

ON THE FIRST WOMAN TRANSLATOR OF DANTE'S 'THE DIVINE COMEDY' INTO ROMANIAN

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*Abstract: This paper is concerned with the first Romanian translation of Dante Alighieri's *Inferno* and *Purgatory*, published in 1883 and, respectively 1888, at the Samitca Printing House in Craiova - after Ion Heliade Rădulescu and Aron Densușianu translated only some fragments from this world literature great masterpiece. The translations were made by a woman writer, Maria P. Chițu, from Craiova, (1846-1930), who was a good expert in Italian language and literature. Also, there is written evidence that she made a translation of the „Paradise”, but because of the illness of her daughter, Lucilla, it remained unpublished. When we speak of Maria Chițu, we have in mind a strong human personality, endowed with a vast culture, an encyclopaedic spirit, a person who had an enormous desire to know the Italian life in all its aspects: political, cultural, social, literary, artistic. Being for years the initiator of important local cultural events, Maria P. Chițu also organized exhibitions, theater and music evenings. In addition, she was a member of the „Society for the university students' assistance from Dolj”, she supported the local literary movement and collaborated to the literary publications of Craiova.*

Keywords: Maria Chițu, *Divina Comedie*, Dante, translation, Craiova

After Ion Heliade Rădulescu and Aron Densușianu translated only fragments of “The Divine Comedy”, the monumental masterpiece of world literature, the first complete translations of Dante Alighieri's *Inferno* and *Purgatory* into Romanian were published in 1883 and 1888. They belong to the woman writer Maria P. Chițu (1846-1930), an expert in Italian language and literature – the lawyer Peter Chițu's wife and mother of the poetess Lucilla Chițu.

The name of this family is linked to the development of some institutions and forms of culture: the creation of publications, printing houses, schools. Petre Chițu, Maria P. Chițu's husband and brother of George Chițu (former mayor and minister, a leading figure in the city of Craiova in the latter part of the nineteenth century), was himself a great admirer of Italian culture and civilization. He invited the sculptor Ettore Ferrari to Romania, to propose him the execution of a statue of Ovid. As a tribute to the Chițu family, Ferrari would also sculpt the busts of both spouses.

A whole variety of translators made full use of their skill and talent to accomplish the noble task of translating Dante's text, in order to render this masterpiece of world literature into Romanian; Romanian is one of the languages in which *The Divine Comedy* was represented at its best in terms of translation¹. Romanian culture was enriched with a series of versions of *The Divine Comedy*, translated by cultural personalities or poets who strove to make their versions as close as possible to the artistry and meaning of the original; this exercise meant a different approach for each literary generation². The merit of the first

¹ Alexandru Laszlo, Ovidiu Pecican, *Dialoguri despre Dante (Al doilea dialog)*, în „Acolada”, An I, nr. 3, Cluj Napoca, 2007, p.8

² Raluca Tomi, *Una traduttrice meno conosciuta di Dante: Maria Chitu e gli echi europei delle sue traduzioni della Divina Commedia*, in „Historical yearbook”, Bucarest, vol. VII, 2010, p. 78

generation is, undoubtedly, the familiarization of the Romanian reader with the Dantesque poetic world.

Referring to the translators from Craiova, we mention the fact that, between 1932 and 1934, there were published Alexandru Marcu's three illustrated volumes of prose translation, followed immediately after the Second World War, by the verse translation of the *Inferno* by Ion A. Țundrea -a medical doctor in the interwar period- at the *Ramuri* Publishing House. Giuseppe Cifarelli's version appeared at Craiova, too, 35 years after the death of the translator.

When we speak of Maria Chițu, we have in mind a strong human personality, endowed with a vast culture, an encyclopaedic spirit, a person who had an enormous desire to know the Italian life in all its aspects: political, cultural, social, literary, artistic³. Being for years the initiator of important local cultural events, Maria P. Chițu also organized exhibitions, theater and music evenings. In addition, she was a member of the „Society for the university students' assistance from Dolj”⁴, she supported the local literary movement and collaborated to the literary publications of Craiova.

