

Accounting For Dante Urban Readers And Writers In Late Medieval Italy

[#Dante Alighieri](#) [#medieval Italy literature](#) [#urban readers medieval](#) [#Dante studies](#) [#late medieval culture](#)

This insightful study explores the profound impact and reception of Dante Alighieri's works among the vibrant community of urban readers and writers in late medieval Italy. It delves into the cultural and intellectual landscape that shaped the understanding and dissemination of Dante's epic poetry, offering a comprehensive analysis of his enduring legacy within the burgeoning urban centers of the era.

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Accounting for Dante

'Accounting for Dante' examines Dante's relation to his contemporary public, an audience that included poets who responded to Dante's early work as well as those who first copied, preserved, and circulated his poetry. The study reveals the importance of professional, urban classes as cultivators of early Italian poetry.

Dante and the Limits of the Law

In *Dante and the Limits of the Law*, Justin Steinberg offers the first comprehensive study of the legal structure essential to Dante's *Divine Comedy*. Steinberg reveals how Dante imagines an afterlife dominated by sophisticated laws, hierarchical jurisdictions, and rationalized punishments and rewards. He makes the compelling case that Dante deliberately exploits this highly structured legal system to explore the phenomenon of exceptions to it, crucially introducing Dante to current debates about literature's relation to law, exceptionality, and sovereignty. Examining how Dante probes the limits of the law in this juridical otherworld, Steinberg argues that exceptions were vital to the medieval legal order and that Dante's otherworld represents an ideal "system of exception." In the real world, Dante saw this system as increasingly threatened by the dual crises of church and empire: the abuses and overreaching of the popes and the absence of an effective Holy Roman Emperor. Steinberg shows that Dante's imagination of the afterlife seeks to address this gap between the universal validity of Roman law and the lack of a sovereign power to enforce it. Exploring the institutional role of disgrace, the entwined phenomena of judicial discretion and artistic freedom, medieval ideas about privilege and immunity, and the place of judgment in the poem, this cogently argued book brings to life Dante's sense of justice.

Textual Cultures of Medieval Italy

Based on papers presented at the 41st Conference on Editorial Problems held at the University of Toronto, Toronto, Ont., from Nov. 6 - 8th, 2005.

Law and Mimesis in Boccaccio's Decameron

In Boccaccio's time, the Italian city-state began to take on a much more proactive role in prosecuting crime – one which superseded a largely communitarian, private approach. The emergence of the state-sponsored inquisitorial trial indeed haunts the legal proceedings staged in the Decameron. How, Justin Steinberg asks, does this significant juridical shift alter our perspective on Boccaccio's much-touted realism and literary self-consciousness? What can it tell us about how he views his predecessor, Dante: perhaps the world's most powerful inquisitorial judge? And to what extent does the Decameron shed light on the enduring role of verisimilitude and truth-seeming in our current legal system? The author explores these and other literary, philosophical, and ethical questions that Boccaccio raises in the Decameron's numerous trials. The book will appeal to scholars and students of medieval and early modern studies, literary theory and legal history.

Dantologies

This book comprises a searching philosophical meditation on the evolution of the humanities in recent decades, taking Dante studies as an exemplary specimen. The contemporary currents of theory have decisively impacted this field, but Dante also has a strong relationship with theology. The idea that theology, teleology, and logocentric rationalities are simply overcome and swept away by new theoretical approaches proves much more complex as the theory revolution is exposed in its crypto-theological motives and origins. The revolutionary agendas and methodologies of theoretical currents have ushered in all manner of minorities and postcolonial and gender studies. But the exciting adventure they inaugurate shows up in quite a surprising light when brought to focus through the scholarly discipline of Dante studies as a terrain of dispute between traditional philology and postmodern theory. On this terrain, negative theology can play a peculiarly destabilizing, but also a conciliatory, role: it is equally critical of all languages for a theological transcendence to which it nevertheless remains infinitely open.

