

La Divina Commedia Liber Liber

the volume represents a significant contribution to the complex history of the conceptualization and pictorialization of the Prophet Muhammad in the West. It gives a rapid and though deep overview of the history of the making of an image of the Prophet Muhammad in Europe and thus reflects the whole history of the making of the image of Islam in the Latin West, from the early medieval times till the 19th century. The book also provides the reader with ready access to the most recent scholarship concerning the image of Muhammad in Europe, in the form of comprehensive footnotes provided throughout the text and an extensive bibliography.

Similarities between esoteric and mystical currents in different religious traditions have long interested scholars. This book takes a new look at the relationship between such currents. It advances a discussion that started with the search for religious essences, archetypes, and universals, from William James to Eranos. The universal categories that resulted from that search were later criticized as essentialist constructions, and questioned by deconstructionists. An alternative explanation was advanced by diffusionists: that there were transfers between different traditions. This book presents empirical case studies of such constructions, and of transfers between Judaism, Christianity, and Islam in the premodern period, and Judaism, Christianity, and Western esotericism in the modern period. It shows that there were indeed transfers that can be clearly documented, and that there were also indeed constructions, often very imaginative. It also shows that there were many cases that were neither transfers nor constructions, but a mixture of the two.

From that long investigation of mine the conclusions that I summarize and explain in this book arose and which, I will say immediately, are the following: It is true that the poetry of the "Fedeli d'Amore", especially that of Dante and his most immediate predecessors, of the his contemporaries and his successors, is written in a secret jargon for which at least thirty words (Rossetti had already pointed out some, deceiving himself about others) constantly have, in addition to the apparent meaning concerning love matter, a second and sometimes also a third conventional meaning, concerning the ideas of an initiatory doctrine and the life of a group of initiates. These words are precisely those that with exasperating monotony fill the lines of these "Faithful", very often presenting nonsense in the literal plane, namely: love, madonna, death, life, women, madness and madness, cold, gaiety, gravity, boredom, nature, weep, stone, rose, flower, source, greeting, wild, shame and others of less frequent use. It is true that all the women of the dolce stil novo are in reality one woman and that is the holy Wisdom, which in the special use of the dolce stil novo conventionally takes a different name for each different lover and is called Beatrice for Dante, Giovanna for Guido Cavalcanti, Laga for Lapo Gianni, Selvaggia for Cino and so on. And since, as I said above, the doctrine cultivated by a sect and the sect itself are confused under the same designation, these women also serve to designate the sect of the "Fedeli d'Amore". Dante's Vita Nuova is all written in this jargon: it is all symbolic from the first to the last word and concerns the initiatory life of Dante and his relations not with the wife of Simone de' Bardi, but with the Holy Wisdom and with the group that cultivated it. Therefore the Beatrice of the New Life does not differ substantially from the one who appears triumphant on the chariot of the Church in the apocalyptic vision of the Divine Comedy. The darkest poems of the "Fedeli d'Amore" and especially Dante's obscure songs, over which those who were ignorant of the jargon have struggled in vain, read according to the jargon, melt their clarity, coherence, unsuspected depth. Not only that, but with the knowledge of the secret meaning of these few words of jargon, they clear up in our eyes and completely transform into their spirit, other very obscure works by Dante's contemporaries, such as the Documents of love by Francesco da Barberino, the Intelligence by Dino Compagni, the Acerba by Cecco d'Ascoli, works which, while differing outwardly from the love poetry of the sweet styl novo are informed by the same profound mystical spirit, by the same secret doctrine, they come out, in other words, from the bosom of the same sect. These poems, once translated into their real meaning with the key of jargon, in place of that vague, stylized, monotonous, cold, artificial love, which they almost always show according to the letter, reveal to us an intense and deep life of love. for a mystical idea, considered the true essence of Catholic revelation, of a struggle for it, against the carnal and corrupt Church, conventionally called "Death" or "the Stone" and which is depicted as an opponent of the sect of the "Fedeli d'Amore" and as a concealer of that holy Wisdom that the "Fedeli d'Amore" pursue under the figure of the woman; they reveal to us a series of mystical kidnappings, of cries invoking help against the persecutions and threats of adversaries, of excitements with which the followers comfort each other to remain faithful to the holy idea, and other very high and very deep things, before which the fictitious love poem, which is on the surface, falls, and almost always without our regret, like a very insignificant rind, leaving us astonished that we could have believed that all this was really love poetry.