As we stated in the introductory part of our paper, Maria P. Chițu got the translation of the *Inferno*⁵ published in 1883 and that of the *Purgatory*⁶ in 1888, by the Samitca Printing House in Craiova⁷. The *Purgatory* will be richer in notes and, at the same time, we can feel a better presence of the dantesque criticism, which is contemporary to Maria Chițu⁸. The two works will enter the libraries of Vatican⁹, where there were accepted only the works of the prominent scholars, and, also, in the following libraries: Biblioteca comunale Luciano Benincasa – Ancona, Biblioteca di Casa Carducci – Bologna, Biblioteca Umanistica - Lettere - Università degli Studi di Firenze, Biblioteca civica Berio – Genova, Biblioteca nazionale Vittorio Emanuele III – Napoli, Biblioteca del Centro interdipartimentale di servizi di Palazzo Maldura dell'Università degli studi di Padova, Biblioteca del Centro dantesco – Ravenna, Biblioteca comunale Classense – Ravenna, Biblioteca romana dell'Archivio storico capitolino – Roma, Biblioteca Angelica – Roma, Biblioteca del Ministero delle infrastrutture e dei trasporti - Settore infrastrutture – Roma, Biblioteca storica del Ministero dell'economia e delle finanze – Roma, Biblioteca Centrale Giuridica – Roma, Biblioteca dell'Accademia delle scienze – Torino.

These early translation versions of the divine poem are related to the specificity of our cultural history¹⁰. According to Umberto Eco¹¹, it is difficult or even impossible to establish a hierarchy among the multiple versions of the same literary work, as each version has its own qualities: one is more accurate, another has its own beauty, another one is more earnest or

³ Despina Teodorescu, *Femei din trecutul Olteniei*, in „Oltenia”, Craiova, 1943, p. 367

⁴ Ion Pătrașcu, *Divina Comedie în românește*, in „Ramuri”, Craiova, 1965, nr. 5

⁵ Dante Alighieri, *Divina Comedie. I. Infernul*, translation by Maria P. Chitiu, Samitca Printing House, Craiova, 1883 (traducere nerimată ‘prose translation’)

⁶ Dante Alighieri, *Divina Comedie. II. Purgatoriul*, translation by Maria P. Chitiu, Samitca Printing House, Craiova, 1888 (traducere nerimată ‘prose translation’)

⁷ Rosa del Conte, *Maria Chițu*, in *Enciclopedia Dantesca*, Treccani, Roma, 1970, p.396

⁸ Raluca Tomi, *op. cit.*, p. 79

⁹ Alexandru Firescu, Ion Pătrașcu, *Proeminențe oltene. Familia Chițu*, Editura AIUS, Craiova, 2001, p. 106

¹⁰ Alexandru Laszlo, Ovidiu Pecican, *Prin pădurea întunecată. Dialoguri despre Dante. Al doilea dialog*, Editura Vinea, Bucarest, 2011, p.21

¹¹ Umberto Eco, *A spune cam același lucru. Experiențe de traducere*, Polirom, Iași, 2008

more necessary at a particular historical moment and so on. A hierarchical assessment cannot be imposed – and, anyway, such a thing would be useless in this field.

Paradoxically, the translation into Romanian of this text belonging to the great heritage of world literature did not have a notable echo in the Romanian cultural space at the time. The great philologist Bogdan Petriceicu Hașdeu is the one who mentioned the translation for the first time, considering that it was better known and more appreciated in Italy than at home.