Reading Chaucer in Time

The monograph series Oxford Studies in Medieval Literature and Culture showcases the plurilingual and multicultural quality of medieval literature and actively seeks to promote research that not only focuses on the array of subjects medievalists now pursue -- in literature, theology, and philosophy, in social, political, jurisprudential, and intellectual history, the history of art, and the history of science -- but also that combines these subjects productively. It offers innovative studies on topics that may include, but are not limited to, manuscript and book history; languages and literatures of the global Middle Ages; race and the post-colonial; the digital humanities, media and performance; music; medicine; the history of affect and the emotions; the literature and practices of devotion; the theory and history of gender and sexuality, ecocriticism and the environment; theories of aesthetics; medievalism. Reading for form can mean reading for formation. Understanding processes through which a text was created can help us in characterizing its form. But what is involved in bringing a diachronic process to bear upon a synchronic work? When does literary formation begin and end? When does form happen? These questions emerge with urgency in the interactions between English poet Geoffrey Chaucer and Italian trecento authors Dante Alighieri, Giovanni Boccaccio, and Francis Petrarch. In fourteenth-century Italy, new ways were emerging of configuring the relation between author and reader. Previously, medieval reading was often oriented around the significance of the text to the individual reader. In Italy, however, reading was beginning to be understood as a way of getting back to a work's initial formation. This book tracks how concepts of reading developed within Italian texts, including Dante's *Vita nova*, Boccaccio's *Filostrato* and *Teseida*, and Petrarch's *Seniles*, impress themselves upon Chaucer's *Troilus and Criseyde* and *Canterbury Tales*. It argues that Chaucer's poetry reveals the implications of reading for formation: above all, that it both depends upon and effaces the historical perspective and temporal experience of the individual reader. Problems raised within Chaucer's poetry thus inform this book's broader methodological argument: that there is no one moment at which the formation of Chaucer's poetry ends; rather its form emerges in and through process of reading within time.

Ethics, Politics and Justice in Dante

Ethics, Politics and Justice in Dante presents new research by international scholars on the themes of ethics, politics and justice in the works of Dante Alighieri, including chapters on Dante's modern

'afterlife'. Together the chapters explore how Dante's writings engage with the contemporary culture of medieval Florence and Italy, and how and why his political and moral thought still speaks compellingly to modern readers. The collection's contributors range across different disciplines and scholarly traditions – history, philology, classical reception, philosophy, theology – to scrutinise Dante's *Divine Comedy* and his other works in Italian and Latin, offering a multi-faceted approach to the evolution of Dante's political, ethical and legal thought throughout his writing career. Certain chapters focus on his early philosophical *Convivio* and on the accomplished Latin *Eclogues* of his final years, while others tackle knotty themes relating to judgement, justice, rhetoric and literary ethics in his *Divine Comedy*, from hell to paradise. The closing chapters discuss different modalities of the public reception and use of Dante's work in both Italy and Britain, bringing the volume's emphasis on morality, political philosophy, and social justice into the modern age of the nineteenth, twentieth, and twenty-first centuries.

Dante's Comedy and the Ethics of Invective in Medieval Italy

Humor and Evil proposes a new approach to invective and comic poetry in Italy during the thirteenth and fourteenth centuries and opens the way for an innovative understanding of Dante's masterpiece. The Middle Ages in Italy offer a wealth of vernacular poetic invectives—polemical verses aimed at blaming specific wrongdoings of an individual, group, city or institution—that are both understudied and rarely juxtaposed. Modern criticism has generally viewed these poems as disengaged from concrete issues, and as a marginal form of recreation with little ethical value. Also, no study has yet provided a scholarly examination of the connection between this medieval invective tradition, and its elements of humor, derision, and reprehension in Dante's *Comedy*. This book argues that these comic texts are rooted in and actively engaged with the social, political, and religious conflicts of their time. Political invective has a dynamic ethical orientation that is mediated by a humor that disarms excessive hostility against its individual targets, providing an opening for dialogue. While exploring medieval comic poems by Rustico Filippi (from Florence), Cecco Angiolieri (from Siena), and Folgore da San Gimignano, this study unveils new biographical data about these poets retrieved from Italian state archives (most of these data are published here in English for the very first time), and ultimately shows what the medieval invective tradition can add to our understanding of Dante's *Comedy*.

