Linguistic Theories In Dante And The Humanists Studies Of Language And Intellectual History In Late

Dante's British Public deals with the many and various ways in which the work of the leading poet of medieval Europe was acquired, represented and discussed by British readers over the course of more than six centuries. Accessibly written and using a wealth of vivid examples and case studies, it draws upon a wide range of previously unpublished material (letters, journals, annotations, and inventories) from archives across the world. It will be ofinterest to those engaged in comparative literary studies, as well as to those with a general interest in cultural studies, the history of the book, and the history of ideas.

A groundbreaking work of intellectual history, The Lost Italian Renaissance uncovers a priceless intellectual legacy suggests provocative new avenues of research.

This book explores the intriguing and complex history of the language/dialect distinction, a puzzle which has long fascinated linguists and laypeople alike. It takes the reader from the prehistory of the distinction in antiquity, through the crucial early modern period, up to the approaches to language and dialect

adopted in modern linguistics.

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.

An authoritative and comprehensive intellectual biography of the author of the

Divine ComedyFor all that has been written about the author of the Divine Comedy, Dante Alighieri (1265-1321) remains the best guide to his own life and work. Dante's writings are therefore never far away in this authoritative and comprehensive intellectual biography

Minnis presents the fruits of a long-term engagement with the ways in which crucial ideological issues were deployed in vernacular texts. He addresses the crisis for vernacular translation precipitated by the Lollard heresy, Langland's views on indulgences, Chaucer's tales of suspicious saints and risible relics, and more.

This important study takes a new approach to understanding Italian Renaissance humanism, one of the most important cultural movements in Western history. Through a series of close textual studies, Patrick Baker explores the meaning that Italian Renaissance humanism had for an essential but neglected group: the humanists themselves.

Boldrini examines how Dante's literary and linguistic theories helped shape Joyce's radical narrative techniques.

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.

The first study of the reception of Aristotle in Medieval and Renaissance Italy that considers the ethical dimension of translation.

At several junctures in his career, Dante paused to consider what it meant to be a writer. The questions he posed were both simple and wide-ranging: How does language, in particular 'poetic language,' work? Can poetry be translated? What is the relationship between a text and its commentary? Who controls the meaning of a literary work? In Dante and Augustine, Simone Marchesi re-examines these questions in light of the influence that Augustine's reflections on similar issues exerted on Dante's sense of his task as a poet. Examining Dante's life-long dialogue with Augustine from a new point of view, Marchesi goes beyond traditional inquiries to engage more technical questions relating to Dante's evolving ideas on how language, poetry, and interpretation should work. In this engaging literary analysis, Dante emerges as a versatile thinker, committed to a radical defence of poetry and yet always ready to rethink, revise, and rewrite his own positions on matters of linguistics, poetics, and

hermeneutics.

In the course of 750 years, Dante Alighieri has been made into a universally important icon deeply engrained 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 in the works of Dante Gabriel Rossetti, T. S. Eliot and Tom Phillips. Their 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.

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.

Dante Alighieri's argument on the question of the language stimulated the debate among fifteenth century humanists. This book provides a novel and open-ended reading of Dante's literature on language as well as a systematic reconstruction of the whole body of humanistic literature on linguistic phenomena.

"This study considers the way in which a poetic convention, the beloved to whom Renaissance

amatory poetry was addessed, becomes influential political rhetoric, an instrument that both men and women used to shape and justify their claims to power. The author argues that Petrarchan poetic conventions were part of a social discourse that signaled anxiety concerning the rising place of women as intellectual interlocators, public figures, and patrons of the arts."-- From the ancient Mediterranean world to the present day, our conceptions of what is universal in language have interacted with our experiences of language learning. This book tells two stories: the story of how scholars in the west have conceived of the fact that human languages share important properties despite their obvious differences, and the story of how westerners have understood the nature of second or foreign language learning. In narrating these two stories, the author argues that modern second language acquisition theory needs to reassess what counts as its own past. The book addresses Greek contributions to the prehistory of universal grammar, Roman bilingualism, the emergence of the first foreign language grammars in the early Middle Ages, and the Medieval speculative grammarians efforts to define the essentials of human language. The author shows how after the renaissance expanded people's awareness of language differences, scholars returned to the questions of universals in the context of second language learning, including in the 1660 Port-Royal grammar which Chomsky notoriously celebrated in Cartesian Linguistics. The book then looks at how Post-Saussurean European linguistics and American structuralism up to modern generative grammar have each differently conceived of universals and language learning. Universal Grammar in Second Language Acquisition is a remarkable contribution to the history of linguistics and will be essential reading for students and scholars of linguistics, specialists in second language acquisition and language teacher-educators.

