





BERNARD
WEINBERG

1909 - 1973



A Tribute and a Bibliography

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The University of Chicago Library and the Department of Romance Languages and Literatures

Bernard Weinberg, the Robert Maynard Hutchins Distinguished Service Professor in the Department of Romance Languages and Literatures of The University of Chicago, died on February 13, 1973, after a brief illness.

Bernard Weinberg's whole life had been closely associated with Chicago. Born and raised in the city, he attended The University of Chicago, obtaining the Ph.B. in 1930. After a year at the Sorbonne, he returned to The University of Chicago to become a graduate student (1931-1934) and an Assistant in the Department of Romance Languages and Literatures (1932-1937). He received the Ph.D. in 1936 (item 2 of the Bibliography). With his characteristic warm sense of humor, he often referred to his distinguished scholarly career at Washington University in Saint Louis, 1937-1949 (interrupted by his wartime service in the Army Air Corps), and at Northwestern University (1949-1955) as his "exile years." In 1955 he returned "home" to The University of Chicago, where he served as Chairman of the Department during three consecutive three-year terms (1958-1967).

His rich scholarly activity reflects the basic intellectual trends of his University. Throughout his life he remained faithful to the three different approaches to the study of language and literature: He was, first of all, meticulous textual critic and editor of texts. This activity began under his teacher, William A. Nitze—Bernard Weinberg was a member of the research team that prepared the distinguished critical edition of the Old French romance of *Perlesvaus* (Chicago: The University of Chicago Press, 1932-1937)—and culminated at the close of his career with the superb edition of the Italian and Latin *Trattati* (items 84, 85, and 89). The second characteristic approach to literary study was his sustained attack on various intellectual issues reflected in the history of criticism. His first major work (item 2) is an important chapter in the history of the French critical thought of the nineteenth century. It is probably as a historian of criticism that he has achieved the widest recognition and acclaim. A glance at the reviews of his *History of Literary Criticism in the Italian Renaissance* (item 52) makes this obvious. His third major approach was the textual, literary analysis stemming not only from the traditional French method, *explication de texte*, but also—and above all—from the theoretical premises and the practical insights of what later was to become known as the "Chicago School of Criticism." Typical examples are his *Racine* and *The Limits of Symbolism* (items 58 and 68). His interest in this kind of criticism had its origins as early as 1947 in the first draft of one of the chapters of *The Limits* (item 20).

He never became preoccupied with the problem of eventual contradictions between the second and third approaches to the study of literature, since he regarded them as complementary and forming, with the first, the solid basis of literary study which he called simply "philology." It is characteristic of his personal view of literature that he chose as his designation of his field of study in the *Directory of American Scholars* the simple, "Renaissance" term "Romance Philology." He was free from concern about the conflict between the approach of the historian of criticism and that of the critic because he always held a clearly defined hierarchy of these pursuits. Contrary to the views of his severest critics, he was firmly convinced of the preeminence of the literary text, the purpose of the historian and the critic being no more in his mind than to serve the text.

His keen grasp of the intellectual issues underlying the study of literature manifested itself in his teaching. He was a superb teacher who eschewed classroom "charisma" for its own sake for a deep respect for the subject matter and for the student. Profoundly erudite, he desired to demonstrate his views with the utmost clarity and to persuade his listeners critically to respond to his own views. He refused, however, to believe that all approaches were equally correct. He disdained laxness in the guise of "intellectual tolerance," just as he rejected making the reader or the student choose between total

rejection or total conversion to a critical creed. He was never loath to sound warnings about such intellectual weakness and fideism.

Bernard Weinberg reserved a special personal passion for art and books. He was a devoted opera and concert goer, and he bequeathed his own collection of art to The Art Institute of Chicago. His passion for collecting books began modestly during his student years and as his own research took shape his book collection matured, reflecting the acumen of the scholar and the taste of the collector. His collection spread over Italian and French literature beginning with a notable array of Renaissance texts on literary criticism. When he completed his *A History of Literary Criticism in the Italian Renaissance*, many of these rare works were contributed to The University of Chicago Library. He had made provision for the remaining books in his collection to go to the University's Joseph Regenstein Library with the Newberry Library as a residual legatee. One of his final joys was seeing the completion of the Regenstein Library. He served as one of the original members of the Faculty Committee which assisted in planning that building and for the last two and a half years of his life he was among its most constant patrons and faithful advisers.