The School of Montaigne in Early Modern Europe

This major two-volume study offers an interdisciplinary analysis of Montaigne's *Essais* and their fortunes in early modern Europe and the modern western university. Volume One focuses on contexts from within Montaigne's own milieu and on the ways in which his book made him a patron-author or instant classic in the eyes of his editor Marie de Gournay and his promoter Justus Lipsius. Volume Two focuses on the reader/writers across Europe who used the *Essais* to make their own works, from corrected editions and translations in print, to life-writing and personal records in manuscript. The two volumes work together to offer a new picture of the book's significance in literary and intellectual history. Montaigne's is now usually understood to be the school of late humanism or of Pyrrhonian scepticism. This study argues that the school of Montaigne potentially included everyone in early modern Europe with occasion and means to read and write for themselves and for their friends and family, unconstrained by an official function or scholastic institution. For the *Essais* were shaped by a battle that had intensified since the Reformation and that would continue through to the pre-Enlightenment period. It was a battle to regulate the educated individual's judgement in reading and acting upon the two books bequeathed by God to man. The book of scriptures and the book of nature were becoming more accessible through print and manuscript cultures. But at the same time that access was being mediated more intensively by teachers such as clerics and humanists, by censors and institutions, by learned authors of past and present, and by commentaries and glosses upon those authors. Montaigne enfranchised the unofficial reader-writer with liberties of judgement offered and taken in the specific historical conditions of his era. The study draws on new ways of approaching literary history through the history of the book and of reading. The *Essais* are treated as a mobile, transnational work that travelled from Bordeaux to Paris and beyond to markets in other countries from England and Switzerland, to Italy and the Low Countries. Close analysis of editions, paratexts, translations, and annotated copies is informed by a distinct concept of the social context of a text. The concept is derived from anthropologist Alfred Gell's notion of the "art nexus": the specific types of actions and agency relations mediated by works of art understood as "indexes" that give rise to inferences of particular kinds. Throughout the two volumes the focus is on the particular nexus in which a copy, an edition, an extract, is embedded, and on the way that nexus might be described by early modern people.

The Oxford Handbook of Dante

The Oxford Handbook of Dante contains forty-four specially written chapters that provide a thorough and creative reading of Dante's oeuvre. It gathers an intergenerational and international team of scholars encompassing diverse approaches from the fields of Anglo-American, Italian, and continental scholarship and spanning several disciplines: philology, material culture, history, religion, art history, visual studies, theory from the classical to the contemporary, queer, post- and de-colonial, and feminist studies. The volume combines a rigorous reassessment of Dante's formation, themes, and sources, with a theoretically up-to-date focus on textuality, thereby offering a new critical Dante. The volume is divided into seven sections: 'Texts and Textuality'; 'Dialogues'; 'Transforming Knowledge'; 'Space(s) and Places'; 'A Passionate Selfhood'; 'A Non-linear Dante'; and 'Nachleben'. It seeks to challenge the Commedia-centric approach (the conviction that notwithstanding its many contradictions, Dante's works move towards the great reservoir of poetry and ideas that is the Commedia), in order to bring to light a non-teleological way in which these works relate amongst themselves. Plurality and the openness of interpretation appear as Dante's very mark, coexisting with the attempt to create an all-encompassing mastership. The Handbook suggests what is exciting about Dante now and indicate where Dante scholarship is going, or can go, in a global context.