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.

This ebook is a selective guide designed to help scholars and students of Islamic studies find reliable sources of information by directing them to the best available scholarly materials in whatever form or format they appear from books, chapters, and journal articles to online archives, electronic data sets, and blogs. Written by a leading international authority on the subject, the ebook provides bibliographic information supported by direct recommendations about which sources to consult and editorial commentary to make it clear how the cited sources are interrelated related. This ebook is a static version of an article from Oxford Bibliographies Online: Renaissance and Reformation, a dynamic, continuously updated, online resource designed to provide authoritative guidance through scholarship and other materials relevant to the study of European history and culture between the 14th and 17th centuries. Oxford Bibliographies Online covers most subject disciplines within the social science and humanities, for more information visit www.oxfordbibliographies.com.

The Rose and Geryon examines patterns of verbal behavior in works by Jean de Meun and Dante (with a focus on the Romance of the Rose and the Divine Comedy) in relationship with the most influential systems of verbal sins in the Middle Ages, systems elaborated by William

Peraldus, Thomas Aquinas, Domenico Cavalca, and Laurent of Orléans. The book begins with a presentation of these four systems, and from there proceeds to analyze Jean de Meun's Testament as a possible source of influence for the Divine Comedy and take a closer look at Dante's prose works in search for a comprehensive theory of sinful speech. Furthermore Baika discusses verbal transgressions such as flattery, evil counsel, double talk, sowing of discord, and falsifying of words, under the heading Lingua dolosa "The Guileful Tongue," and the relationship between violence and the poetic discourse. The myriad ways in which the two iconic poets of medieval France and Italy absorb the tradition of peccata linguae in their works prove that abusive speech was not the exclusive sphere of interest of the ecclesiastical writers; secular poetry in the vernacular enriched in original ways the medieval debate on verbal vices. The Rose and Geryon addresses scholars and students of French and Italian literatures, as well as readers interested in ethics and women's studies.

The Danish scholar Jan Pinborg (1937-1982) made outstanding contributions to our understanding of medieval language study. The papers in this volume clearly demonstrate the wealth of Pinborg's scholarly interests and the extent of his influence.Though centered on medieval theories of grammar and language, the collection ranges in time from the fourth century B.C. to the seventeenth century A.D.; theories of the pronoun, of mental language, of supposition, of figurative expressions and of mereology are among the topics discussed; and the papers deal with both humble anonymous teachers of grammar and with such well-known men as Aristotle, Plotinus, Augustine, Peter of Spain, Roger Bacon, Robert Kilwardby, Thomas Aquinas, Dante, William of Ockham, Domingo de Soto, and Suárez. The papers are in English, German, or French.

An investigation of why Michelangelo first, and then many other, Renaissance artists and works were called "divine" by contemporaries, this study ranges from fourteenth-century praise of Dante to a variety of sixteenth-century habits of courtly compliment.

A comprehensive guide to Dante's life and literature, with an emphasis on his Commedia. This text looks at the influences that shaped Dante's writing, and the reception of his work by later readers, from the 14th century to the present. Introduces Dante through four main approaches: the context of his life and career; his literary and cultural traditions; key themes, episodes and passages in his own work, especially the Commedia; and the reception and appropriation of his work by later readers, from the fourteenth century to the present Written by an expert Dante scholar Provides new translations of substantial passages from Dante's poems and from the world of his contemporaries Includes explanatory diagrams of Dante's 'other-worlds', and a section of illustrations by medieval and modern artists Builds a vivid and complex picture of Dante's imagination, intellect and literary presence Helpful bibliographies include relevant web resources

Drawing together the latest research in the field, The Routledge History of the Renaissance treats the Renaissance not as a static concept, but as one of ongoing change within an international framework. It takes as its unifying theme the idea of exchange and interchange through the movement of goods, ideas, disease and people, across social, religious, political and physical boundaries. Covering a broad range of temporal periods and geographic regions, the chapters discuss topics such as the material cultures of Renaissance societies; the increased popularity of shopping as a pastime in fourteenth-century Italy; military entrepreneurs and their networks across Europe; the emergence and development of the

Ottoman empire from the early fourteenth to the late sixteenth century; and women and humanism in Renaissance Europe. The volume is interdisciplinary in nature, combining historical methodology with techniques from the fields of anthropology, sociology, psychology and literary criticism. It allows for juxtapositions of approaches that are usually segregated into traditional subfields, such as intellectual, political, gender, military and economic history. Capturing dynamic new approaches to the study of this fascinating period and illustrated throughout with images, figures and tables, this comprehensive volume is a valuable resource for all students and scholars of the Renaissance.

Originally presented as the author's thesis (doctorate--University College, London, 2001).

