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Joyce and Dante: The shaping imagination

Reynolds, Mary T

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Joyce And Dante The Shaping Imagination

Mary T. Reynolds



Joyce And Dante The Shaping Imagination:

Joyce and Dante Mary T. Reynolds,1981 **Joyce and Dante** Mary Trackett Reynolds,2014-07-14 Mary Reynolds studies the rhetorical and linguistic maneuvers by which Joyce related his work to Dante's and shows how Joyce created in his own fiction a Dantean allegory of art Dr Reynolds argues that Joyce read Dante as a poet rather than as a Catholic that Joyce was interested in Dante's criticism of society and above all in his great powers of innovation Originally published in 1981 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 Joyce and Dante Mary T. Reynolds,1981-01-01 Joyce's Dante James Robinson,2016-10-14 Joyce's engagement with Dante is a crucial component of all of his work This title reconsiders the responses to Dante in Joyce's work from *A Portrait of the Artist as a Young Man* to *Finnegans Wake* It presents that encounter as an historically complex and contextually determined interaction reflecting the contested development of Dante's reputation readership and textuality throughout the nineteenth century This process produced a Dante with a difference a uniquely creative and unorthodox construction of the poet which informed Joyce's lifelong engagement with such works as the *Vita Nuova* and the *Commedia* Tracing the movement through Joyce's writing on exile as a mode of alienation and charting his growing interest in ideas of community Joyce's Dante shows how awareness of his changing reading of Dante can alter our understanding of one of the Irish writer's lasting thematic preoccupations **Joyce, Dante, and the Poetics of Literary Relations** Lucia Boldrini,2001-03-19 Boldrini examines how Dante's literary and linguistic theories helped shape Joyce's radical narrative techniques *Borges and Joyce* Patricia Novillo-Corvalan,2017-12-02 Borges and Joyce stand as two of the most revolutionary writers of the twentieth century Both are renowned for their polyglot abilities prodigious memories cyclical conception of time labyrinthine creations and for their shared condition as European emigres and blind bards of Dublin and Buenos Aires Yet at the same time Borges and Joyce differ in relation to the central aesthetic of their creative projects the epic scale of the Irishman contrasts with the compressed fictions of the Argentine In this comprehensive and engaging study Patricia Novillo Corvalan demonstrates that Borges created a version of Joyce refracted through the prism of his art thus encapsulating the colossal magnitude of *Ulysses* and *Finnegans Wake* within the confines of a nutshell Separate chapters triangulate Borges and Joyce with the canonical legacy of Homer Dante and Shakespeare using as a point of departure Walter Benjamin's notion of the afterlife of a text This ambitious interdisciplinary study offers a model for Comparative Literature in the twenty first century **Beckett, Joyce and the Art of the Negative** ,2016-08-01 This collection presents articles that examine Joyce and Beckett's mutual interest in and use of the negative for artistic purposes

The essays range from philological to psychoanalytic approaches to the literature and they examine writing from all stages of the authors careers The essays do not seek a direct comparison of author to author rather they lay out the intellectual and philosophical foundations of their work and are of interest to the beginning student as well as to the specialist

Metamorphosing Dante Fabio Camilletti,Manuele Gragnolati,Fabian Lampart,2010-12-01 After almost seven centuries Dante endures and even seems to haunt the present Metamorphosing Dante explores what so many authors artists and thinkers from varied backgrounds have found in Dante s oeuvre and the ways in which they have engaged with it through rewritings dialogues and transpositions By establishing trans disciplinary routes the volume shows that along with a corpus of multiple linguistic and narrative structures characters and stories Dante has provided a field of tensions in which to mirror and investigate one s own time Authors explored include Samuel Beckett Walter Benjamin Andr Gide Derek Jarman LeRoi Jones Amiri Baraka James Joyce Wolfgang Koeppen Jacques Lacan Thomas Mann James Merrill Eugenio Montale Pier Paolo Pasolini Cesare Pavese Giorgio Pressburger Robert Rauschenberg Vittorio Sereni Virginia Woolf **The Cambridge**

Companion to Ulysses Sean Latham,2014-10-27 Through a series of incisive and insightful essays by accomplished scholars this Companion offers readers a new window to the world of Ulysses **Dante's British Public** Nick Havely,2014-07-24