Rosa del Conte also praises Maria Chițu's translation. She refers to the fact that Maria Chițu published an elegant edition, ennobled with ornaments and vignettes, containing the complete prose translation with notes of the first *cantica* of *The Divine Comedy* (*Infernul*, Craiova, 1883), which was followed, five years later, by the *Purgatory* (*Purgatoriul*, Craiova, 1888). Her Romanian version of the *Paradise*, although announced, was never published, because of the health problems of Maria Chițu's daughter, Lucilla. „A temerarious action, ventured by this woman with strong intellect, from the intellectual bourgeoisie of a provincial town. Due to her, a unified vision of the poem – only fragments of which were known in Romania at the time - became possible”¹². Those are Rosa del Conte's words. She also points out the advantage of this edition that also included the original Italian text at the bottom of the page, so that the poet addressed the reader directly by means of its authenticity, allowing the comparison with the prose version. „This prose” she said, „which releases the lyrical tension that supports Dante's verse has the merit of a highly accurate comprehension of the text, both in terms of syntactic and of lexical structure: from the faithful approach of the text by using neologisms, to the adoption of some authentic Italian forms that Romanian had refused to assimilate.”¹³

This translation, Rosa del Conte observes, has provided the vital supply with the dantesque ideals of the young generations. It served as a stimulus for other translators, who sometimes adopted – and certainly improved – the implicit interpretative proposals of this version¹⁴. Although Maria Chițu also translated *The Paradise*, she didn't publish it, because in the meantime the poet's daughter, Lucilla, died.

Some critics, such as Mihail Strajan¹⁵, consider Maria Chițu's translation as being influenced by I. H. Rădulescu, since she allegedly had an intermediary translation, apparently a French one, that of F. R. De Lamennais. The notes were believed to have had as main source of information Iacopo Ferrazzi's *Manuale Dantesco*, to whom the translation is dedicated. Following the example of some foreign editions, each *canto* was preceded by a brief summary.

„Carpații”, a newspaper from the Craiova of that time, considered this beautiful interpretation of the verse of Dante as „a uniqueness”¹⁶. Anghel Demetrescu¹⁷ in „Voința

¹² R. del Conte, *Dante in Romania*, in *Dante nel mondo*, Firenze, 1965, p. 373

¹³ R. del Conte, *op. cit.*, p.374

¹⁴ *idem*, p. 375

¹⁵ Mihail Strajan, *Despre Dante*, in „Convorbiri literare”, XXIV (1890), iulie, p.29

¹⁶ Florea Firan, *De la Macedonski la Arghezi*, Editura Serisul Românesc, 1975, p.114

¹⁷ Anghel Demetrescu, *La Divina Commedia. Inferno, traducerea de doamna Maria P. Chițu*, in „Voința Națională”: „ne simțim fericiți a ceti *Divina Comedie* în traducerea doamnei Maria P. Chițu. (...) Prin forma traducerii, a tălmăcirii, Maria P. Chițu depășește alte lucrări de același gen apărute la noi sau chiar în străinătate”.

națională”, a publication from Craiova, noted, „we are happy to read *The Divine Comedy* translated by Mrs. Maria P. Chițu. (...) The form of the translation, that of the interpretation make Maria P. Chițu surpass other works of the same kind published here or abroad.”¹⁸

The less flattering remarks of Titus Pârvulescu and Dumitru D. Panaiteșcu did not miss. They minimized the pioneering merit and the other qualities of the translated text, especially its didactical dimension (about which, in fact, the translator herself spoke). Maria Chițu’s integral translation of the two *cantiche* introduced the Romanian reader into the world of the 14-th century culture of the Peninsula and into the world of Dante’s wonderful masterpieces, more than half a millennium after they had been written. In Titus Pârvulescu and Dumitru D. Panaiteșcu’s view, ‘Maria Chițu was not a poet and her translation, though surprisingly accurate, was far from rendering the magic of Dante’s poetry’¹⁹.

Nevertheless, the translator herself mentions: „With this concern, more didactical than literary, I translated the *Inferno* and *Purgatorio*, for whose printing the Samitca Publishing House showed an extraordinary solicitude and preoccupation.”²⁰ Due to the bilingual text, *The Divine Comedy* translated by Maria Chițu would be introduced in the school curricula.²¹ It has the undeniable merit of facilitating the first echoes of the Italian poetry in the Romanian consciousness. It isn’t a simple translation, it is accompanied by an impressive metatext, complemented by „notes and annotations of various commentators”, as we can notice on the first page of the volume from a very useful preface written by the translator and entitled „Notes upon Dante”. At the bottom of each page the reader can find Dante’s *terzinas*, so that he can have information about the source text. Each *canto* is accompanied by a summary and by detailed, extensive notes.