In the Footsteps of Dante

Dante, the pilgrim, is the image of an author who stubbornly looks ahead, seeking and building the "Great Beyond" (Manguel). Following in his footsteps is therefore not a return to the past, going à rebours, but a commitment to the future, to exploring the potential of humanity to "transhumanise". This dynamic of self-transcendence in Dante's humanism (Ossola), which claims for European civilisation a vocation for universalism (Ferroni), is analysed in the volume at three crucial moments: Firstly, the establishment of an emancipatory relationship between author and reader (Ascoli), in which authorship is authority and not power; secondly, the conception of vision as a learning process and horizon of eschatological overcoming (Mendonça); finally, the relationship with the past, which is never purely monumental, but ethically and intertextually dynamic, in an original rewriting of the original

scriptural, medieval, and classical culture (Nasti, Bolzoni, Bartolomei). A second group of contributions is dedicated to the reconstruction of Dante's presence in Portuguese literature (Almeida, Espírito Santo, Figueiredo, Marnoto, Vaz de Carvalho): they attest to the innovative impact of Dante's work even in literary traditions more distant from it.

Clerical Households in Late Medieval Italy

Roisin Cossar examines how clerics managed efforts to reform their domestic lives in the decades after the Black Death. Despite reformers' desire for clerics to remain celibate, clerical households resembled those of the laity, and priests' lives included apprenticeships in youth, fatherhood in middle age, and reliance on their families in old age.

Imagining the Woman Reader in the Age of Dante

A study of the figure of the woman reader in medieval Italian literature that places her within the history of female literacy, the material culture of the book, and the ways in which writers and poets of earlier traditions imagined her.

Poetry in Dialogue in the Duecento and Dante

This volume explores poetic dialogue and dialogic patterns in medieval vernacular Italian poetry. It focuses on representations of conversion narratives and poetic subjectivity in the writings of Guittone d'Arezzo, Guido Guinizelli, and Guido Cavalcanti, and Dante.

Dante's Vita Nova

This original volume proposes a novel way of reading Dante's Vita nova, exemplified in a rich diversity of scholarly approaches to the text. This groundbreaking volume represents the fruit of a two-year-long series of international seminars aimed at developing a fresh way of reading Dante's Vita nova. By analyzing each of its forty-two chapters individually, focus is concentrated on the Vita nova in its textual and historical context rather than on its relationship to the Divine Comedy. This decoupling has freed the contributors to draw attention to various important literary features of the text, including its rich and complex polysemy, as well as its structural fluidity. The volume likewise offers insights into Dante's social environment, his relationships with other poets, and Dante's evolving vision of his poetry's scope. Using a variety of critical methodologies and hermeneutical approaches, this volume offers scholars an opportunity to reread the Vita nova in a renewed context and from a diversity of literary, cultural, and ideological perspectives. Contributors: Zygmunt G. BaraDski, Heather Webb, Claire E. Honess, Brian F. Richardson, Ruth Chester, Federica Pich, Matthew Treherne, Catherine Keen, Jennifer Rushworth, Daragh O'Connell, Sophie V. Fuller, Giulia Gaimari, Emily Kate Price, Manuele Gragnolati, Elena Lombardi, Francesca Southerden, Rebecca Bowen, Nicolò Crisafi, Lachlan Hughes, Franco Costantini, David Bowe, Tristan Kay, Filippo Gianferrari, Simon Gilson, Rebekah Locke, Luca Lombardo, Peter Dent, George Ferzoco, Paola Nasti, Marco Grimaldi, David G. Lummus, Helena Phillips-Robins, Aist Kiltinavi ikt, Alessia Carrai, Ryan Pepin, Valentina Mele, Katherine Powlesland, Federica Coluzzi, K. P. Clarke, Nicolò Maldina, Theodore J. Cachey Jr., Chiara Sbordonì, Lorenzo Dell'Oso, and Anne C. Leone.

The Cambridge Companion to Dante's 'Commedia'

Accessible and informative account of Dante's great Commedia: its purpose, themes and styles, and its reception over the centuries.