His death has been a great loss to Romance Philology, to his students, to his Department, and to his University. But the greater loss has been the personal one shared by many of us who loved him as a warm and generous human being.

Peter F. Dembowski

This bibliography contains *all published* works of Bernard Weinberg with citations of select reviews of his major works. An exhaustive listing of reviews would have been an impossible endeavor given the broad interest in B. W.'s writing. I am grateful to the editorial staff of The University of Chicago Press for tracing some of the reviews noted here. Above all, thanks are due to Robert J. Morrissey, Jr., a faithful student of B. W., for his invaluable assistance in the compilation of this bibliography. P. F. D.

BIBLIOGRAPHY OF THE WORKS OF BERNARD WEINBERG

1935

1 "The Magic Chessboard in the *Perlesvaus*: An Example of Medieval Literary Borrowing," *Publication of the Modern Language Association* 50 (1935): 25-35.

1937

2 *French Realism: The Critical Reaction, 1830-1870*. New York: Modern Language Association, 1937. This meticulous study of various critical reactions to realism, originally his 1936 University of Chicago Ph.D. dissertation, was researched and written largely while B. W. held an American Field Service Fellowship in France during 1934-35.

Critical reactions: L. W. Tancock, *Modern Language Review* 34 (1939): 451-455; J. F. Mason, *Modern Language Notes* 54 (1939): 389-390; J. F. Jackson, *Romanic Review* 29 (1938): 293-295.

3 Review of *French Opinions of Molière (1800-1850)*, by O. E. Fellows. *Modern Philology* 35 (1937): 245-246.

4 Review of *Three Centuries of French Poetic Theory: A Critical History of the Chief Arts of Poetry in France (1328-1630)*, by W. E. Paterson. *Modern Philology* 35 (1937): 319-322.

1938

5 "Contemporary Criticism of Emile Augier, 1845-1870," *Modern Philology* 36 (1938): 179-206.

6 Review of *La Mesnardière's "Poétique" (1639): Sources and Dramatic Theories*, by H. R. Reese. *Modern Philology* 36 (1938): 75-76.

1939

7 Review of *Racine and the "Art poétique" of Boileau*, by Sister M. P. Haley. *Modern Philology* 36 (1939): 319-322.

1940

8 "Contemporary Criticism of the Plays of Dumas fils, 1852-1869." *Modern Philology* 37 (1940): 293-308.

9 Review of *De l'art de la tragédie*, by Jean de la Taille, edited by F. West. *Modern Philology* 38 (1940): 216-217.

1942

10 *The Evolution of Balzac's Comédie humaine*, edited by E. Preston Dargan and Bernard Weinberg. Chicago: The University of Chicago Press, 1942. A series of textual studies by various scholars. B. W.'s contribution was the supervision of the preparation of the summaries of variants in twenty-six stories (pp. 368-421), general conclusions by the editors (pp. 422-425), and, above all, seeing the manuscript through press, since Prof. Dargan had died in the Fall of 1940.

Critical reactions: W. S. Hastings, *Romanic Review* 36 (1943): 177-179; D. B. Aspinwall, *Modern Language Quarterly* 5 (1944): 109-110; E. Malakis, *Modern Language Notes* 58 (1943): 207-208.

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12 "Scaliger versus Aristotle on Poetics," *Modern Philology* 39 (1942): 337-360.

13 Review of *La Littérature française entre les deux guerres, 1919-1939*, by F. Baldensperger. *Modern Philology* 39 (1942): 332-334.