*** Winner of the 2019 Flaiano Prize in the category Italian Studies *** In Fellini's Eternal Rome, Alessandro Carrera explores the co-existence and conflict of paganism and Christianity in the works of Federico Fellini. By combining source analysis, cultural history and jargon-free psychoanalytic film theory, Carrera introduces the reader to a new appreciation of Fellini's work. Life-affirming Franciscanism and repressive Counter-Reformation dogmatism live side by side in Fellini's films, although he clearly tends toward the former and resents the latter. The fascination with pre-Christian Rome shines through *La Dolce Vita* and finds its culmination in *Fellini-Satyricon*, the most audacious attempt to imagine what the West would be if Christianity had never replaced classical Rome. Minimal clues point toward a careful, extremely subtle use of classical texts and motifs. Fellini's interest in the classics culminates in *Olympus*, a treatment of Hesiod's *Theogony* for a never-realized TV miniseries on Greek mythology, here introduced for the first time to an English-speaking readership. Fellini's recurrent dream of the Mediterranean Goddess is shaped by the phantasmatic projection of paganism that Christianity created as its convenient Other. His characters long for a "maternal space" where they will be protected from mortality and left free to roam. Yet Fellini shows how such maternal space constantly fails, not because the Church has erased it, but because the utopia of unlimited enjoyment is a self-defeating fantasy.

This book presents an edition of the *Questiones super libro 'De Animalibus' Aristotelis*, a work by one of the greatest philosophers and physicians of the 13th century, Peter of Spain. Preceding the critical edition, Navarro offers an introduction to Peter of Spain and a short analysis of the linguistics and form of the *Questiones*. She also analyses the sources on which Peter drew, Greco-Latin, Arabo-Jewish and, of course, late antique and medieval treatises, showing that the text was not exclusively zoological in nature, but discusses important medical and philosophical topics, illustrating his extensive knowledge of both the Aristotelian corpus and 13th-century medicine.

Farid al-Din Attar (d. 1221) was the principal Muslim religious poet of the second half of the twelfth century. Best known for his masterpiece "Mantiq al-tayr", or "The Conference of Birds", his verse is still considered to be the finest example of Sufi love poetry in the Persian language after that of Rumi. Distinguished by their provocative and radical theology of love, many lines of Attar's epics and lyrics are cited independently of their poems as maxims in their own right. These pithy, paradoxical statements are still known by heart and sung by minstrels throughout Iran, Afghanistan, Tajikistan, and wherever Persian is spoken or understood, such as in the lands of the Indo-Pakistani Subcontinent. Designed to take its place alongside "The Ocean of the Soul", the classic study of Attar by Hellmut Ritter, this volume offers the most comprehensive survey of Attar's literary works to date, and situates his poetry and prose within the wider context of the Persian Sufi tradition. The essays in the volume are grouped in three sections, and feature contributions by sixteen scholars from North America, Europe and Iran, which illustrate, from a variety of critical perspectives, the full range of Attar's monumental achievement. They show how and why Attar's poetical work, as well as his mystical doctrines, came to wield such tremendous and formative influence over the whole of Persian Sufism.

Enlightening Encounters traces the impact of photography on Italian literature from the medium's invention in 1839 to the present day. Investigating the ways in which Italian literature has responded to photographic practice and aesthetics, the contributors use a wide range of theoretical perspectives to examine a variety of canonical and non-canonical authors and a broad selection of literary genres, including fiction, autobiography, photo-texts, and migration literature. The first collection in English to focus on photography's reciprocal relationship to Italian literature, *Enlightening Encounters* represents an important resource for a number of fields, including Italian studies, literary studies, visual studies, and cultural studies.

