

of American embassies and consulates on events in the Middle East, or for the many assessments made in the field and in Washington regarding the significance of these events to the United States. Rather than having his research task determined by the subject he was covering, Professor DeNovo seems to have let the material he happened to have at hand on the subjects in which he was particularly interested determine the scope of his book.

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Arturo Cronia, *La Fortuna di Dante nella Letteratura Serbo-Croata*.
Padova, 1965.

This book is one of a large number published to honor the seven-hundredth anniversary of the birth of the great Italian poet, Dante Alighieri. Its author, Arturo Cronia, is well-known as a professor of Yugoslav literature at the University of Padua. In addition to numerous articles on Yugoslav literature, Cronia is the author of a history of Serbo-Croat literature, *Storia della Letteratura Serbo-Croata* (second edition, 1963). The author's competence in dealing with Dante's influence on Serbo-Croat literature is thus indisputable.

The age-long, and fruitful cultural and literary contacts between Italy and the Slavic eastern shore of the Adriatic present great opportunities for the literary historian. These contacts were particularly beneficial for the development of Renaissance literature in Dalmatia and in the aristocratic republic of Dubrovnik (Ragusa). Dante himself provides an example: in the fifteenth century, his bust was sculpted by Juraj Dalmatinać, and in the sixteenth century, the miniature painter Julije Klović illustrated *The Divine Comedy*. The Dubrovnik artist and printer, Dobrić Dobričević-Bonus de Boninis, published the first illustrated (and still one of the finest) edition of this work, in folio with 68 full-page woodcuts, in Brescia during 1478. These illustrations have been reproduced in later editions of Dante's work up to the present day. Moreover, this interest was reciprocated by Dante himself. Thus, in the *Paradiso* (Canto XXXI, 103-111), we find:

Qual è colui che forse di Croazia
viene a veder la Veronica nostra...

as well as other verses (Canto XIX, 140-143) which refer to the Southern Slavs, as do those in the *Purgatorio* (Canto XXX, 87).

Of the famous Italian triad of the fourteenth century, the most influential in Dalmatia and Dubrovnik was Petrarch, with Dante and Boccaccio following in diminishing order. The humanist Marko Marulić (1450-1524) had Boccaccio's biography of Dante, *Trattatello in laude di Dante* in his library, while his own work testified to his acquaintance with *The Divine Comedy*. The Dubrovnik Benedictine Mavro Vetranović (1482-1576) obviously followed Dante's epic in his allegorical poem *Piligrin*, which describes man's journey in an eternal quest for happiness and tranquility. Vetranović's general outlook and some of his vignettes were clearly derived from Dante, though there are differences in their attitudes and modes of presentation. Petar Zoranić (1508-about 1569), a poet from Zadar, included in his pastoral romance *Planine (The Mountains)* an allegorical mountain journey intended to rid him of the "Ljuveni beteg" (the love sickness). Particularly at the beginning of his pilgrimage there are obvious parallels to Dante's *Inferno*, although elements derived from J. Sannazaro's pastoral romance *Arcadia* predominate. The poetic vision of Zoranić's countryman, Juraj Baraković (1548-1628), in *Vila Slovinka (The Slavic Fairy)* also contain a number of parallels to *The Divine Comedy*, particularly in its imagery of Hell. So does the longest epic of older Dalmatian literature, *Bogatstvo i uboštvo (Wealth and Poverty)*, written by the younger poet from Split, Jerolim Kavanjin (1643-1714). Professor Cronia finds that the influence of *The Divine Comedy* also recurs among such nineteenth century Yugoslav writers as P. P. Njegos, I. Mazuranić, A. T. Pavčić, et. al.; this influence can even be found in Yugoslav folk poetry.

The major and most instructive part of Cronia's book is devoted to the translations of Dante into Serbo-Croat. According to the author, these are the most important manifestation of Dante's impact on the Yugoslavs, and the book surveys the many attempts at presenting Dante's *Comedy* to the Yugoslav reader. There have been almost 40 translators of Dante in the Serbo-Croat, including philologists, historians, theologians, politicians, artists, geographers, astronomers, and both well-known and anonymous poets. These individuals were motivated by philological, political, didactical, literary, and other considerations, according to circumstances. Various forms of translation were used, and these were done in rhythmic or non-rhythmic prose, in rhymed or rhymeless, strophic or non-strophic verse, and in octo -, deca -, undeca -, or duodecasyllabic metre. This year marks an anniversary for Dante in Yugoslavia, since it was 120 years ago, in 1845, that the first translations of individual passage of *The Divine Comedy* appeared

in leading Yugoslav periodicals: in the *Zora Dalmatinska* in Zadar and the *Podunavka* in Belgrade. A comprehensive translation of the *Comedy* was accomplished in 1910 by the Bishop of Kotor, Franjo Tice-Uccellini, in decasyllabic verse and with commentaries: *Divna Gluma*. The most recent attempt of this type is the Kombol-Delorko translation. Professor Cronia particularly stresses the accomplished metrical and musical faithfulness of the Serbo-Croat translation to the Italian original.

The final chapter of the book is dedicated to Dante studies in Serbia and Croatia. Cronia's argument that there were no Dantologists in these areas equivalent to Dante scholars in France, Germany, England and other countries, where the study and scientific elaboration of individual problems and themes in Dante's works was taking place, seems somewhat exaggerated in light of the scholarly contributions of Mirko Deanović, Bishop Tice-Uccellini, Mihovil Kombol, et. al. The author does however, emphasize the lively interest in Dante extending from the middle of the nineteenth century down to the present day.

Finally, it is clear that Cronia's book has fully accomplished its objective by providing us with an exhaustive study of Serbo-Croatian interest in the great Italian poet. It will serve as a springboard and an incentive for further detailed research, and it should therefore be hailed as a major event in comparative Slavic literary studies.

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J.B. Hoptner, *Yugoslavia in Crisis, 1934-1941*. New York : Columbia University Press, 1962. Pp. XV + 328.

Jacob Hoptner's volume traces the complicated course charted by Yugoslav diplomacy in its efforts to ward off attack by Italy and Germany in the years when the Axis powers were gaining control of Central Europe and the Balkans. The failure of this policy, Mr. Hoptner feels, has been unjustly exploited by those who cannot forgive the Yugoslav government for seeking to assure its own survival through a rapprochement with Italy and Germany at the expense of Yugoslavia's traditional allies in the West. The author wishes to set the record straight; if he does not exactly exonerate the Yugoslav diplomats, he certainly goes to their defense, attempting to demonstrate that in the circumstances they were compelled to act as they did to protect their country's vital interests.

Mr. Hoptner has impressive evidence at his disposal to support his