1943

14 "French Criticism, Renaissance," *Dictionary of World Literature*, edited by Joseph T. Shipley, pp. 258-260. New York: Philosophical Library, 1943.

1945

15 Review of *Writers and their Critics: A Study of Misunderstanding*, by Henri Peyre. *Modern Philology* 43 (1945): 140-141.

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16 "Charles Estienne and Jean de la Taille," *Modern Language Notes* 61 (1946): 262-265.

17 "French Literature," *Encyclopædia of Literature*, edited by Joseph T. Shipley, vol. 1, pp. 291-315. New York: Philosophical Library, 1946.

18 "A False First Edition of Amyot's Plutarch," *Modern Language Notes* 61 (1946): 454-458.

1947

19 "The Sources of Grévin's Ideas on Comedy and Tragedy," *Modern Philology* 45 (1947): 46-53.

20 "An Interpretation of Valéry's *Le Cimetière marin*," *Romanic Review* 38 (1947): 133-158. This is to become a chapter of item 68.

1949

21 "Une Édition du *Dialogo contra i poeti* de Berni," *Bulletin du Bibliophile*, janvier 1949, pp. 33-34.

22 "Guillaume Michel, dit de Tours, the Editor of the 1526 *Roman de la Rose*," *Bibliothèque d'Humanisme et Renaissance. Travaux et Documents* 11 (1949): 72-85.

1950

23 *Critical Prefaces of the French Renaissance*. Humanities Series no. 20, edited by Virgil B. Heltzel. Evanston, Ill.: Northwestern University Press, 1950. A collection of 36 prefaces ranging from 1525 to 1611. Pages 1-53 contain an important introduction which in itself represents a short history of the critical thought of the period. Each selection is prefaced by a succinct philological and bibliographical statement. A brief Glossary closes the volume. Cf. item 83.

Critical reactions: H. W. Lawton, *French Studies* 5 (1951): 69-70; V.-L. Saulnier, *Bibliothèque d'Humanisme et Renaissance. Travaux et Documents* 12 (1950): 387-390; A. E. Creore, *Modern Language Quarterly* 13 (1952): 120-121; J. Orr, *Modern Language Review* 46 (1951): 104-105; E. B. Ham, *Renaissance News* 3 (1950): 67-68.

24 "Translations and Commentaries of Longinus, *On the Sublime*, to 1600: A Bibliography," *Modern Philology* 47 (1950): 145-151.

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- 25 "Translations and Commentaries of Demetrius, *On Style*, to 1600: A Bibliography," *Philological Quarterly* 30 (1951): 353-380.
- 26 Review of *Comic Theory in the Sixteenth Century*, by M. T. Herrick. *Modern Philology* 48 (1951): 271-273.
- 27 Review of *The Life of Julius Cesar Scaliger (1484-1558)*, by V. Hall, Jr. *Italica* 28 (1951): 148-149.

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- 28 "La Première Édition de la traduction d'Horace par Jacques Peletier," *Bibliothèque d'Humanisme et Renaissance. Travaux et Documents* 14 (1952): 294-300.
- 29 "Nuove Attribuzioni di manoscritti di critica letteraria del Cinquecento," *Rinascimento* 30 (1952): 245-259.
- 30 "Robertello on the Poetics," *Critics and Criticism: Ancient and Modern*, edited by Ronald S. Crane, pp. 319-348. Chicago: The University of Chicago Press, 1952.
- 31 "Castelvetro's Theory of Poetics," *Critics and Criticism: Ancient and Modern*, edited by Ronald S. Crane, pp. 349-371. Chicago: The University of Chicago Press, 1952. Cf. item 45.

1953

- 32 "The Problem of Literary Aesthetics in Italy and France in the Renaissance," *Modern Language Quarterly* 14 (1953): 448-456.
- 33 "From Aristotle to Pseudo-Aristotle," *Comparative Literature* 5 (1953): 97-104.
- 34 Review of *Literature through Art: A New Approach to French Literature*, by H. Hatzfeld. *Yearbook of Comparative and General Literature* 2 (1953): 63-65.

