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**Tellers, Tales, and Translation in Chaucer's Canterbury Tales** - Warren Ginsberg - 2015-11-26
Two features distinguish the Canterbury Tales from other medieval collections of stories: the interplay among the pilgrims and the manner in which the stories fit their narrators. In his new book, Warren Ginsberg argues that Chaucer often linked tellers and tales by recasting a coordinating idea or set of concerns in each of the blocks of text that make up a ‘Canterbury’ performance. For the Clerk, the idea is transition, for the Merchant it is revision and reticence, for the Miller it is repetition, for the Franklin it is interruption and elision, for the Wife of Bath it is self-authorship, for the Pardoner it is misdirection and subversion. The parts connect because they translate one another. By expressing the same concept differently, the portraits of the pilgrims in the ‘General Prologue,’ the introductions and epilogues to the tales they tell, and the tales themselves become intra-lingual translations that begin to act like metaphors. When brought together by readers, they give the ensemble its inner cohesiveness and reveal what Walter Benjamin called modes of meaning. Chaucer also restaged events across his poem. They too become intra-lingual translations. Together with the linking passages that precede and follow a story, these episodes are the ligaments that stabilize the Tales and underwrite its remarkable elasticity. As much as the conceits that frame the work, the pilgrimage and the tale-telling contest, Chaucer’s internal translations guided the construction of his masterpiece and the way his audiences have continued to read it.

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**Dante & the Unorthodox** - James Miller - 2006-01-01
During his lifetime, Dante was condemned as corrupt and banned from Florence on pain of death. But in 1329, eight years after his death, he was again viciously condemned—this time as a heretic and false prophet—by Friar Guido Vernani. From Vernani’s inquisitorial viewpoint, the author of the Commedia “seduced” his readers by offering them “a vessel of demonic poison” mixed with poetic fantasies designed to destroy the “healthful truth” of Catholicism. Thanks to such pious vituperations, a sulphurous fume of unorthodoxy has persistently clung to the mantle of Dante’s poetic fame. The primary critical purpose of Dante & the Unorthodox is to examine the aesthetic impulses behind the theological and political reasons for Dante’s allegory of mid-life divergence from the papally prescribed “way of salvation.” Marking the septicentennial of his exile, the book’s eighteen critical essays, three excerpts from an allegorical drama, and a portfolio of fourteen contemporary artworks address the issue of the poet’s conflicted relation to orthodoxy. By bringing the unorthodox out of the realm of “secret things,” by unconcealing them at every turn, Dante dared to oppose the censorious regime of Latin Christianity with a transgressive zeal more threatening to papal authority than the demonic hostility feared by Friar Vernani.

**Sparks and Seeds** - John Freccero - 2000
John Freccero is internationally renowned for his scholarship on Dante, Petrarch, Macchiavelli, and other authors. Currently Professor of Italian and Comparative Literature at New York University, he has also taught at Yale, Stanford, Cornell, and Johns Hopkins. His numerous honours include Fulbright and Guggenheim fellowships and awards from the city of Florence and the Republic of Italy. His publications encompass articles on film, philosophy, and literature of virtually all time periods. All the authors in this Festschrift are former students of Freccero. All the articles appertain to Italian literature - from Dennis Costa’s literary analysis of Bonaventure’s Itinerarium to Patricia Parker’s tracing of the State of Maryland’s medieval Italian motto back through its English Renaissance sources. Many pieces are concerned with Dante directly (Kleiner, Schnapp, Jacoff, Cornish, Ginsberg, Hawkins, Chiarenza), and several others dealing with medieval and Renaissance Italian subjects do so indirectly (Costa, Stephens, Quint). Two are concerned with pre-modern cultural and literary implications of the history of science (Stewart, Reeves); the remainder trace the afterlife of medieval or Renaissance Italian motifs in modern culture (Parker, West, Marcus). The articles are as follows: Giuseppe Mazzotta, ‘Introduction’; Dennis Costa, ‘Conversion to the text’s terms: processes of signification in Bonaventure’s Itinerarium Mentis in Deum; Dana Stewart, ‘Spirit’s of love: subjectivity, gender, and optics in the lyrics of Guido Cavalcanti’; John Kleiner, ‘On failing one’s teachers: Dante, Virgil, and the ironies of instruction’; Jeffrey Schnapp, ‘Lectura Dantis: Inferno 30’, Rachel Jacoff, ‘Our bodies, our selves: the body in the Commedia’; Alison Cornish, ‘Telling time in Purgatory’; Warren Ginsberg, ‘Dante’s aesthetics of being’; Peter Hawkins, ‘Are you here?: Surprise in the Commedia’; Marguerite Chiarenza, ‘Solomon’s Song in the Divine Comedy’; (!)

