), (Rossetti) 1849, '53
 'Dante in Exile' (*Par.* xvii), (Leighton) 1864
 'Dante sees Beatrice at a Marriage-Feast' (*V.N.* § 14), (Rossetti) 1849, '51
 'Dante's Dream' (*V.N.* § 23), (Rossetti) 1856, c. '63, '69, '70, '71, '73, '74, c. '75, '80
 Delamotte, P. H., 1876
 De Triqueti, Baron H., 1862
 Dicksee, F. B., 1895
 Dicksee, T. F., 1891
Divina Commedia, illustrations, (Flaxman) 1793; (Blake) 1824–7; (Kirkup) c. 1842; (Traquair) 1889–90; (Crane) 1892; (Batten) 1897–1900, '03; (Kelt-Edwards) 1902; (Rolfe and Rees) 1902; (McManus) 1904; (Ragg) 1907; (Paul) 1910; (Lawson) 1916
 †Dixon, John, 1774
 'Donna della Finestra' (*V.N.* § 36), (Rossetti) 1869, '70, c. '75, '79, '80, '81

* Sculptor.

‡ Lithographer.

Douglas, Sir W. F., 1862
 Dunn, H. T., 1871
 Duppa, R., 1801, '25
 Dyce, Wm., 1837

E

Eastlake, Sir C. L., 1855
 †Elliott, J., 1897
 Elmore, A. W., 1858

F

Fagan, Louis, 1880
 Flaxman, John, 1793, 1807
 Folkhard, J. B., 1887
 Fortescue-Brickdale, E., 1919
 Fry, Roger, 1909
 Furniss, H., 1883
 Fuseli, H., 1777, '86, 1806, '18

G

Gale, Wm., 1856
 Gere, C. M., 1909
 'Giotto painting Dante's Portrait',
 (Rossetti) 1849, '52
 Goodwin, A., 1892
 Gordon, R. J., 1878
 Grafton Gallery, 1909
 †Graves, R., 1822
 *Gregory, C., 1918
 Grosvenor Gallery, 1879, '81-2, '83,
 '84, '86, '87

H

Hallé, C. E., 1887
 *Hancock, J., 1850, '54, '62
 Hart, S. A., 1846
 Harwood, J., 1848
 Haydon, B. R., 1804
 'Heaven's Messenger' (*Inf.* ix),
 (Poynter) 1862
 Henderson, W. S. P., 1842
 Herbert, J. R., 1832
 Herbert, S., 1900
 Hogarth, Wm., c. 1758
 Holiday, H., 1859, '75, '83
 Holst, Th. von, 1837
 †Hooper, W. H., 1909
 †Hopley, E. W. J., 1865
 †Hopwood, J., 1833, '48
 Hunter, Mrs. J. Y., 1900
 *Hutchison, J., 1869, '87, '90, '91

J

Jacomb-Hood, G. P., 1910
 †Jacott, J. J., 1874
 *Jennings, L., 1912
 Jopling, Louise, 1892
 *Joy, A. B., 1867

† Engraver.

* Sculptor.

K

Kelt-Edwards, J., 1902
 Kendrick, E. E., 1826
 †Kirchner, J. H., 1876
 Kirkup, S. S., 1840, '41, '42, c. '42

L

L., M., 1842
 'La Pia' (*Purg.* v), (Rossetti) 1866-7,
 c. '68, '81, c. '81; (Long) 1890;
 (*Trentacoste) 1892
 †Lane, R. J., 1842
 *Laurence, M., 1894
 Lawlor, J., 1869
 Lawson, W., 1916
 *Leifchild, H. S., 1854, '60
 Leighton, Fred., c. 1850, '53, '55, '61,
 '64, '76
 Lemon, A. D., 1838
 Leslie, G. D., 1860
 Lindsay, Sir Coutts, 1886
 Long, E. L., 1890

M

MacGregor, Jessie, 1892
 McManus, Blanche, 1904
 †Major, T., c. 1758
 Marshall, T. M. B., 1855
 'Matilda gathering Flowers' (*Purg.*
 xxviii), (Rossetti) 1855; (Leslie)
 1860
 Matthews, W., 1911, '12
 'Meeting of Dante and Beatrice in
 Paradise' (*Purg.* xxx), (Rossetti)
 1852, '59, '64, '72; (Solomon) c. 1892
 Meteyard, S. H., 1918
 †Monkhouse, W., 1859
 Montford, H., 1879
 Morrow, Geo., 1912
 *Munro, A., 1852, '56, '57
 Murray, C. O., 1884

N

Nesbit, G. W., 1909
 Nettleship, J. T., 1883

O

Oliver, A. J., 1810
 O'Neil, H. N., 1842
 Onions, G. O., 1907
 *Ortner, E., 1860

P

'Paolo and Francesca' (*Inf.* v), (Fuseli)
 1777, '86, 1818; (Anon.) 1778;
 (J. R. Smith) 1803; (Oliver) 1810;
 (Ansley) 1817; (Blake) 1824, '27;
 (Briggs) 1827; (†Redaway) 1827;
 (Herbert) 1832; (Corbaux) 1835;
 (Cope) 1837; (Dyce) 1837; (*R.
 Westmacott) 1838; (Lemon) 1838;

‡ Lithographer.