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- 35 *French Poetry of the Renaissance*, French Masterworks. Edited by H. Peyre, P. A. Wadsworth, and F. G. Hoffherr, pp. xxvi-234. New York: Harper, 1954. An anthology of poetry from Marot to Regnier. Important Introduction, notes, and a Glossary. Cf. item 61.
- Critical reaction: G. R. Bishop, Jr., *Modern Language Journal* 38 (1954): 431-432.
- 36 "La 'Méthode scientifique' et les insuffisances de la critique littéraire au six-neuvième siècle," *Rivista di Letterature Moderne e Compare* 5 (1954): 245-249.
- 37 "La Littérature française contemporaine devant l'opinion américaine," *Cahiers de l'Association Internationale des Études Françaises* 7 (1955): 81-91.
- 38 "The Accademia degli Alterati and Literary Taste from 1570-1600," *Italica* 11 (1954): 207-214.
- 39 "Argomenti di discussione letteraria nell'Accademia degli Alterati," *Giornale Storico della Letteratura Italiana* 131 (1954): 175-194.
- 40 "Il Congresso di Oxford della *Fédération Internationale des Langues et Littératures Modernes*," *Convivium* 22, new series (1954): 760-761.

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- 41 "Badius Ascensius and the Transmission of Medieval Literary Criticism," *Romance Philology* 9 (William A. Nitze Testimonial-Part I, 1955): 209-216.
- 42 "Bartolomeo Maranta: nuovi manoscritti di critica letteraria," *Annali della Scuola Normale di Pisa*, series 2, 24 (1955): 115-125.

43 Review of *Sylva in Scabiem*, by Angelo Poliziano, edited by Alessandro Perosa. *Italica* 32 (1955): 137-138.

1956

44 Review of *Poetica del Cinquecento*, by Galvano della Volpe. *Comparative Literature* 8 (1956): 170-171.

1957

45 *Critics and Criticism (Abridged edition). Essays in Method by a Group of the Chicago Critics*. Edited with a new Introduction by Ronald S. Crane, pp. 146-168. Chicago: The University of Chicago Press, Phoenix Books, 1957. A slightly shorter version of item 31.

46 "Le Bateau ivre, or the Limits of Symbolism," *Publications of the Modern Language Association of America* 72 (1957): 165-193. In its slightly modified version, this essay constitutes what is probably the most important chapter of item 68; the very title *The Limits of Symbolism* was taken from this essay. Cf. the comments of G. Nicoletti, *Studi Francesi* 3 (1959): 514.

1959

47 Review of *Cartels et mascarades, Epitaphes*, by Philippe Desportes, edited by V. E. Graham. *Romanic Review* 50 (1959): 142-143.

48 "Les Rapports entre l'histoire littéraire et l'analyse formelle," in *Stil-und Formprobleme in der Literatur* (VIIIth Congress of FILLM), edited by P. Böckmann, pp. 77-85. Heidelberg: Carl Winter Universitätverlag, 1959.

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49 "Rabelais as an Artist," *Texas Quarterly* 3 (1960): 175-188.

50 "L'Anabase de Saint-John Perse," *Saggi e Ricerche di Letterature Francese* 1 (1960): 209-268. Cf. items 56 and 68.

51 "The Sposizione of Petrarch in the Early Cinquecento," *Romance Philology* 13 (1960): 374-386.

1961

52 *A History of Literary Criticism in the Italian Renaissance*, 2 vols. Chicago: The University of Chicago Press, 1961. Doubtless B. W.'s *opus magnum*. This authoritative intellectual history, dedicated to the leading critics of the "Chicago School"—Ronald Crane, Richard McKeon, and Elder Olson—received the Gordon J. Laing Award for the book published by a faculty member that adds the greatest distinction to the list of The University of Chicago Press in the academic year 1961-62.