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Writing in Dante’s Cult of Truth - Maria Rosa Menocal - 1991

Using the works of Dante as its critical focus, Maria Rosa Menocal’s original and imaginative study examines questions of truth, ideology, and reality in poetry as they occur in a series of texts and in the relationship between those texts across time. In each case, Menocal raises theoretical issues of critical importance to contemporary debates regarding the structure of literary relations. Beginning with a reading of La vita nuova and the Divina Commedia, this literary history of poetic literary histories explores the Dantean poetic experience as it has been limited and rewritten by later poets, particularly Petrarch, Boccaccio, Borgia, Pound, Eliot, and the all but forgotten Silvio Pellico, author of Le mie prigioni. By blending discussions of Dante’s own marriage of literature and literary history with those investigations into the imitative qualities of later works, Writing in Dante’s Cult of Truth presents an intertextual literary history, one which seeks to maintain the uncanniness of literature, while imagining history to be neither linear nor clearly distinguishable from literature itself.

Aesthetics, Theory and Interpretation of the Literary Work - Paolo Euron - 2019-08-12

This book introduces the reader to the literary work and to an understanding of its cultural background and its specific features, presenting basic topics and ideas in their historical context and development in Western culture.

Dante’s Hermeneutics of Salvation - Christine O’Connell Baur - 2007

Widely considered one of the greatest works produced in Europe during the Middle Ages, Dante’s La Divina Commedia (The Divine Comedy) has influenced countless generations of readers, yet surprisingly few books have attempted to explain the philosophical relevance of this great epic. Dante’s Hermeneutics of Salvation takes on this ambitious project. Turning to Heidegger to provide a theoretical framework for her study, Christine O’Connell Baur illustrates how Dante’s poem invites its readers to undertake their own existential-hermeneutic journey to freedom. As the pilgrim progresses in his journey, she argues, he moves beyond a merely literal, ‘infernal’ self-interpretation that is grounded on present attachments to things in the world. If we readers accompany the pilgrim in this hermeneutic conversion, we will see that our own existential commitments can help disclose the meaning of our world and our own finite freedom. A work of considerable importance both for and teachers and students of Dante studies, Dante’s Hermeneutics of Salvation will also prove useful to scholars working in medieval studies, philosophy, and literary theory.

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Dante’s New Life of the Book - Martin Eisner - 2021-03-18

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Vernacular Translation in Dante’s Italy - Alison Cornish - 2010-12-23

Translation and commentary are often associated with institutions and patronage; but in Italy around the time of Dante, widespread vernacular translation was mostly on the spontaneous initiative of individuals. While Dante is usually the starting point for histories of vernacular translation in Europe, this book demonstrates that The Divine Comedy places itself in
Dante as Political Theorist - Maria Luisa Ardizzone - 2018-11-15
Dante's Latin treatise Monarchia inscribes itself within the long medieval conflict between Pope and Emperor and the debate that opposed the theorists of theocracy to the supporters of the empire. The Monarchia, traditionally assumed to be a subversive work as its tormented reception testifies - it remained listed in the Index of Prohibited Books from 1559 to the end of the 19th century. The work from the connection Dante emphasized between politics and ethics. The bene esse of human beings is the crucial issue that the treatise discusses since its very beginning. More than focusing on power and sovereignty, the Monarchia aims to demonstrate that the government of a single universal ruler guarantees the achievement of the natural goal of human life. The central role assigned to the Emperor discloses, in fact, the importance the poet gives to earthly happiness and to the temporal dimension of humanitas. The essays in this volume are the result of the first International Symposium of the Global Dante Project of New York, a scholarly initiative committed to the systematic study of the whole of Dante's opus. Held in 2015 and devoted to the Monarchia, this inaugural event saw the participation of scholars from Europe and the USA who investigated Dante's political treatise addressing diverse issues and from multiple and innovative methodological perspectives. The fertile discussion generated on that occasion and the insights it produced animate this book.

Approaches to Teaching Dante's Divine Comedy - Christopher Kleinhenz - 2020-02-01
Dante's Divine Comedy can compel and shock readers: it combines intense emotion and psychological insight with medieval theology and philosophy. This volume will help instructors lead their students through the many dimensions—historical, literary, religious, and ethical—that make the work so rewarding and enduringly relevant yet so difficult. Part 1, "Materials," gives instructors an overview of the important scholarship on the Divine Comedy. The essays of part 2, "Approaches," describe ways to teach the work in the light of its contemporary culture and ours. Various teaching situations (a first-year seminar, a creative writing class, high school, a prison) are considered, and the many available translations are discussed.