Paolo and Francesca (*continued*)—

(O'Neil) 1842; (Henderson) 1842; (Watts) 1845-7, '79, '81; (Harwood) 1848; (Abraham) 1849; (Leighton) c. 1850, '61, '76; (Paton) 1851, '52; (*Munro) 1852; (*Leifchild) 1854, '60; (Rossetti) 1854, '55, '61, '62; (Marshall) 1855; (Gale) 1856; (Weigall) 1857; (Buckner) 1879; (*J. S. Westmacott) 1879; (Bach) 1881; (Pittard) 1885; (Lindsay) 1886; (Solomon) c. 1892, '92; (F. B. Dicksee) 1895; (Cowper) 1902; (Robertson) 1903; (*Ricketts) 1909; (*F. D. Wood) 1909, '10; (Nesbit) 1909; (Jacomb-Hood) 1910; (*Jennings) 1912

Parkinson, F., 1909

Paton, J. Noel, 1851, '52, '54

Patten, Geo., 1843

Paul, Evelyn, 1910, '15

Phillips, H. W., 1842

'Pia, La'; see 'La Pia'

Pickersgill, F. R., 1843

Pittard, C. W., 1885

Poynter, E. J., 1862

Punch, 1883, '86

R

Ragg, L., 1905

†Raimbach, A., 1811

†Redaway, J., 1827

Rees, P., 1902

Reynolds, Sir Joshua, 1773

Richmond, Sir W. B., 1906

*Ricketts, C., 1909, '16

Robertson, V. J., 1903

†Robinson, J. H., 1842

Rolle, L., 1902

Rolshoven, J., 1896

Rossetti, D. G., 1840, '49-50, c. '50,

'51, '52, '53, '54, c. '55, '55, '56, '58,

'59, c. 60, c. '61, '61, '62, '63, c. '64,

'64, c. '66, '66, '67, c. '68, '69, '70,

'71, c. '72, '72, '73, c. '74, '74, c. '75,

'75, '76, '77, c. '78, '79, c. '80, '80,

80-81, c. '81, '81

Rossetti, M. F., 1871

Royal Academy (R.A.), 1773, '86, 1803,

'06, '18, '35, '36, '37, '38, '42, '43,

'44, '46, '50, '52, '54, '55, '56, '57,

'58, '59, '60, '61, '62, '64, '67, '68,

'69, '71, '74, '75, '76, '78, '79, '84,

'85, '86, '87, '90, '91, '92, '93, '94,

'95, '96, '97, '99, 1900, '02, '03, '04,

'06, '09, '10, '11, '12, '18

Royal Scottish Academy (R.S.A.),

1846, '49, '50, '51, '52, '54, '62, '63,

'69, '87, '90, 1916

S

'Salutation of Beatrice' (*Son.* xv, *V.N.* § 26), (Rossetti) 1876-7, c. '78, c. '80, '80-1

† Engraver.

* Sculptor.

† Lithographer.

Sambourne, Linley, 1886

Scharf, G., 1844, '51, '54

†Scriven, E., 1805

Scott, D., 1846

Scott, W. Bell, 1852

Shaw, J. Byam, 1899

Shields, F. J., 1893

Sidney, Geo., 1788

Smith, J. R., 1803

Society of Artists of Great Britain,

1778, 1826, '32, '35, '36

Society of British Artists, 1848

Solomon, S., c. 1892, '92, '95, '96, 1903

Stillman, Mrs., 1884

Stock, H. J., 1881

Stothard, Thos., 1802

Swan, J. M., 1878

T

†Taylor, R., 1897

†Thomas, J. W., 1859, '66

Thompson, W., 1891

Topham, F. W. W., 1868

Traquair, Phoebé A., 1889-90, '99-1902

Trench, Hy., c. 1700

*Trentacoste, D., 1892

*Triqueti, Baron H. de, 1862

*Troubetzkoy, Prince P., 1893

Turrell, A., 1897

U

'Ugolino' (*Inf.* xxxiii), (Reynolds)

1773; (†Dixon) 1774; (Fuseli) 1777,

1806; (Sidney) 1788; (Blake) 1793,

1824; (†Raimbach) 1811; (Kendrick)

1826; (*Gallagher) 1835;

(*Carpeaux) 1871

V

Vita Nuova, illustrations, (Traquair)

1899-1902; (Paul) 1915

W

†Wagstaff, C. E., c. 1860

*Walker, A. G., 1894, 1904

Walsh, J., 1836

*Watson, M. L., 1897

Watts, G. F., 1845-7, '79, '81

Weigall, Hy., 1857, '58

*Westmacott, J. S., 1879

*Westmacott, Rich., 1838

*Wood, F. Derwent, 1899, 1909, '10

Wood, Matt., 1846

Woodington, W. F., 1855

Woolmer, A., 1848

Worman, P., 1906

Worthington, H. W., 1821

Y

Yorke, Hon. Eliz., c. 1745

†Young, R., 1849

Suole a riguardar giovare altrui.'

(*Purg.* iv. 54.)

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