Voices and Texts in Early Modern Italian Society

This book studies the uses of orality in Italian society, across all classes, from the fifteenth to the seventeenth century, with an emphasis on the interrelationships between oral communication and the written word. The Introduction provides an overview of the topic as a whole and links the chapters together. Part 1 concerns public life in the states of northern, central, and southern Italy. The chapters examine a range of performances that used the spoken word or song: concerted shouts that expressed the feelings of the lower classes and were then recorded in writing; the proclamation of state policy by town criers; songs that gave news of executions; the exercise of power relations in society as recorded in trial records; and diplomatic orations and interactions. Part 2 centres on private entertainments. It considers the practices of the performance of poetry sung in social gatherings and

on stage with and without improvisation; the extent to which lyric poets anticipated the singing of their verse and collaborated with composers; performances of comedies given as dinner entertainments for the governing body of republican Florence; and a reading of a prose work in a house in Venice, subsequently made famous through a printed account. Part 3 concerns collective religious practices. Its chapters study sermons in their own right and in relation to written texts, the battle to control spaces for public performance by civic and religious authorities, and singing texts in sacred spaces.

Dante as Political Theorist

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 – results from the strong 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.

Interpretation and Visual Poetics in Medieval and Early Modern Texts

This book explores literary and non-literary texts, along with their early manuscripts and subsequent printed and digital editions, covering a time span extending over 1000 years.

Dante's Masterplot and Alternative Narratives in the *Commedia*

Dante's Masterplot and Alternative Narratives in the '*Commedia*' questions the familiar narrative arc at play in the writings of Dante Alighieri and opens his masterpiece to three alternative models that resist it. Dante's masterplot is the teleological trajectory by which the poet subordinates the past to the authority of a new experience. The book analyses the masterplot's workings in Dante's text and its role in the interpretation of the poem, and it documents its overwhelming success in influencing readings of the *Commedia* over the centuries. The volume then explores three competing narrative models that resist and counter its monopoly which are enacted by paradoxes, alternative endings and parallel lives, and the future. By focusing on these non-linear modes of storytelling and testing the limits of linear narration, the book questions critical paradigms in the scholarship of the *Commedia* that favour a single normative master truth, exposes their problematic authoritarian implications, and highlights the manifold poetic, theological, and ethical tensions that are often neglected due to the masterplot's influence. The new picture of a vulnerable author and open-ended text that emerges from this study thus doubles as a metacritical reflection on the state of the field. The book's impassioned argument is that, alongside established notions of his trademark plurality of linguistic registers and styles, Dante's narrative pluralism can, and should, come to play a key role in contemporary and future readings of the *Commedia*.

Senza Vestimenta: The Literary Tradition of Trecento Song

The metaphor of marriage often describes the relationship between poetry and music in both medieval and modern writing. While the troubadours stand out for their tendency to blur the distinction between speaking and singing, between poetry and song, a certain degree of semantic slippage extends into the realm of Italian literature through the use of genre names like *canzone*, *sonetto*, and *ballata*. Yet, paradoxically, scholars have traditionally identified a 'divorce' between music and poetry as the defining feature of early Italian lyric. *Senza Vestimenta* reintegrates poetic and musical traditions in late medieval Italy through a fresh evaluation of more than fifty literary sources transmitting Trecento song texts. These manuscripts have been long noted by musicologists, but until now they have been used to bolster rather than to debunk the notion that so-called '*poesia per musica*' was relegated to the margins of poetic production. Jennings revises this view by exploring how scribes and readers interacted with song as a

fundamentally interdisciplinary art form within a broad range of literary settings. Her study sheds light on the broader cultural world surrounding the reception of the Italian *ars nova* repertoire by uncovering new, diverse readers ranging from wealthy merchants to modest artisans.