An authoritative synthesis of the major themes in European fourteenth-century history.

The twenty-eight essays in this Handbook represent the best of current thinking in the study of Latin language and literature in the Middle Ages. The insights offered by the collective of authors not only illuminate the field of medieval Latin literature but shed new light on broader questions of literary history, cultural interaction, world literature, and language in history and society. The contributors to this volume--a collection of both senior scholars and gifted young thinkers--vividly illustrate the field's complexities on a wide range of topics through carefully chosen examples and challenges to settled answers of the past. At the same time, they suggest future possibilities for the necessarily provisional and open-ended work essential to the pursuit of medieval Latin studies. While advanced specialists will find much here to engage and at times to provoke them, this handbook successfully orients non-specialists and students to this thriving field of study. The overall approach of The Oxford Handbook of Medieval Latin Literature makes this volume an essential resource for students of the ancient world interested

in the prolonged after-life of the classical period's cultural complexes, for medieval historians, for scholars of other medieval literary traditions, and for all those interested in delving more deeply into the fascinating more-than-millennium that forms the bridge between the ancient Mediterranean world and what we consider modernity.

This volume presents a selection of slightly revised versions of papers from the third International Conference on the History of the Language Sciences (ICHoLS III), Princeton, 1984. The papers are organized under the following headings: I Generalia; II Classical Period; III Medieval Period; IV Renaissance; V 17th Century; VI 18th Century; VII 19th Century, and VIII 20th Century.Contributors include W. Keith Percival, Aron Dotan, Michael G. Carter, Kees Versteegh, Brian O Cuiv, Francis P. Dinneen, Manuel Breva-Claramonte, Douglas A. Kibbee, Joseph L. Subbiondo, Rudiger Schreyer, Marc Wilmet, Robert H. Robins, Jean Rousseau, Ramon Sarmiento, Edward Stankiewicz, Irmengard Rauch, Talbot J. Taylor, Julie Andresen, and many others.

Envisaging Heaven in the Middle Ages deals with medieval notions of heaven in theological and mystical writings, in visions of the Otherworld, and in medieval art, poetry and music. It considers the influence of such notions in the secular literature of some of the greatest writers of the period including Chrétien de Troyes and Chaucer. The coherence and beauty of these notions make heaven one of the most impressive medieval 'cathedrals of the mind'. With contributions from experts such as A.C. Spearing, Peter Meredith, Peter Dronke and Robin Kirkpatrick, this collection is essential reading for all those interested in medieval religion and culture.

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.
The main literary dispute of the Renaissance pitted those Neo-Latin writers favoring Cicero alone as the apotheosis of Latin prose against those following an eclectic array of literary models. This Ciceronian controversy pervades the texts and letters collected for the first time in this volume.
A very close and clear description of Dante's style in those lyric poems, which can be dated with reasonable confidence. Dr Boyde explains the nature and objective of his analyses in the substantial introduction which does not assume any previous knowledge of the poems or of modern stylistic theory. He has three principal aims: first, to relate the style of the poems to medieval rhetorical teaching; secondly, to assess the degree of Dante's stylistic originality by comparison with the style of earlier medieval authors; and thirdly, to provide an accurate detailed description of the many developments in Dante's style over a period of twenty years. Close attention is paid throughout to the frequency and distribution of the features described, and there is abundant quotation of examples. The book will have a considerable theoretical

interest to all those concerned with the analysis of the style of literature from the past. Medieval commentaries on the origin and history of language used biblical history, from Creation to the Tower of Babel, as their starting-point, and described the progressive impairment of an originally perfect language. Biblical and classical sources raised questions for both medieval poets and commentators about the nature of language, its participation in the Fall, and its possible redemption. John M. Fyler focuses on how three major poets - Chaucer, Dante, and Jean de Meun - participated in these debates about language. He offers fresh analyses of how the history of language is described and debated in the Divine Comedy, the Canterbury Tales and the Roman de la Rose. While Dante follows the Augustinian idea of the Fall and subsequent redemption of language, Jean de Meun and Chaucer are skeptical about the possibilities for linguistic redemption and resign themselves, at least half-comically, to the linguistic implications of the Fall and the declining world.
A examination of stereotypical ideas about Latin and their effect on how Latin literature is read.
A bold study that reveals Dante's medieval vision of Scripture as theophany through pioneering use of contemporary theory and phenomenology.
Italy's original fascination with its cultural origins in Greece and Rome first created what is now known as 'the Classical tradition' - the pervasive influence of ancient art and thought on later times. In response to a growing interest in Classical reception, this volume provides a timely reappraisal of the Greek and Roman legacies in Italian literary history. There are fresh insights on the early study of Greek and Latin texts in post-