There were numerous critical reactions: C. Speroni, "Horace or Aristotle," *Italian Quarterly* 5 (1961): 70-72; D. Maxwell White, *Renaissance News* 15 (1962): 215-217; anon., "The Literary Theory of the Cinquecento," *Times Literary Supplement*, May 18, 1962, 358; R. J. Schoeck, *University of Toronto Quarterly* 32 (1963): 199-204; J. H. Hagstrum, *Italica* 39 (1962): 140-142; K. Quinn, *AUMLA, Journal of the Australasian Universities Language and Literature Association* 19 (1963): 127-130; G. Cambon, *Poetry* 102 (1963): 198-201; W. L. Grant, *Manuscripta* 7 (1963): 36-38; J. C. Nelson, *Romanic Review* 54 (1963): 50-54; C. Greyson, *Romance Philology* 17 (1963): 490-496; L. Bahelants, *Latomus* 22 (1963): 534; R. Nash, *Criticism, A Quarterly for Literature and the Arts* 5 (1963): 282-283; R. Pouilliant, *Les Lettres Romanes* 18 (1964): 89-92; O. J. Gordon, *Modern Language Review* 59 (1964): 148-149; W. Tatarkiewicz, *British Journal of Aesthetics* 4

(1964) : 277-278; S. Pacifici, *Books Abroad* 37 (1963) : 337.

53 "A Suggested Reading of *Le Tombeau d'Edgar Poe*," *L'Esprit Créateur* 1 (1961) : 117-124. This article, revised, constitutes a chapter in item 68.

54 "Changing Conceptions of the Renaissance: Continental Literature," *The Renaissance: A Reconsideration of the Theories and Interpretation of the Age*, edited by T. Helton, pp. 105-123. Madison, Wisc.: University of Wisconsin Press, 1961.

1962

55 "Poetry and Poetic Theory in the Italian Renaissance," *University of Toronto Quarterly* 31 (1962) : 283-298.

56 "Saint-John Perse's *Anabase*," *Chicago Review* 15 (1962) : 75-124. This English translation by B. W. of item 50 is a chapter in item 68.

57 "Une Traduction française du *Sublime* de Longin vers 1645," *Modern Philology* 59 (1962) : 159-201. Edition of an important text.

1963

58 *The Art of Jean Racine*. Chicago: The University of Chicago Press, 1963. Cf. item 81. This is a major "practical" application of the basic tenets of the "Chicago School" to one of the most difficult of writers. The book was dedicated to the memory of B. W.'s mother.

Critical reactions: E. Vinaver, *Modern Language Review* 60 (1965) : 114-117; M. Turnell, *New York Review of Books*, February 6, 1964, 16-17; W. Fowlie, *Poetry* 104 (1964) : 192; R. C. Knight, *French Studies* 19 (1965) : 292-293; J. Brody, *Romanic Review* 56 (1965) : 212-215; anon., *Times Literary Supplement*, September 3, 1964, 818; P. Moreau, *Erasmus* 19 (1967) : 661-663; L. Weinstein, *Educational Theatre Journal* 17 (1965) : 73-74; W. K. Seymour, *Contemporary Review* 204 (1964) : 557-558; P. Koch, *Modern Language Journal* 48 (1964) : 462-464; C. M. Gridlestone, *Notes and Queries* 12, new series (1965) : 118-119; T. Tans, *Neophilologus* 50 (1966) : 383-384; H. T. Barnwell, *Studi Francesi* 10 (1966) : 515-517; C. Rosenberg, *Arizona Quarterly* 20 (1964) : 91-92; I. P. Barko, *AUMLA, Journal of the Australasian Universities Language and Literature Association* 23 (1965) : 150-151; R. Pouillart, *Les Lettres Romanes* 22 (1968) : 184-185; J. Van Erde, *Books Abroad* 38 (1964) : 311.

59 "Les Limites de l'hermétisme, ou hermétisme et intelligibilité," *Cahiers de l'Associations Internationale des Études Françaises* 15 (1963) : 151-161. This article constitutes a "first draft" of the Appendix to item 68.