La Divina CommediaE-text

A collection of essays written by pupils, friends and colleagues of Professor Peter Dronke, to honour him on his retirement. The essays address the question of the relationship between poetry and philosophy in the Middle Ages. Contributors include Walter Berschin, Charles Burnett, Stephen Gersh, Michael Herren, Edouard Jeaneau, David Luscombe, Paul Gerhardt Schmidt, Joe Trapp, Jill Mann, Claudio Orlandi and John Marenbon. It is an important collection for both philosophical and literary specialists; scholars, graduate students and undergraduates in Medieval Literature and in Medieval Philosophy.

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 uncensoring 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.

Cambridge University Library's collection of illuminated manuscripts is of international significance. It originates in the medieval university and stands alongside the holdings of the colleges and the Fitzwilliam Museum. The University Library contains major European examples of medieval illumination from the ninth to the sixteenth centuries, with acknowledged masterpieces of Romanesque, Gothic and Renaissance book art, as well as illuminated literary texts, including the first complete Chaucer manuscript. This catalogue provides scholars and researchers easy access to the University Library's illuminated manuscripts, evaluating the importance of many of them for the very first time. It contains descriptions of famous manuscripts, for example the *Life of Edward the Confessor* attributed to Matthew Paris, as well as hundreds of lesser-known items. Beautifully illustrated throughout, the catalogue contains descriptions of individual manuscripts with up-to-date assessments of their style, origins and importance, together with bibliographical references.

This book presents an edition of the *Questiones super libro De Animalibus Aristotelis*, a work by one of the greatest philosophers and physicians of the 13th century, Peter of Spain (later Pope John XXI, 1205-1277). He took as the basis for his work the translation from the Arabic made in Toledo around 1220 by Michael Scotus which included three important Aristotelian treatises. Preceding the critical edition, Dr Navarro offers an introduction to the person and works of Peter of Spain, the intellectual context of the 13th century characterized by Scholasticism and an Aristotelian Renaissance, and a short analysis of the linguistics and form of the *Questiones*. She also analyses the sources on which Peter drew, Greco-Latin, Arabo-Jewish and, of course, late antique and medieval treatises, showing that the text was not exclusively zoological in nature, but discusses important medical and philosophical topics, illustrating his extensive knowledge of both the Aristotelian corpus and 13th-century medicine. The text (divided into XIX books) is not a mere commentary about animals, but rather, as the title shows, a collection of questions in the Salernitan manner, the use of which was considered most appropriate for analysis and communication in the medieval scientific community to which Peter of Spain belonged. Alongside methodological and zoological problems, Peter of Spain discusses important questions disputed among the scholars of the period, including the location, hierarchy, motion, function and parts of the principal organs, the five senses, and many other medical issues such as reproduction, illnesses, or growth. Finally Dr Navarro includes a glossary that contains proper names (mainly those of the authorities and sources quoted by Petrus Hispanus), animal names (and their parts and substances), and the names of plants, metals, and the like.

The idea of punishment after death—whereby the souls of the wicked are consigned to Hell (Gehenna, Gehinnom, or Jahannam)—emerged out of beliefs found across the Mediterranean, from ancient Egypt to Zoroastrian Persia, and became fundamental to the Abrahamic religions. Once Hell achieved doctrinal expression in the New Testament, the

Talmud, and the Qur'an, thinkers began to question Hell's eternity, and to consider possible alternatives—hell's rivals. Some imagined outright escape, others periodic but temporary relief within the torments. One option, including Purgatory and, in the Eastern Orthodox tradition, the Middle State, was to consider the punishments to be temporary and purifying. Despite these moral and theological hesitations, the idea of Hell has remained a historical and theological force until the present. In *Hell and Its Rivals*, Alan E. Bernstein examines an array of sources from within and beyond the three Abrahamic faiths—including theology, chronicles, legal charters, edifying tales, and narratives of near-death experiences—to analyze the origins and evolution of belief in Hell. Key social institutions, including slavery, capital punishment, and monarchy, also affected the afterlife beliefs of Jews, Christians, and Muslims. Reflection on hell encouraged a stigmatization of "the other" that in turn emphasized the differences between these religions. Yet, despite these rivalries, each community proclaimed eternal punishment and answered related challenges to it in similar terms. For all that divided them, they agreed on the need for—and fact of—Hell.