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Dante's Vision and the Circle of Knowledge - Giuseppe Mazzotta - 2014-07-14
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Dante Studies, with the Annual Report of the Dante Society - Dante Society of America - 2000


Dantean Dialogues - Margaret (Maggie) Kilgour - 2013-12-11

Dantean Dialogues is a collection of essays by some of the world’s most outstanding Dante scholars. These essays enter into conversation with the main themes of the scholarship of Amilcare Iannucci (d. 2007), one of the leading researchers on Dante of his generation and arguably Canada’s finest scholar of the Italian poet. The essays focus on the major themes of Iannucci’s work, including the development of Dante’s early poetry, Dante’s relation to classical and biblical sources, and Dante’s reception. The contributors cover crucial aspects of Dante’s work, from the authority of the New Life to the novelty of his early poetry, to key episodes in the Comedy, to the poem’s afterlife. Together, the essays show how Iannucci’s reading of central cruces in Dante’s texts continues to inspire Dante studies – a testament to his continuing influence and profound intellectual legacy.

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Islam, Ethics, Revolt - Donald R. Wehr - 2008

Rereading works by Camara Laye, Cheikh Hamidou Kane, Rachid Boudjedja, Yamou Ouoou, Ahmadou Kourouma, Mariama Ba, and Assia Djebar, this study explores the struggle to craft decolonized Islamic identities within West African, North African, and Sub-Saharan African societies. Linking the politics of these narratives to an Islamic piety rooted in ethico-religious agnosticism and idolatry, the study considers the agency of non-Western elements in post-colonial literature and the relationship between novelistic and prophetic discursive authority.

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Dante’s Vita nuova has taken on a wide variety of different forms since its first publication in 1294. How could one work have generated such different physical forms? Through examining the work’s transformations in manuscripts, printed books, translations, and adaptations, Eisner recognizes the relationship between the work and its reception. Dante’s New Life of the Book investigates how these different material manifestations participate in the work, drawing attention to its distinctive elements. Dante framed his book as an attempt to understand his own experiences through the experimental form of the book, and later scribes, editors, and translators use different material forms to embody their interpretations of Dante’s collection of thirty-one poems surrounded by prose narrative and commentary. Traveling from Boccaccio’s Florence to contemporary Hollywood with stops in Emerson’s Cambridge, Rossetti’s London, Nerval’s Paris, Mandela’s South Africa, De Campos’s Brazil, and Pamuk’s Istanbul, this study builds on extensive archival research to show how Dante’s strange poetic forms, including incomplete canzoni and sonnets with two beginnings, continue to challenge readers. Each chapter focuses on how one of these distinctive features has been treated over time, offering new perspectives on topics such as Dante’s love of Beatrice, his relationship with Guido Cavalcanti, and his attraction to another woman. Numerous illustrations show the entanglement of the work’s poetic form and its material survival. Eisner provides a fresh reading of Dante’s innovations, demonstrating the value of this philological analysis of the work’s survival in the world.

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Perversity and Ethics - William Egginton - 2006

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Dante’s Broken Hammer - Graham Harman - 2016-11-21

It is well known that Dante’s poetic works interpret love as the moving force of the universe: as embodied in his muse Beatrice from La Vita Nuova onward, as well as the much holier persons inhabiting Paradiso. Likewise, if love is the ultimate form of sincerity, it is easy to interpret the Inferno as a brilliant critique of the belligerent forms of deceit and blasphemy along with the innocuous form of fraud known as humour (strangely absent from all parts of Dante’s cosmos other than hell). In turn, the middle ground of Purgatorio is where Harman locates Dante’s clearest theory of sincerity. Yet this is only the beginning. For while Dante provides a suitable background for the metaphysics of commitment found in such later thinkers as Pascal, Kierkegaard, Sartre, and Badiou, he also provides even more important resources for overcoming two centuries of philosophy shaped by Immanuel Kant.