Vernacular Translation in Dante's Italy

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 opposition to a vast vernacular literature already in circulation among its readers. Alison Cornish explores the anxiety of vernacularization as expressed by translators and contemporary authors, the prevalence of translation in religious experience, the role of scribal mediation, the influence of the Italian reception of French literature on that literature, and how translating into the vernacular became a project of nation-building only after its virtual demise during the Humanist period. Vernacular translation was a phenomenon with which all authors in thirteenth- and fourteenth-century Europe - from Brunetto Latini to Giovanni Boccaccio - had to contend.

Glossator 12: Commenting and Commentary as an Interpretive Mode in Medieval and Early Modern Europe

VOLUME 12 (2022): COMMENTING AND COMMENTARY AS AN INTERPRETIVE MODE IN MEDIEVAL AND EARLY MODERN EUROPE Edited by Christina Lechtermann and Markus Stock Introduction: Commenting and Commentary as an Interpretive Mode in Medieval and Early Modern Europe Christina Lechtermann & Markus Stock The Pro-Active Scribe: Preparing the Margins of Annotated Manuscripts Erik Kwakkel Thinking from the Margins: Opening and Closing Illuminations and their Commentary Functions around 1000 Kristin Böse Reading Texts within Texts: The Special Case of Lemmata Andrew Hicks The In-/Coherences of Narrative Commentary: Commentarial Forms in the Anegenge Christina Lechtermann Dante's Self-Commentary and the Call for Interpretation Elisa Brilli Spiritualizing Petrarchism, "Poeticizing" the Bible: Two Counter-Reformation Self-Commentaries Christine Ott and Philip Stockbrugger The Power of Glosses: Francesco Fulvio Frugoni's Self-Commentary and Literary Criticism in the *Tribunal della Critica* Andrea Baldan Commenting on a Purged Model: The *M. Valerii Martialis Epigrammaton libri omnes novis commentariis illustrati* of the Jesuit Matthäus Rader (1602) Magnus Ulrich Ferber

Dante's New Life of the Book

Dante's New Life of the Book examines Dante's *Vita nuova* through its transformations in manuscripts, printed books, translations, and adaptations. Eisner investigates how these different material manifestations participate in the work, drawing attention to its distinctive elements.

The Oxford Handbook of Chaucer

This handbook addresses Chaucer's poetry in the context of several disciplines, including late medieval philosophy and science, Mediterranean culture, comparative European literature, vernacular theology and popular devotion.

Dante in Context

In the past seven centuries Dante has become world renowned, with his works translated into multiple languages and read by people of all ages and cultural backgrounds. This volume brings together interdisciplinary essays by leading, international scholars to provide a comprehensive account of the historical, cultural and intellectual context in which Dante lived and worked: from the economic, social and political scene to the feel of daily life; from education and religion to the administration of justice; from medicine to philosophy and science; from classical antiquity to popular culture; and from the dramatic transformation of urban spaces to the explosion of visual arts and music. This book, while locating Dante in relation to each of these topics, offers readers a clear and reliable idea of what life was like for Dante as an outstanding poet and intellectual in the Italy of the late Middle Ages.

Dantean Dialogues

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 cruxes in Dante's texts continues to inspire Dante studies – a testament to his continuing influence and profound intellectual legacy.

Petrarch

Although Francesco Petrarca (1304–74) is best known today for cementing the sonnet's place in literary history, he was also a philosopher, historian, orator, and one of the foremost classical scholars of his age. *Petrarch: A Critical Guide to the Complete Works* is the only comprehensive, single-volume source to which anyone—scholar, student, or general reader—can turn for information on each of Petrarch's works, its place in the poet's oeuvre, and a critical exposition of its defining features. A sophisticated but accessible handbook that illuminates Petrarch's love of classical culture, his devout Christianity, his public celebrity, and his struggle for inner peace, this encyclopedic volume covers both Petrarch's Italian and Latin writings and the various genres in which he excelled: poem, tract, dialogue, oration, and letter. A biographical introduction and chronology anchor the book, making Petrarch an invaluable resource for specialists in Italian, comparative literature, history, classics, religious studies, the Middle Ages, and the Renaissance.