classical Italy and reassessments of the significance attached to ancient authors and ideas in the Renaissance, as well as some innovative interpretations of canonical Italian authors, including Dante, Petrarch and Alberti, in the light of their ancient influences and models. The wide range of essays in this volume - all by leading specialists - should appeal to anyone with an interest in Italian literature or the Classical tradition. Italy's early fascination with its Hellenic and Roman origins created what is now called 'the classical tradition'.This book focuses on the role of the Greek and Latin languages and texts in Italian humanist thought and Renaissance poetry: how ancient languages were mastered and used, and how ancient texts were acquired and appropriated. Fresh perspectives on the influences of Aristotle, Plutarch and Virgil accompany innovative interpretations of canonical Italian authors - including Dante, Petrarch and Alberti - in the light of their classical models. Treatments of more specialized forms of writing, such as the cento and commentary, and some opening chapters on linguistic history also prompt reassessment of Renaissance perceptions of both Greece and Rome in relation to early modern Latin and vernacular culture. The collection as a whole highlights the importance of Italy's unique legacy of antiquity for the history of ideas and philology, as well as for literary history. The essays in this volume, all by leading specialists, are supplemented by a detailed introduction and a subject bibliography.

Pathos in Late-Medieval Religious Drama and Art explores the connections between the language of European late-medieval drama and co-temporary themes and motifs in

visual communication, focussing on the triggering of emotional reactions in the viewers as a persuasive device.

In medieval culture, the consideration of language is deeply connected to other aspects of the system of knowledge. One interesting connection takes place between theories of language and theories of larger concepts such as love and desire. The Syntax of Desire is an interdisciplinary examination of the interlacing operation of syntax and desire in three medieval 'grammars:' theological, linguistic, and poetic. Exploring three representative aspects of medieval language theory, Elena Lombardi uncovers the ways in which syntax and desire were interrelated in the Middle Ages. She suggests that, in Augustine's theology, the creative act of God in the universe emerges as a syntax that the human individual must interpret by means of desire; in the linguistic theory of the Modistae, she sees the syntax of language as parallel to a syntax of reality, one organized by the desiring interplay of matter and form; in Dante's poetry, she argues that the language of the fallen human is bound together by the syntax of poetry, an act of desire that restores language to its primitive innocence. In addition to detailed analyses of medieval texts, The Syntax of Desire examines some aspects of the same relationship in light of contemporary linguistics, philosophy of language, and psychoanalysis.

Language is now understood as a key component of cultural identity, but discourses on linguistic nationalism are only a few centuries old. In Irresistible Signs, Paola

Gambarota investigates the connection between Italian language and national identity over four hundred years, from late-Renaissance linguistic theories to nineteenth-century nationalist myths. Challenging the consensus that linguistic nationalism originated with nineteenth century German philosophers, Irresistible Signs advances a more nuanced theory of how culture and language become inextricably linked through literary and rhetorical elements. Gambarota combines Anglo-American theories of the nation with the most advanced Italian scholarship on language ideology and delves into ideas from Giambattista Vico, Giacomo Leopardi, and Melchiorre Cesarotti. Irresistible Signs also explores how images of national communities are represented within vernaculars, affirming their influence in shaping contemporary models of monolingual nationhood. Dante and Heterodoxy: The Temptations of 13th Century Radical Thought, edited and with an introduction by Maria Luisa Ardizzone, collects several studies devoted to discussing Dante's work in the light of the intellectual debate that developed in thirteenth century Europe after the entrance of new Aristotelian learning and the diffusion of Greek-Arabic thought, in particular the Latin translations of works by Ibn Rushd (Averroes). What takes form in the various articles is the emerging of an interest in the philosophical and scientific contents of Dante's opus. Heterodoxy in this volume is thus linked to, but not always coincident with, what medieval scholars such as Ferdinand Van Steenberghen or Alain De Libera term "radical Aristotelianism" or "Integral Aristotelianism". The word "temptations", as its meaning clearly shows,

delineates not an organic link with heterodox or radical ideas, but rather an intermittent inclination to include or evaluate themes related to these ideas. "Temptations" implies a search, an interrogation that consists of the doubts and uncertainties of a poet strongly involved in the intellectual debate of his time and culture, and for whom philosophy and theology are not fields of opposition but different modes of inquiry. This collection of original essays, gathered in honor of distinguished historian Ronald G. Witt, explores a range of issues of interest to scholars of Renaissance and Early Modern Europe. Contributors include Robert Black, Melissa Bullard, Anthony D'Elia, Anthony Grafton, Paul Grendler, James Hankins, John Headley, John Monfasani, and Louise Rice.

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