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important aspects of revisiting Dante are found in the Dantean image and iconographies created out of Dantean appropriations almost always the tradition of his iconography, and selected historical, literary and artistic exploring the intermedial relationship between Dante’s Divine Commedia, in the course of 750 years, Dante Alighieri has been made into a universally important icon deeply engraved in the world’s cultural memory. This book examines key stages of Dante’s appropriation in Western cultural history by exploring the intermedial relationship between Dante’s Divina Commedia, the tradition of his iconography, and selected historical, literary and artistic responses from British artists in the 19th and 20th centuries. The images and iconographies created out of Dantean appropriations almost always centre around the triad of allegory, authority and authenticity. These three important aspects of revisiting Dante are found in the Dantean image fostered in Florence in the 14th and 15th centuries and feature prominently appropriation of Dante represents landmarks in the productive reception of the Florentine, and is invariably linked to a tradition of Dante studies established in Britain during the middle of the 19th century. For Dante Gabriel Rossetti the Florentine provides a model for Victorian Dantean self-fashioning and becomes an allegory of authenticity and morality. For T. S. Eliot, Dante represents the voice of literary authority in Modernist poetry and serves as the allegory of a visionary European author. For Tom Phillips, the engagement with Dante and his text represents an intertextual and intermedial endeavour, which provides him with a rich cultural tapestry of art, thought and ideas on the Western world. The main focus of this study, therefore, is on how Dante’s image was fixed in the first 200 years of his appropriation in Florence, how fruitfully the Dantean images and his text have been taken up and used for creative and intellectual production in Britain over the course of the past centuries, and what moral, literary, or political messages they continue to convey.

Depicting Dante in Anglo-Italian Literary and Visual Arts - Christoph Lehner - 2015-05-11

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Dante's Lyric Redemption - Tristan Kay - 2016-01-28

Dante's Lyric Redemption offers a re-examination of two strongly interrelated aspects of the poet's work: the role and value he ascribes to earthly love and his relationship to the Roman lyric tradition of his time. It argues that an account of Dante's poetic journey that posits a stark division between earthly and divine love, and between the secular lyric poet and the Christian auctor, does little justice to his highly distinctive and often polemical handling of these categories. The book firstly contextualizes, traces, and accounts for Dante's intriguing commitment to love poetry, from the 'minor works' to the Commedia. It highlights his attempts, especially in his masterpiece, to overcome normative oppositions in formulating a uniquely redemptive vernacular poetics, one oriented towards the eternal while rooted in his affective, and indeed erotic, past. It then examines how this matter is at stake in Dante's treatment of three important lyric predecessors: Guittone d'Arezzo, Arnaut Daniel, and Folco of Marseilles. Through a detailed reading of Dante's engagement with these poets, the book illuminates his careful departure from a dualistic model of love and conversion and shows his erotic commitment to be at the heart of his claims to pre-eminence as a vernacular author.

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The Transfiguration of History at the Center of Dante's Paradise - Jeffrey Thompson Schnapp - 2014-07-14

By examining the links between the planet Mars and the cross in the Heaven of the Warriors, Jeffrey Schnapp explores Dante's Christian rewriting of Virgil's Aeneid and Cicero's Republic at the center of the Comedy's, final canticle. Originally published in 1986. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton
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**Desire in Dante and the Middle Ages** - Manuele Gragnolati - 2017-07-05
This volume takes Dante's rich and multifaceted discourse of desire, from the Vita Nova to the Commedia, as a point of departure in investigating medieval concepts of desire in all their multiplicity, fragmentation and interrelation. As well as offering several original contributions on this fundamental aspect of Dante's work, it seeks to situate the Florentine more effectively within the broader spectrum of medieval culture and to establish greater intellectual exchange between Dante scholars and those from other disciplines. The volume is also notable for its openness to diverse critical and methodological approaches. In considering the extent to which modern critics and poets have reflected upon the Middle Ages, it will interest those engaged with questions of critical theory as well as medieval culture.

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**The Vision of Dante** - Edoardo Crisafulli - 2003
The popular and critically acclaimed translation of Dante's Divine Comedy into English was carried out by the Anglican Reverend H. F. Cary. He has an honoured place in the rediscovery of Dante's masterpiece in Romantic Britain. Shelley, Byron, Wordsworth and Coleridge lavished praise upon his translation and it was through Cary's The Vision of Dante that the beauty and intricacies of the Italian poem. The book examines crucial aspects of British culture in the 19th Century and throws light on the manifold transformations of Dante's imagery into English poetry.

**Magnificence and the Sublime in Medieval Aesthetics** - Stephen Jaeger - 2010-10-15
Lively and deeply productive discussions have focused on the topics of “magnificence” and “the sublime” in the art and literature of antiquity, the Renaissance, and the ages following. They have engaged major figures from Ernst Gombrich to Theodore Adorno to Jean-Francois Lyotard. Yet, these discussions have virtually bypassed the Middle Ages. The essays in Magnificence and the Sublime in Medieval Aesthetics reclaim a position for the medieval period in the theoretical discussion of art, architecture, music, and literature. These analyses of an aesthetic of grandeur show an artistic practice in the Middle Ages that strove for and celebrated grand effects.

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