Dante's Lyric Redemption

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 Romance 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.

Manuscript Poetics

Manuscript Poetics explores the interrelationship between the material features of textual artifacts and the literary aspects of the medieval Italian texts they preserve. This original study is both an investigation into the material foundations of literature and a reflection on notions of textuality, writing, and media in late medieval and early modern Italy. Francesco Marco Aresu examines the book-objects of manuscripts and early printed editions, asking questions about the material conditions of production, circulation, and reception of literary works. He invites scholars to reconcile reading with seeing (and with touching) and to challenge contemporary presumptions about technological neutrality and the modes of interfacing and reading. *Manuscript Poetics* investigates the correspondences between textuality and materiality, content and medium, and visual-verbal messages and their physical support through readings of Dante Alighieri's *Vita nova*, Giovanni Boccaccio's *Teseida*, and Francesco Petrarca's *canzoniere* (*Rerum vulgarium fragmenta*). Aresu shows that Dante, Boccaccio, and Petrarca evaluated and deployed the tools of scribal culture to shape, signal, or layer meanings beyond those they conveyed in their written texts. Medieval texts, Aresu argues, are uniquely positioned to provide this perspective, and they are foundational to the theoretical understanding of new forms and materials in our media-saturated contemporary world.

A Companion to Medieval and Renaissance Bologna

A Companion to Medieval and Renaissance Bologna offers a broad panorama of essays that illuminate the distinctive features of the city and its transition from independent medieval commune to second largest city of the Renaissance Papal State.

The Medieval Manuscript Book

This book situates the medieval manuscript within its cultural contexts, with chapters by experts in bibliographical and theoretical approaches to manuscript study.

Dante's Commedia

In *Dante's Commedia: Theology as Poetry*, an international group of theologians and Dante scholars provide a uniquely rich set of perspectives focused on the relationship between theology and poetry in the *Commedia*. Examining Dante's treatment of questions of language, personhood, and the body; his engagement with the theological tradition he inherited; and the implications of his work for contemporary theology, the contributors argue for the close intersection of theology and poetry in the text as well as the importance of theology for Dante studies. Through discussion of issues ranging from Dante's use of imagery of the Church to the significance of the smile for his poetic project, the essayists offer convincing evidence that his theology is not what underlies his narrative poem, nor what is contained within it: it is instead fully integrated with its poetic and narrative texture. As the essays demonstrate, the *Commedia* is firmly rooted in the medieval tradition of reflection on the nature of theological language, while simultaneously presenting its readers with unprecedented, sustained poetic experimentation. Understood in this way, Dante emerges as one of the most original theological voices of the Middle Ages. Contributors: Piero Boitani, Oliver Davies, Theresa Federici, David F. Ford, Peter S. Hawkins, Douglas Hedley, Robin Kirkpatrick, Christian Moevs, Vittorio Montemaggi, Paola Nasti, John Took, Matthew Treherne, and Denys Turner.

The City of Poetry

Shows how medieval Italian poets viewed their authorship of poetry as a function of their engagement in a human community.

Urban Legends

"Explores the role of the classical past in the construction of urban identity in late medieval Italy. Focuses on the appropriation of classical symbols, ancient materials, and Roman myths to legitimate the regimes of various Italian city-states"--Provided by publisher.

Textual Agency: Writing Culture and Social Networks in Fifteenth-Century Spain

Gómez-Bravo also explores how authorial and textual agency were competing forces in the midst of an era marked by the institution of the Inquisition, the advent of the absolutist state, the growth of cities, and the constitution of the Spanish nation.