Generally speaking, the version of the translator from Craiova received favorable reviews from the contemporaries and not only from them. Critics have pointed out that no prose translation could render exactly the delicacy, the genius, the charm and the savour of the Florentine poet, but at the same time, it was appreciated for its accuracy, for its faithfulness to the original text²². It is true that its language is full of Italianisms, but this does not diminish the value of its presence in our culture. From our point of view, the greatest qualities of Mrs. Maria Chițu’s translation are its faithfulness to the text, and especially its huge necessary contribution to the progress of the cultural and didactical dimensions of the Romanian education system.

On the other hand, we cannot say that the translation meets the requirements observed by translators such as George Coșbuc²³ and Eta Boeriu – they preserved the hendecasyllabic *terza rima* in their translation: this means complying with the original metre and structure, requirements that might discourage any translator in the field of poetry, who is supposed to

¹⁸ Cristinela Lavinia Cîmpeanu, *Maria P. Chițu*, in „Curierul Primăriei Municipiului Craiova, An 3, 134 (10 iulie 2000), p.2

¹⁹ Titus Pârvulescu, Dumitru D. Panaiteșcu, *Dante în România*, in „Studii despre Dante”, E.P.L.U., București, 1965, p. 365

²⁰ C.S. Făgețel, *Figuri discrete din viața culturală a Craiovei*, in „Ramuri”, XXXI, Craiova, 1939, nr.3-4, p. 57: „Cu această preocupare, mai mult didactică decât literară, am tradus *Infernul* și *Purgatoriul*, în a căror tipărire tipografia Samitca a pus o grijă și un tel fără pereche”.

²¹ Raluca Tomi, *op. cit.*, p. 81

²² idem, p. 89

²³ Raluca Tomi, *op. cit.*, p. 84

have literary talent. In 1895, in Craiova, George Coșbuc would see Maria's Chițu translation and that text would help him when working on his own translation.

As for the partial translations preceding Maria Chițu's, Coșbuc²⁴ wrote: „In a report on the first edition of this work (“Viața Nouă”, December 1924), Mr. Ovid Densușianu states that Dante cannot be integrally translated and an edition limited to the most popular *cantos*, connected among them by the summary of the poem, would have been proper and had, moreover, the advantage to ease my burden. Allow me to have a different opinion from that of my illustrious colleague. No! The Romanian public deserves to be given Dante's work entirely, Dante, which cannot be reduced to a few *cantos*, as Bettinelli and, generally, the eighteenth century literary critics thought; his greatness comes out entirely only from the whole content of this immortal poem”²⁵.

The translation of Dante's poem into Romanian had an ample echo in Europe. The text of the translation was primarily appreciated in the Italian cultural environment, one of the supporters of this translation being the Dantologist G. A. Scartazzini. Iacopo Ferrazzi was another scholar who would eulogize its appearance. We will discuss on the latter below.

From the letters kept at the „Manuscripts” section of the Romanian Academy, namely the correspondence of Mrs. Maria P. Chițu with the Italian cultural personalities of the world and not only, one can see that she had known great cultural and political Italian personalities: the sculptor Ettore Ferrari, G. A. Scartazzini. Iacopo Ferrazzi, Mario Mandalari, with whom she will write the paper „Il concetto dell'unità politica in Dante Alighieri” published in 1895 in „Giornale Dantesco” and many others, which will be further mentioned.