60 Introduction to a new edition of *A History of Literary Criticism in the Renaissance*, by J. E. Spingarn. New York; Harcourt, Brace and World, Harbinger Book, 1963. Cf. J. M[ax] P[atrick], *Seventeenth Century News* 21 (1963) : 40.

1964

61 Item 35 reprinted. Carbondale, Ill.: Southern Illinois University Press, Arcturus Books, 1964. Second printing: 1966; third printing: 1968.

62 "Recent Studies on Petrarch," *Renaissance News* 17 (1964) : 64-65.

63 "Critique de la communication de Jean Frappier," *Literary History and Literary Criticism* (IXth Congress of FILLM), edited by L. Edel, pp. 141-144. New York: New York University Press, 1964.

1965

64 "L'Hymne de l'or de Ronsard: une interprétation," *Saggi e Ricerche di Letteratura Francese* 5 (1964) : 11-40.

65 "Scholarship and the Southern Renaissance: A Victory for History," *Modern Language Quarterly* 26 (1965): 184-202.

66 "Formal Analysis in Poetry and Rhetoric," *Papers in Rhetoric and Poetic Presented at the University of Iowa*, edited by D. C. Bryant, pp. 36-45. Iowa City: University of Iowa Press, 1964.

67 Review of *Montaigne: A Biography*, by Donald Frame. *Chicago Tribune*, "Books Today," November 14, 1965.

1966

68 *The Limits of Symbolism. Studies of Five Modern French Poets*. Chicago and London: The University of Chicago Press, 1966. This volume of outstanding explications contains the revised, and in the case of the last item, expanded versions of items 20, 46, 53, 56 (cf. 50), and 59. The following were written expressly for the volume: Introduction, "A Statement of Method: Baudelaire's *Le Cygne*," "Baudelaire, *Spleen*," "Baudelaire, *Recueillement*," "Baudelaire, *Un Voyage à Cythère*," "Mallarmé, *Le Vierge, le vivace et le bel aujourd'hui*," "Mallarmé, *Toast funèbre*," "Mallarmé, *Un Coup de dés jamais n'abolira le hasard*," and Valéry, *Les Grenades*." This book of explications in which the reader can see the combination of the "Chicago School" method with the great pedagogical skill of B. W. was dedicated to his father and printed as "a publication of the Seventy-fifth Anniversary Year of The University of Chicago."

Critical reactions: L. Chambers, *Denver Quarterly* 2 (1967): 149-153; D. Schier, *Carleton Miscellany* 8 (1967): 96-100; anon., "Symbolists and After," *Times Literary Supplement*, September 28, 1967, 906; C. Rosenberg, *Arizona Quarterly* 23 (1967): 374; A. R. Chisholm *AUMLA, Journal of the Australasian Universities Language and Literature Association* 28 (1967): 266-267; H. A. Grubbs, *Modern Language Journal* 52 (1968): 385; W. Fowlie, *Poetry* 112 (1968): 41-44; W. M. Frohock, *Modern Language Quarterly* 29 (1968): 239-240; C. Scott, *Notes and Queries* 15, new series (1968): 309-310; A. Duncan, *Modern Language Review* 64 (1969): 181-184; H. M. Block, *Comparative Literature Studies* 7 (1970): 489-503; J. L. Austin, *French Studies* 23 (1969): 305-307.

69 "A Case for Italian," *Cesare Barbieri Courier* 8 (1966): 3-6.

70 "L'imitation au XVIIe et au XVIIIe siècles," *Proceedings of the IVth Congress of the International Comparative Literature Association, Fribourg, 1964*, pp. 697-703. The Hague and Paris: Mouton, 1966.

71 Review of *Les Odes amoureuses de 1559, avec une introduction, des notes et un glossaire*, by Olivier de Magny, edited by M. S. Whitney. *Romance Philology* 20 (1966): 126-130.

72 Review of *Dante*, by F. Fergusson. *Chicago Sun Times*, "Book Week," July 24, 1966, 13.

73 Review of *Pléiade Poetics: A Study in Sixteenth-Century Thought and Terminology*, by G. Castor. *Shakespeare Studies* 2 (1966): 323-325.