Un bel mattino passeggiavo con mio padre, secondo il nostro costume; eravamo inseparabili; s'egli andava in un luogo senza di me, di lì a un poco mi vedeano spuntare; pareva che sapessi di doverlo perdere così presto. Ero in su que' bei diciott'anni, e su que' bei colli veronesi. La strada che talora serviva di letto al torrente, serpeggiava profonda, sassosa, sdrucchiola, tutta segnata sulla creta, dalle unghie fesse delle pecore, e dalle scarpe ferrate dei montanari. Due file di càrpini e di querce scapitozzate con macchie di rovi legate insieme da volubili madriselve sorgevano ombrose sull'alto delle due ripe, più a guisa di parete che di siepe, lasciando cadere dai cigli corrosi le pendole barbe delle radici nude.

Kleine Schriften, written by the eminent German scholar of Islamic Studies Josef van Ess, is a unique three-volume collection of Van Ess' widely scattered short writings, journal articles, encyclopaedia entries, (autobiographical) essays, reviews and lectures, in (mainly) German, English and French, some of which are published here for the first time.

A prose translation of the Divine Comedy appears in a user-friendly, rigorously accurate format, complemented by sixteen short essays that consider thirteenth-century Italy, Dante's viewpoints, and previously disputed passages. UP.

Poema in terza rima, iniziato nel 1307, composto di tre Cantiche (Inferno, Purgatorio, Paradiso) che comprendono 100 canti complessivi: 34 l'Inferno, 33 ciascuno il Purgatorio e il Paradiso. Argomento dell'opera è il viaggio compiuto da Dante nell'Oltretomba. Tre guide conducono il poeta: Virgilio nell'Inferno, e parte del Purgatorio, fino all'Eden; Beatrice, la donna amata da Dante in gioventù e il cui ricordo lo ha distolto dal traviamento, conduce il poeta fino all'Empireo, alla Rosa celeste; e San Bernardo che mostra a Dante la gloria di Dio. Il viaggio dura circa una settimana e ha inizio nella notte del Venerdì Santo, l'8 aprile 1300.

This new critical edition, including Mark Musa's classic translation, provides students with a clear, readable verse translation accompanied by ten innovative interpretations of Dante's masterpiece.

When first published in 1926 this book aroused much controversy. The theory expounded in the book was that Islamic sources in general, and the writings of Ibn al-'Arabi in particular, formed the basis of Dante's poem *Divine Comedy*, the poem which symbolised the whole culture of medieval Christianity. The book shows how fundamental Muslim legends of the nocturnal journey and of the ascension of the Prophet Muhammed appear in Dante's writings.

This book constitutes the thoroughly refereed proceedings of the 14th Italian Research Conference on Digital Libraries, IRCDL 2018, held in Udine, Italy, in January 2018. The 14 full papers and 11 short papers presented were carefully selected from 30 submissions. The papers are organized in topical sections on digital library architecture; multimedia content analysis; models and applications.

Continuing the paperback edition of Charles S. Singleton's translation of *The Divine Comedy*, this work provides the English-speaking reader with everything he needs to read and understand the *Purgatorio*. This volume consists of the prose translation of Giorgio Petrocchi's Italian text (which faces the translation on each page); its companion volume of commentary is a masterpiece of erudition, offering a wide range of information on such subjects as Dante's vocabulary, his characters, and the historical sources of incidents in the poem. Professor Singleton provides a clear and profound analysis of the poem's basic allegory, and the illustrations, diagrams, and map clarify points that have previously confused readers of *The Divine Comedy*.

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