This is the first account of Dante s reception in English to address full chronological span of that process Individual authors and periods have been studied before but Dante s British Public takes a wider and longer view using a selection of vivid and detailed case studies to record and place in context some of the wider conversations about and appropriations of Dante that developed in Britain across more than six centuries as access to his work extended and diversified Much of the evidence is based on previously unpublished material in for example letters journals annotations and inventories and is drawn from archives in the UK and across the world from Milan to Mumbai and from Berlin to Cape Town Throughout the role of Anglo Italian cultural contacts and intermediaries in shaping the public understanding of Dante in Britain is given prominence from clerics and merchants around Chaucer s time through itinerant scholars collectors and tourists in the early modern period to the exiles and expatriates of the nineteenth and twentieth centuries The final chapter brings the story up to the present showing how the poet s work has been seen from the fourteenth century onwards as accessible to the many and demonstrating some of the means by which Dante has reached a yet wider British public over the past century particularly through translation illustration and various forms of performance **The Cambridge Companion to Dante** Rachel

Jacoff,1993-04-29 Fifteen specially commissioned essays by distinguished scholars provide an introduction to Dante that is at once accessible and challenging *In Dante's Wake* John Freccero,2015-09-01 Waking to find himself shipwrecked on a

strange shore before a dark wood the pilgrim of the Divine Comedy realizes he must set his sights higher and guide his ship to a radically different port Starting on the sand of that very shore with Dante John Freccero begins retracing the famous voyage recounted by the poet nearly 700 years ago Freccero follows pilgrim and poet through the Comedy and then beyond

inviting readers both uninitiated and accomplished to join him in navigating this complex medieval masterpiece and its influence on later literature. Perfectly impenetrable in its poetry and unabashedly ambitious in its content, the *Divine Comedy* is the cosmos collapsed on itself, heavy with dense matter and impossible to expand. Yet Dante's great triumph is seen in the tiny, subtle fragments that make up the seamless whole, pieces that the poet painstakingly sewed together to form a work that insinuates itself into the reader and inspires the work of the next author. Freccero magnifies the most infinitesimal elements of that intricate construction to identify self-similar parts, revealing the full breadth of the great poem. Using this same technique, Freccero then turns to later giants of literature: Petrarch, Machiavelli, Donne, Joyce, and Svevo, demonstrating how these authors absorbed these smallest parts and reproduced Dante in their own work. In the process, he confronts questions of faith, friendship, gender, politics, poetry, and sexuality, so that traveling with Freccero, the reader will both cross unknown territory and reimagine familiar faces swimming always in Dante's wake.

Dante's *Divine Comedy* in Early Renaissance England Jonathan Hughes, 2022-02-24. Dante's *Divine Comedy* in Early Renaissance England compares the intellectual, emotional, and religious world of Dante in 13th-century Florence with that of a group of English intellectuals gathered around Humphrey, Duke of Gloucester, uncle of the King Henry VI. Here, Jonathan Hughes establishes that there was a Renaissance in 15th-century England, encouraged by the discovery and translations of works of Greek philosophers and developments in science and medicine, and that vernacular writers in Gloucester's circle, such as John Lydgate and Robert Hoccleve, were of fundamental importance in exploring the meaning of the self and man's relationship with the natural world and the classical past. However, the appearance in 15th-century England of Dante's *Commedia*, the most popular work of the Middle Ages, served to remind writers and readers of the cost of intellectual enquiry, the loss of faith in a harmonious and beautiful world, the redemptive power of the love of a woman, and the tangible presence of an afterlife. Engagingly written and meticulously researched, this innovative study shines a new perspective on Dante scholarship as well as offering a unique analysis of intellectual thought and culture in 15th-century England.

Writing in Dante's Cult of Truth Maria Rosa Menocal, 1991. Using the works of Dante as its critical focus, Maria Rosa Menocal's original and imaginative study examines questions of truth, ideology, and reality in poetry as they occur in a series of texts and in the relationship between those texts across time. In each case, Menocal raises theoretical issues of critical importance to contemporary debates regarding the structure of literary relations. Beginning with a reading of *La vita nuova* and the *Commedia*, this literary history of poetic literary histories explores the Dantean poetic experience as it has been limited and rewritten by later poets, particularly Petrarch, Boccaccio, Borges, Pound, Eliot, and the all-but-forgotten Silvio Pellico, author of *Le mie prigioni*. By blending discussions of Dante's own marriage of literature and literary history with those investigations into the imitative qualities of later works, *Writing in Dante's Cult of Truth* presents an intertextual literary history, one which seeks to maintain the uncanniness of literature while imagining history to be neither linear nor clearly distinguishable from literature itself.