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74 "Moral Universe and Dramatic Effect," *Papers in Dramatic Theory and Criticism Presented at the University of Iowa*, edited by D. M. Knauf, pp. 1-8. Iowa City: University of Iowa Press, 1967.

75 "Un'Esposizione anonima della *Poetica* di Aristotele del 1580 circa," *Rinascimento*

18 (1967): 235-263. Cf. comments on this critical edition of an important text by R. Scrivano in *La Rassegna della Letteratura Italiana* 73 (1969): 468.

76 "Editing Balzac: A Problem in Infinite Variation," *Editing Nineteenth-Century Texts, Papers Given at the Second Editorial Conference, University of Toronto, November 1966*, edited by J. M. Robson, pp. 60-76. Toronto: University of Toronto Press, 1967.

77 "Explication de texte de Charles Baudelaire," *Explication de texte*, edited by J. Sereil, 1, pp. 123-136. Englewood Cliffs, N. J.: Prentice Hall, 1967.

78 Introduction to *Types of Thematic Structure: The Nature and Function of Motifs in Gide, Camus and Sartre*, by E. H. Falk. Chicago and London: The University of Chicago Press, 1967.

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79 "Montaigne's Readings for *Des Cannibales*," *Renaissance and Other Studies in Honor of William Leon Wiley*, edited by G. B. Daniel, Jr., pp. 261-279. Chapel Hill, N.C.: University of North Carolina Press, 1968.

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80 "Aspects internationaux de l'Humanisme italien," *Proceedings of the Vth Congress of the International Comparative Literature Association, Belgrade, 1967*, pp. 61-71. Amsterdam: Swets and Zeitlinger, 1969.

81 Item 58 reprinted. Chicago and London: The University of Chicago Press, Phoenix Books, 1969.

82 Review of *A History of Modern Criticism, 1750-1950*, by Rene Wellek. *Journal of the History of Ideas* 30 (1969): 127-133.

1970

83 Item 23 reprinted. New York: AMS Press, 1970.

84 *Trattati di poetica e retorica del Cinquecento*. Vol. 1. (Scrittori d'Italia, no. 247). Bari: Laterza, 1970. This is the first volume of a four-volume annotated, critical edition of Italian and Latin Renaissance texts. It is thus an important companion piece to item 52. The last volume of the series is scheduled to appear in 1974. B. W. was correcting the proofs of this volume at the time of his death. Cf. items 85 and 89.

Critical reactions to this edition are only beginning to appear: A. Bongiorno, *Renaissance Quarterly* 24 (1971): 234-235; R. Scrivano, *La Rassegna della Letteratura Italiana* 75 (1971): 285-286; L. Caretti, *L'Approdo Letterario* 16 (1970): 120-121.

85 *Trattati di poetica e retorica del Cinquecento*. Vol. 2. (Scrittori d'Italia, no. 248). Bari: Laterza, 1970.

Critical reaction: B. Carrigan, *Renaissance Quarterly* 24 (1973): 186-187; R. le Molle, *Revue des Etudes Italiennes* 17 (1971): 256-261. This is a review of vols. 1 and 2.

86 Review of *Le Poème-symbole de Scève à Valéry*, by A. Glauser. *Modern Language Quarterly* 31 (1970): 373-375.

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87 "Demetrius Phalereus," *Catalogus translationum et commentariorum: Mediaeval and Renaissance Latin Translations and Commentaries, Annotated Lists and Guides*. Vol. 2. Edited by P. O. Kristeller, pp. 27-41. Washington: Catholic University of America Press, 1971.

88 "ps. Longinus, Dionysius Cassius," *Catalogus translationum et commentariorum*:

Mediaeval and Renaissance Latin Translations and Commentaries, Annotated Lists and Guides. Vol. 2. Edited by P. O. Kristeller, pp. 193-198. Washington: Catholic University of America Press, 1971.

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