Her correspondence includes the exchange of letters with the publisher Bruto Amante, who wrote Maria Chițu after learning from Bogdan Petriceicu Hașdeu of the Romanian translation of the first part of the Italian masterpiece, and who asked her a volume. He expressed his desire to visit Craiova and to meet her personally. The same publisher invited her to a conference in Rome, expressing his interest regarding the publishing of the translation of the third part of the *Divine Comedy, the Paradise*²⁶. Through him, she will get in touch with Giuseppe Jacopo Ferrazzi, a well-known critic who writes to her in eulogistic terms, calling her „my daughter in Dante”.²⁷

Since during the translation process Maria Chițu had been guided by Ferrazzi, especially in terms of bibliographical indications, she dedicated the translation of the *Purgatory* to him: „The translator dedicates this work to the memory of my illustrious and

²⁴ ”Într-o dare de seamă asupra primei ediții a acestei opere, domnul Ovid Densușianu afirmă (“Viața Nouă”, dec. 1924) că Dante nu poate fi tradus în întregime și că o ediție limitată la cânturile mai cunoscute, legate între ele printr-un rezumat al poemului, ar fi fost mai nimerită și ar fi avut, pe deasupra, avantajul de a-mi ușura sarcina. Să-mi fie îngăduit a nu fi de părere ilustrului meu coleg. Nu! Publicul român merita să i se dea Dante în întregime, Dante, care nu se poate reduce la câteva cânturi, cum socotea Bettinelli și în genere critica secolului al XVIII-lea, dar care iese în întregime în măreția lui, numai din întregul conținut al poemului nemuritor.”

²⁵ George Coșbuc, *Dante și epoca sa*, apud Dante Alighieri, *Divina Comedie*, în traducerea lui George Coșbuc, Polirom, Iași, 2000, p. 60

²⁶ Raluca Tomi, *op. cit.*, p. 90

²⁷ idem, p. 91

good friend Abbot G. Jacopo Ferrazzi, the author of the Dantesque textbook as a sign of profound admiration”²⁸.

Later the same Ferrazzi would write to Professor Gaetano Valenziano Vidal from the University of Barcelona, mentioning the name of the Romanian translator, and to Adolfo Mussafia, professor at the University of Vienna. On receiving the books, Professor Mussafia thanked Maria Chițu, admiring the beauty and the faithfulness of the verses and mentioning that both nations owe thanks to her²⁹. The news of Dante's verses translation into Romanian brings her another great honor from Italy: to be included in 1905 in „*Dictionnaire international des écrivains du monde latin*” by Angelo de Gubernatis.

Another personality of the Italian literary world, with whom Maria Chițu collaborated on an article on Dante's political ideas, is Mario Mandalari, Professor at the University of Catania. She knew him from Bruto Amante. Mario Mandalari had sent the translation of the *Purgatory* - made by the Romanian translator - to one of the best scholars and commentators of Dante, the author of the Dantesque Encyclopedia, Giovanni Andrea Scartazzini. The same Mandalari would send a copy of Maria Chițu's translation to Paolo Boselli, the Italian Minister of Education at the end of the nineteenth century. He expressed his excitement over the appearance of the translation: “Professor Mandalari has mailed me your translations from Dante. As Minister of Education and as an Italian I applaud your work.”³⁰

Other proofs of Maria Chițu's activity can be found out from Pasquale Buonincontro³¹, from Francesco Macry Correale, director of „*Rivista Contemporanea*”, from the famous Leo S. Olschki, the owner of the prestigious Florentine publishing house and from the Sicilian poet Tomasso Canizzaro.

Guido Mazzoni, Professor at the University of Padova, wrote to her, too, confessing that he is pleased with the book³². Pio Rajna, professor in Florence and Dantologist, was also overwhelmed by a translation into another language of Latin origin and thanked the translator for the volume sent to him.

Giuseppe Lando Passerini, an important Dantologist of the previous century asked Maria Chițu information on her literary work, so that her name could be included both in the volume he coordinated and edited with other collaborators and which was entitled *Dantisti e dantofili dei secoli XVIII e XIX*³³ and in the work *Un decennio di bibliografia dantesca*³⁴.

