

Review

Author(s): Lonsdale Ragg

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éklorjont (194, 9), *éklurjement* (174, 20), *klorjemont* (175, 71), *klorjemonž* (89, 44), *klorjonž* (153, 83), qui indiquent sans doute possible le radical **collubricare*.

Signalons encore la solution définitive d'une question fort délicate la transformation de *-arius* en *-ier*, et l'intéressant article sur le suffixe *-aricius*, où il reprend et corrige les idées exposées par MM. Horning, Tobler et Meyer-Lübke et où il donne une liste d'environ 250 mots français et provençaux, masculins et féminins, formés à l'aide de ce suffixe, prouvant ainsi que sa vitalité a été beaucoup plus grande qu'on ne l'avait reconnu jusqu'ici.

L. BRANDIN.

Dante the Wayfarer. By CHRISTOPHER HARE. London and New York: Harper. 1905. 8vo. xviii + 355 pp.

The idea of this book is excellent—a record of Dante's wanderings, illustrated by pertinent passages from his own writings, and embellished with photographs (many of them original) of the more important spots which he visited. And the general scheme of its arrangement is perhaps as satisfactory as the somewhat vague chronology of the Poet's movements will permit. Some of the chapters which at first sight seem intrusions embody a catena of Dante's most beautiful thoughts on different aspects of Nature, and find their justification therein: such, *e.g.*, are the digression in Chapter I on 'Mothers and Children,' the Chapter on 'The Birds of Dante,' and that on 'The Highway of the Sea.' There were, in fact, certain moods of Dante's versatile genius, and certain departments of his insight, which the writer could not bear to leave unrepresented. But while we applaud his judgment we cannot but wish that he had shewn more skill and deftness in effectuating it. The *Divina Commedia* is a mine of treasures, and of very varied treasures. A book like this might have given us a classified museum of the same, ordered on a definite plan. But it remains neither mine nor museum—something between the two.

And while in general this externally attractive volume gives one the impression of a mass of good things rather loosely put together—more than once, *e.g.*, the author repeats apparently unconsciously, and almost word for word, a sentence or a paragraph already given in an earlier chapter—a more detailed view confirms the impression. The same faults of style which disfigured the earlier and in some ways equally fascinating book on *The most illustrious Ladies of the Italian Renaissance*, are here repeated; and there is also a goodly harvest of small inaccuracies (both material and verbal) and of misprints. Why do we read on p. 33 'Peregrino, quasi mendicando,' and on p. 137 'Pelligrino' (*sic*) in the same quotation from *Conv.* i. 3? On what authority is the pavement in the Duomo of Siena attributed to Duccio? and who is responsible for the twin solecisms of 'San Stefano' and 'Santo Cassianus'? Why, again, should the beautiful if not entirely original chapter on 'Dante as Alpine Climber' be disfigured by the fantastic

interpretation of the *Corda of Inf.* xvi? Again, if the writer desired to give a contemporary illustration of mountaineering, would not Salimbene's thrilling account of the feat of Peter of Aragon have been more in point than a reference to 1555?

But we will content ourselves with the foregoing criticisms, though indeed there is matter for many more, and conclude with a word of appreciation.

If 'lo bello stile' is lacking to our writer, there is no want of 'lungo studio' of a sort, and of very sincere 'amore.' To beginners in the study of Dante, this book may be of considerable use, in spite of its blemishes, and not least for its collection and quasi-classification of some of the very finest passages in the *Divina Commedia*.

LONSDALE RAGG.

Della Trilogia di Dante. Da ALESSANDRO CHIAPPELLI. Florence: Barbèra, 1905. 8vo. vii + 286 pp.

Dantologia: Vita ed opere di Dante Alighieri. Per G. A. SCARTAZZINI. 3a Edizione con ritocchi e giunte di N. SCARANO. Milan: Hoepli, 1906. 16mo. xvi + 424 pp.

La Divina Commedia. Con postilli e cenni introduttivi del Prof. RAFFAELLO FORNACIARI. Edizione minuscola. Milan: Hoepli, 1905. 32mo. xxii + 577 pp.

Teologia Dantesca studiata nel Paradiso. Da GIUSEPPE TAROZZI (*Biblioteca degli Studenti*, 132, 133). Leghorn: Giusti, 1905. 16mo. x + 112 pp.

Avviamento allo Studio della Divina Commedia. Da FRANCESCO FLAMINI (same Series, 134, 135). Leghorn: Giusti, 1905. 16mo. x + 122 pp.

Tavole Riassuntive della Divina Commedia. Da L. M. CAPELLI (same Series, 136). Leghorn: Giusti, 1905. 16mo. 90 pp.

The title of Prof. Chiappelli's book is at once enlightening and disappointing. It is enlightening because it restores to its more scientific use the word 'Trilogy,' rather unfortunately misapplied by Witte to the triad of the *Vita Nuova*, the *Convivio* and the *Commedia*. On the other hand it leads one rather to expect a somewhat scientific account of the structure and mutual relations of the three *Cantiche*; instead of which we have the usual reproduction of a more or less disconnected group of lectures delivered at various times in Rome, Florence and Naples. And there is no proportionate treatment of the three elements. The bulk of the book deals with subjects from the *Inferno*, the *Purgatorio* and *Paradiso* having assigned to them one lecture each.

But the disappointment is after all short-lived. The prolific writer, whose papers on classical, artistic and political themes contributed to