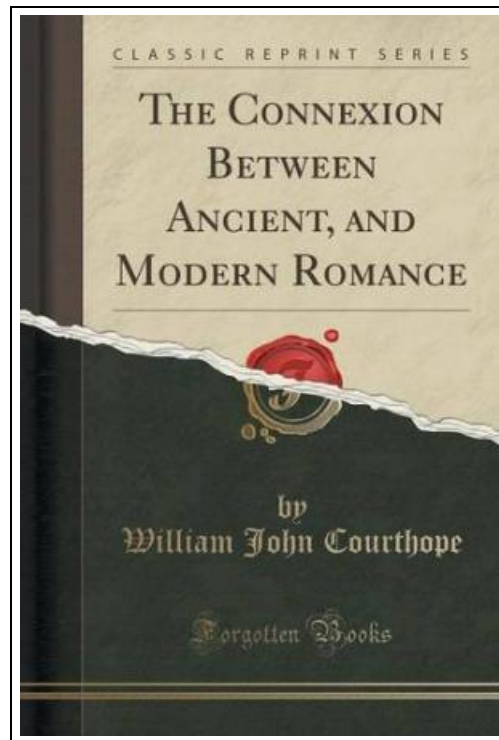


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Forgotten Books, United States, 2015. Paperback. Book Condition: New. 229 x 152 mm. Language: English . Brand New Book \*\*\*\*\* Print on Demand \*\*\*\*\*.Excerpt from The Connexion Between Ancient, and Modern Romance The only thing wanting to make him stand forth as a bright example of the beneficial results arising from an alliance between literary and antiquarian criticism was historic appreciation of mediaeval form as well as of mediaeval matter. Unfortunately, as his correspondence with Gray shows, he restricted his historical aim to antiquarian collection, and, though he was an excellent Humanist critic, he was only a second-rate antiquary. A typical scholar of the Renaissance, he was inclined to judge every characteristic work of the Middle Ages, from a superior point of view, as the product of a barbarous author. We, he says, speaking of The Divine Comedy, are surprised that a poet should write one hundred cantos on hell, paradise, and purgatory. And the apology he offers to the reader for Dante s procedure is instinct with the condescension of the Classical Humanist: This prolixity is partly owing to the want of art and method, and is common to all early compositions, in which everything is related circumstantially without rejection, and not in the general terms which are used by modern writers. Had Warton regarded The Divine Comedy, not simply as an antiquarian curiosity, but with historic sympathy, he must have seen that, so far from the mode of its composition being surprising; the marvel would have been if such an artist as Dante had treated his materials otherwise than he did; the Humanist critic would, in fact, have found the form of the poem, from a historical point of view, not less worthy of his study than the matter. Precisely the same defect may be noted in the...



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