

A STUDY OF DANTE

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649475735

A Study of Dante by Susan E. Blow

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

SUSAN E. BLOW

**A STUDY
OF DANTE**



A STUDY OF DANTE

BY

SUSAN E. BLOW

WITH AN INTRODUCTION BY

WILLIAM T. HARRIS, LL.D.

NEW YORK & LONDON
G. P. PUTNAM'S SONS
The Knickerbocker Press
1886

COPYRIGHT BY
SUSAN E. BLOW
1886

Press of
G. P. PUTNAM'S SONS
1886

CONTENTS.

	PAGE
INTRODUCTION	iii
INFERNO	1
PURGATORIO	32
PARADISO	66

INTRODUCTION.

THE great world-poets, of whom it is usual to reckon four—including Homer, Shakespeare, and Goethe, besides Dante,—hold their supreme place in popular estimation as much on account of the themes they have treated as on account of the perfection of poetic form which belongs to their great works. They have one and all distinguished their literary work from that of other poets by the profound insight with which they have treated the problem of life in its varied aspects. Their poems may be called ethical poems on account of the manner in which they have shown the reaction of the social whole against the attacks of Titanic individuals.

One may write "poetry for poets," as it is called—such poetry as has attained to the great vision of the correspondence of nature to the soul of Man,—without having attained the ethical insight. The ethical insight sees the substantiality of institutions—family, state, church,—and does not often come to the poet until he has reached the middle of his life's journey. But the poetry for poets and poetical natures is true poetry on account of the vision alluded to—that of

*heed of this
age:
monopoly
and for art*

insight into the correspondences which furnish us with new expressions for ideas and moods of the soul. It takes rank, however, far below the poetry of a world-poet, for the reason that the latter has used his vehicles of expression to reveal to all individual men their substantial manhood as embodied in the institutions of civilization.

Dante's place is that of the earliest literary voice of Christian civilization, coming two millenniums after Homer had sung the first aspirations of European individuality, then newly broken off from the Asiatic stem. With individuality had bloomed Greek art, republican states, the scientific spirit, and finally it had found the substantial forms of the will in Roman law. The adjustment of the individual to the sovereignty of law had broken the necks of all nations, and the fulness of time had come for Christianity, with its doctrine of the divine-human God whose relation to the individual human soul was that of Father to son. The "ten silent centuries," which Tieck describes as finding a voice in Dante, were all needed to complete the assimilation of the heathen view of the world, which itself was essentially a "religious" view, in the sense given to the word by a great saint of the English Church, Maurice. For the Roman *religio* was essentially a ritual, and ceremonial to the last degree.