It was only natural for the translation to be best known in Italy, but the news about it spread in Austria and Portugal, too. The letters from various scholars from these countries testify it. In Austria, the translation is known thanks to Antonio Lubin, Professor at the

²⁸ Dante Alighieri, *Divina Comedie. II. Purgatoriul*, traductiune de Maria P. Chitu, Samitca, Craiova, 1888: “Memoriei bunului și illustrului seu amic abatului G. Jacopo Ferrazzi, autorului manualelui dantescu în semnul de venerație traducătorea dedică această lucrare”.

²⁹ Raluca Tomi, *op. cit.*, p. 86

³⁰ Raluca Tomi, *op. cit.*, p. 87: “Il professor Mandalari mi ha inviato le vostre traduzioni da Dante. Come ministro della Pubblica Istruzione e come italiano applaudo la vostra opera.”

³¹ Pasquale Buonincontro, *Beatrice in Romania*, I.U.O., Napoli, pp. 451-461

³² Raluca Tomi, *op. cit.*, p. 90

³³ Giuseppe Lando Passerini, *Dantisti e dantofili dei secoli XVIII e XIX. Contribuzione alla storia della fortuna di Dante*, Firenze, presso la Direzione del «Giornale dantesco», Città di Castello, stab. tipo-lito-grafico di S. Lapi, 1901-1902

³⁴ G. L. Passerini, C. Mazzi, *Un decennio di bibliografia dantesca (1891-1900)*, Ulrico Hoepli Editore, Milano, 1905

University of Graz, connoisseur and critic of the work of the great Florentine. Lubin expressed his enthusiasm for the erudition found in both volumes. In Portugal, Maria Chițu was appreciated by Joaquin Arango, to whom she sends the two-volume translation.

Within the French cultural space, Elena Văcărescu expresses her sincere admiration for the work of the translator from Craiova. From the same cultural space would emerge the expression of the sincere admiration from Lecomte de Nouy, Eugene Boisel and Charles Henry³⁵. Anna Barbieri was referring both to the historical value of the translation, as a starting point for the followings, and to its literary value worth mentioning³⁶.

All this correspondence is the testimony of the professionalism and responsibility proven by Maria Chițu in the process of translating the wonderful text into Romanian. These letters reflect her interest in the opinions of the experts in Dantesque literary critique.

The translation of Dante's text was a good opportunity for Maria Chițu to collaborate in other directions, too. Pietro Bonettio had expressed his intention to publish Romanian poems translated into Italian or studies on Romanian modern poetry.

We end with the extremely warm presentation made by Traian Demetrescu, a personality from Craiova, who describes her evolution as a translator with admiration and subtlety:

„At large intervals, Mrs. Maria P. Chițu published two parts of the „Divine Comedy”: the Inferno and the Purgatory. – Her friends, and those who have observed with interest her elaborate efforts, are now waiting: [they are waiting] for the Paradise. The publishing of the above mentioned volumes could be fully considered a literary event, free of noise and advertisements, not accompanied by the critical fanfares - but quiet, almost modest, but that modesty had its greatness. Needless to mention the admiration that the translator aroused in Italy, among Dante's fanatics, the gratitude shown or the honors expressed in relation to her - as her name, not very known here, was already illustrious there!

But of course, it was not glory - always independent of our will – that had enticed Mrs. Chițu to use her talent and work for such a long and difficult enterprise.

And then, to dream about glory in a country where Bolintineanu and Eminescu died in hospitals, it's a bitterly crazy thing – that would make a wise woman smile sadly.

But the patience and passion shown by Mrs. Chițu for years for Dante's immortal epic have a delicate and profound psychological expression. Mrs. Chițu has an infinite admiration for the great poet, which seems to take the form of an intellectual cult.

In literature and art, admiration has various and complicated forms of manifestation. Generally, it is the expression of a deep amazement of the soul that a book, a painting, a statue, a piece of music, etc might produce. In some cases, however, it does not have the character of a mere sensation; then, admiration becomes a deep feeling, a passion. The artist admired to such an extent becomes an almost divine being, and your soul becomes its altar; and his work is a world in which you live with its creator in adoration and sharing an intimate understanding and it seems surrounded by a strange voluptuous mysticism. (...)