Comparative Literary Dimensions

Jay L. Halio, Ben Siegel, 2000 Comparative Literary Dimensions like its companion volume American Literary Dimensions honors the memory of Melvin J. Friedman. The authors studied include James Joyce, Robert Graves, and Virginia Woolf. A wide range of classical and modern writers and literary themes and concepts are discussed by international scholar critics such as Haskell Block, Zack Bowen, and Owen Aldrich. The volume concludes with Jackson Bryer's detailed bibliography of Melvin Friedman's singular contribution to the study of modern literature.

Joyce's "Ithaca", 2021-11-22 ISBN 9042000953 paperback NLG 40.00 encyclopaedia Peter Burke

Beckett's Dantes Daniela Caselli, 2013-07-19 Beckett's Dantes Intertextuality in the Fiction and Criticism is the first study in English on the literary relation between Beckett and Dante. It is an innovative reading of Samuel Beckett and Dante's works and a critical engagement with contemporary theories of intertextuality. It is an informative intertextual reading of Beckett's work detecting previously unknown quotations, allusions to, and parodies of Dante in Beckett's fiction and criticism. The volume interprets Dante in the original Italian as it appears in Beckett, translating into English all Italian quotations. It benefits from a multilingual approach based on Beckett's published works in English and French and on manuscripts which use English, French, German, and Italian. Through a close reading of Beckett's fiction and criticism, the book will argue that Dante is both assumed as an external source of literary and cultural authority in Beckett's work and also participates in Beckett's texts, sceptical undermining of authority. Moreover, the book demonstrates that the many references to various Dantes produce Mr. Beckett as the figure of the author responsible for such a remarkably interconnected oeuvre. The book is aimed at the scholarly communities interested in literatures in English, literary and critical theory, comparative literature and theory, French literature and theory, and Italian studies. Its jargon-free style will also attract third-year or advanced undergraduate students and postgraduate students as well as those readers interested in the unusual relationship between one of the greatest writers of the twentieth century and the medieval author who stands for the very idea of the Western canon.

The Flight of the Vernacular Maria Cristina Fumagalli, 2021-10-18 In this book, Dante, Seamus Heaney, and Derek Walcott engage in an eloquent and meaningful conversation. Dante's capacity for being faithful to the collective historical experience and true to the recognitions of the emerging self, the permanent immediacy of his poetry, the healthy state of his language which is so close to the object that the two are identified, and his adamant refusal to get lost in the wide and open sea of abstraction—all these are shown to have affected and to continue to affect Heaney's and Walcott's work. *The Flight of the Vernacular* however is not only a record of what Dante means to the two contemporary poets but also a cogent study of Heaney's and Walcott's attitude towards language and of their views on the function of poetry in our time. Heaney's programmatic endeavour to be adept at dialect and Walcott's idiosyncratic redefinition of the vernacular in poetry as tone rather than as dialect, apart from having Dantean overtones, are presented as being associated with the belief that poetry is a social reality and that language is a living alphabet bound to the opened ground of the world.

Cross-Channel Modernisms Claire Davison, 2020-03-27 Explores modernist aesthetics and cultural

exchange in Britain France and beyond Offers cutting edge explorations of different aspects of artistic exchange between Britain and France written by experts on both sides of the Channel Provides original close readings of canonical and marginalised modernist texts Opens up new conceptual paradigms by probing multiple meanings related to crossing and channelling modernism Organises chapters around three key themes of translating fashioning mediating that intervene in the new modernist studies Described by Katherine Mansfield in 1921 as a great cold sword between you and your dear love Adventure in the early twentieth century the English Channel or La Manche in French represented both a political and intellectual barrier between European avant gardism and British restraint and a bridge for cultural connection and aesthetic innovation Organised around key terms Translating Fashioning and Mediating this book presents ten original essays by scholars working on both sides of the Channel Cross Channel Modernisms historicises artistic exchanges in Britain France and beyond and proposes a rich conceptual apparatus of crossings and channels through which we can read modernism and understand it as emerging from and intervening in an always already shifting multivalent international context Joyce's Revenge Andrew Gibson, 2002-06-06 The Ireland of Ulysses was still a part of Britain This book is the first comprehensive historical study of Joyce's great novel in the context of Anglo Irish political and cultural relations in the period 1880-1920 The first forty years of Joyce's life also witnessed the emergence of what historians now call English cultural nationalism This formation was perceptible in a wide range of different discourses Ulysses engages with many of them In doing so it resists transforms and works to transcend the effects of British rule in Ireland The novel was written in the years leading up to Irish independence It is powered by both a will to freedom and a will to justice But the two do not always coincide and Joyce does not place his art in the service of any existing political cause His struggle for independence has its own distinctive mode The result is a unique work of liberation and revenge

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