Dante and the Practice of Humility

In this book, Rachel Teubner offers an exploration of humility in Dante's *Divine Comedy*, arguing that the poem is an ascetical exercise concerned with training its author gradually in the practice of humility, rather than being a reflection of authorial hubris. A contribution to recent scholarship that considers the poem to be a work of self-examination, her volume investigates its scriptural, literary, and liturgical sources, also offering fresh feminist perspectives on its theological challenges. Teubner demonstrates how the poetry of the *Comedy* is theologically significant, focusing especially on the poem's definition of humility as ethically and artistically meaningful. Interrogating the text canto by canto, she also reveals how contemporary tools of literary analysis can offer new insights into its meaning. Undergraduate and novice readers will benefit from this companion, just as theologians and scholars of medieval religion will be introduced to a growing body of scholarship exploring Dante's religious thought.

The Cambridge Companion to the Sonnet

A team of distinguished poets and scholars provides an authoritative guide to the history and development of the sonnet.

The Divine Comedy of Dante Alighieri

Robert Durling's spirited new prose translation of the *Paradiso* completes his masterful rendering of the *Divine Comedy*. Durling's earlier translations of the *Inferno* and the *Purgatorio* garnered high praise, and with this superb version of the *Paradiso* readers can now traverse the entirety of Dante's epic poem of spiritual ascent with the guidance of one of the greatest living Italian-to-English translators. Reunited with his beloved Beatrice in the *Purgatorio*, in the *Paradiso* the poet-narrator journeys with her through the heavenly spheres and comes to know "the state of blessed souls after death." As with the previous volumes, the original Italian and its English translation appear on facing pages. Readers will be drawn to Durling's precise and vivid prose, which captures Dante's extraordinary range of expression--from the high style of divine revelation to colloquial speech, lyrical interludes, and scornful diatribes against corrupt clergy. This edition boasts several unique features. Durling's introduction explores the chief interpretive issues surrounding the *Paradiso*, including the nature of its allegories, the status in the poem of Dante's human body, and his relation to the mystical tradition. The notes at the end of each canto provide detailed commentary on historical, theological, and literary allusions, and unravel the obscurity and difficulties of Dante's ambitious style. An unusual feature is the inclusion of the text, translation, and commentary on one of Dante's chief models, the famous cosmological poem by Boethius that ends the third book of his *Consolation of Philosophy*. A substantial section of Additional Notes discusses myths, symbols, and themes that figure in all three cantiche of Dante's masterpiece. Finally, the volume includes a set of indexes that is unique in American editions, including Proper Names Discussed in the Notes (with thorough subheadings concerning related themes), Passages Cited in the Notes, and Words Discussed in the Notes, as well as an Index of Proper Names in the text and translation. Like the previous volumes, this final volume includes a rich series of illustrations by Robert Turner.

Authorship and Publicity Before Print

Widely recognized by contemporaries as the most powerful theologian of his generation, Jean Gerson (1363-1429) dominated the stage of western Europe during a time of plague, fratricidal war, and religious schism. Yet modern scholarship has struggled to define Gerson's place in history, even as it searches for a compelling narrative to tell the story of his era. Daniel Hobbins argues for a new understanding of Gerson as a man of letters actively managing the publication of his works in a period of rapid expansion in written culture. More broadly, Hobbins casts Gerson as a mirror of the complex cultural and intellectual shifts of the fourteenth and fifteenth centuries. In contrast to earlier theologians, Gerson took a more humanist approach to reading and to authorship. He distributed his works, both Latin and French, to a more diverse medieval public. And he succeeded in reaching a truly international audience of readers within his lifetime. Through such efforts, Gerson effectively embodies the aspirations of a generation of writers and intellectuals. Removed from the narrow confines of late scholastic theology and placed into a broad interdisciplinary context, his writings open a window onto the fascinating landscape of fifteenth-century Europe. The picture of late medieval culture that emerges from this study is neither a specter of decaying scholasticism nor a triumphalist narrative of budding humanism and reform. Instead, Hobbins describes a period of creative and dynamic growth, when new attitudes toward writing and debate demanded and eventually produced new technologies of the written word.