Mrs. Chițu embodied her admiration for Dante in a literary form: translating his work. Her translation is not just a beautiful product of her talent. Her particular form of admiration as mentioned above has its charm. There are various ways of enjoying literary works: the translation, - when the author is foreign - is one of those ways. From this point of view, a translation is a delicate

³⁵ Raluca Tomi, *op. cit.*, p. 91

³⁶ idem, p. 85

pleasure, a long series of emotions experienced sitting at one's writing desk, in an intimate and lonely chamber, protected by the friendly calmness of the night hours.

It is by means of such intellectual voluptuousness that we often sweeten and enoble our life dream.

*It protect us from many of the trivialities and vanities of our existence.*³⁷

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³⁷ Traian Demetrescu, *Maria P. Chițu*, în “Profile literare”, Editura Tipografiei D. I. Benvenisti, Craiova, 1891, pp. 143-147: „La intervale depărtate, D-na Maria P. Chițu a publicat două părți din „Divina Comedie”: *Infernul și Purgatoriul*. - Amicii, cât și cei cari au urmărit cu interes aceste lucrări îndelungi, așteaptă acum: *Paradisul*. Apariția volumelor sus numite au avut caracterul deplin al unor evenimente literare, lipsite de zgromot și reclame, neîntâmpinate de fanfarele critice, - ci liniștite, aproape modeste, dar de o modestie ce și avea măreția ei. Este de prisos să mai amintesc ce admirății a deșteptat, traducătoarea în Italia, printre fanaticii lui Dante, și câte omagii, câte onoruri i s-au adus, - încât numele său, puțin cunoscut aici, se ilustrează deja acolo! Dar desigur, nu gloria, - independentă tot d'aura de voința noastră, - a ispitit talentul și munca D-nei Chițu pentru așa de îndelungă și grea lucrare. Și apoi, a visa gloria într'o țară unde Bolintineanu și Eminescu au murit în spitale, e o nebunie amară - în fața căreia o femeie înțeleaptă ar zîmbi trist. Răbdarea și pasiunea însă cu cari D-na Chițu urmărește de ani întregi nemuritoarea epopeie a lui Dante, au o delicată și profundă expresie psihologică. D-na Chițu are pentru marele poet o nesfîrșită admirăție, ce pare a se concretiza în forma unui cult intelectual. Admirăția, în literatură și artă, are felurite și complicate manifestări. Ea este în general expresiunea unei adânci uimiri sufletești, pe care îl produce o carte, un tablou, o statuie, o bucătă muzicală etc. În unele cazuri însă, ea nu are numai caracterul unei simple senzații; atunci admirăția devine un sentiment profund, o pasiune. Artistul pe care îl admiră în acest fel ia aspectul unei ființe aproape divină, și din sufletul tău îl faci un altar; iar opera lui e o lume în care tu trăiești cu creatorul ei într'o adorație și înțelegere intimă, și par că învăluită de nu știu ce misticism voluptos. (...) D-na Chițu a întrerupat admirăținea sa pentru Dante într'o formă literară: traducându-l. Traducerea d-sale nu se mărginește a se arăta ca o frumoasă lucrare de talent. Felul de-a admira dupe cum am arătat mai sus își are farmecul său. Sunt diferite maniere de-a gusta operile literare: traducerea, - când autorul este străin, - este una din acele manieri. Din acest punct de vedere judecat, traducerea este o placere delicată, un lung sir de emoționi simțite, lângă o masă de lucru, într'un cabinet intim și singuratic, sub liniștea prietenosă a orelor de noapte. Prin aceste voluptăți intelectuale, adeseori, ne îndulcim și ne facem mai aristocratic visul vieței. Ele ne feresc de multe din trivialitățile și deșertăciunile egzistenței.”

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