

Dante Cinema And Television

Jacqueline Reich

Dante, Cinema, and Television Amilcare A. Iannucci, 2004-01-01 The Divine Comedy of Dante Alighieri (1265-1321) is one of the seminal works of western literature. Its impact on modern culture has been enormous, nourishing a plethora of twentieth century authors from Joyce and Borges to Kenzaburo Oe. Although Dante's influence in the literary sphere is well documented, very little has been written on his equally determining role in the evolution of the visual media unique to our times, namely, cinema and television. *Dante, Cinema, and Television* corrects this oversight. The essays, from a broad range of disciplines, cover the influence of the Divine Comedy from cinema's silent era on through to the era of sound and the advent of television, as well as its impact on specific directors, actors, and episodes, on national/regional cinema and television, and on genres. They also consider the different modes of appropriation by cinema and television. *Dante, Cinema, and Television* demonstrates the many subtle ways in which Dante's Divine Comedy has been given 'new life' by cinema and television, and underscores the tremendous extent of Dante's staying power in the modern world.

Dante Nick Havely, 2008-04-15 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.

Dante on View Antonella Braida, Luisa Calè, 2007 *Dante on View* opens an important new dimension in Dante studies. The volume's interdisciplinary approach to reception brings together literary criticism, visual culture and performance studies. Dante's *Commedia* is re-created through the performances of readers and artists in a wide range of media. The essays analyse creative uses of the poet from medieval manuscript illumination to nineteenth and twentieth-century stage productions, from film to ballet and hyperinstruments.

The Oxford Handbook of Dante Manuele Gragnolati, Elena Lombardi, Francesca Southerden, 2021 Offers an original and innovative assessment of Dante's oeuvre and the medieval context, Provides critical tools for approaching Dante and medieval culture, Engages with the multifaceted character of Dante and his works, Brings together a plurality of voices from different countries, disciplines, and traditions Book jacket.

Dante Alive Francesco Ciabattini, Simone Marchesi, 2022-09-30 The essays collected here join in, and contribute to, the current reflection on Dante's vitality today in a critical, multidisciplinary vein. Their intervention comes at a particularly sensitive juncture in the history of Dante's global reception and cultural reuse. Dante today is as alive as ever. A cultural icon no less than a cultural product, Dante's imaginative universe enjoys a pervasive presence in popular culture. The multiformity of approaches represented in the collection matches the variety of the material that is analyzed. The volume documents Dante's presence in genres as different as graphic novels and theater productions, children's literature, advertisements and sci-fi narratives, rock and rap music, video- and boardgames, satirical vignettes and political speeches, school curricula and prison-teaching initiatives. Each chapter combines a focused attention to the specificity of the body of evidence it treats with best analytical practices. The volume invites collective reflection on the many different rules of engagement with Dante's text.

Dante on View Antonella Braidà, Luisa Calè, 2017-05-15 *Dante on View* opens an important new dimension in Dante studies: for the first time a collection of essays analyses the presence of the Italian Medieval poet Dante Alighieri in the visual and performing arts from the Middle Ages to the present day. The essays in this volume explore the image of Dante emerging in medieval illuminated manuscripts and later ideological and nostalgic uses of the poet. The volume also demonstrates the rich diversity of projects inspired by the *Commedia* both as an overall polysemic structure and as a repository of scenes, which generate a repertoire for painters, actors and film-makers. In its original multimediality, Dante's *Commedia* stimulates the performance of readers and artists working in different media from manuscript to stage, from ballet to hyperinstruments, from film to television. Through such a variety of media, the reception of Dante in the visual and performing arts enriches our understanding of the poet and of the arts represented at key moments of formal and structural change in the European cultural world.

Dante's Divine Comedy Joseph Luzzi, 2024-11-05 A new volume in the *Lives of Great Religious Books* series, this book explores the creation and cultural afterlives of Dante Alighieri's *Divine Comedy*--

Filmmaking by the Book Millicent Joy Marcus, 1993 Explores the impulse to transform literary narrative into cinematic discourse through the work of several postwar Italian film-makers - Visconti, De Sica, Pasolini, Fellini and the Taviani brothers.

Cinema Medievalia Kevin J. Harty, Scott Manning, 2024-11-20 This collection of original essays presents new scholarship

on nearly three dozen feature-length films, including silent films, animated films, films in black and white, and films in technicolor, along with other, shorter examples of cinematic medievalism. Written by contributors from around the globe with a wide variety of backgrounds, the essays in this volume take a critical approach to one of the most popular forms of medievalism. This book presents a full century of cinematic depictions of the Middle Ages, with new examinations of works such as *The Seventh Seal*, *God's Fool*, *La Passion de Jeanne d'Arc*, *Saladin the Victorious*, *Dante's Inferno: An Animated Epic*, and *A Knight's Tale*, among others.

Alain Elkann Interviews, 2017-09-15 Alain Elkann has mastered the art of the interview. With a background in novels and journalism, and having published over twenty books translated across ten languages, he infuses his interviews with innovation, allowing them to flow freely and organically. *Alain Elkann Interviews* will provide an unprecedented window into the minds of some of the most well-known and -respected figures of the last twenty-five years.

Aristotle and Dante Discover the Secrets of the Universe Benjamin Alire Sáenz, 2012-02-21 Fifteen-year-old Ari Mendoza is an angry loner with a brother in prison, but when he meets Dante and they become friends, Ari starts to ask questions about himself, his parents, and his family that he has never asked before.

Ethics, Politics and Justice in Dante Giulia Gaimari, Catherine Keen, 2019-06-27 *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.

The Maciste Films of Italian Silent Cinema Jacqueline Reich, 2015-10-19 Italian film star Bartolomeo Pagano's Maciste played a key role in his nation's narratives of identity during World War I and after. Jacqueline Reich traces the racial, class, and national transformations undergone by this Italian strongman from African slave in *Cabiria* (1914), his first film, to bourgeois gentleman, to Alpine soldier of the Great War, to colonial officer in Italy's African adventures. Reich reveals Maciste as a figure who both reflected classical ideals of masculine beauty and virility (later taken up by Mussolini and used

for political purposes) and embodied the model Italian citizen. The 12 films at the center of the book, recently restored and newly accessible to a wider public, together with relevant extra-cinematic materials, provide a rich resource for understanding the spread of discourses on masculinity, and national and racial identities during a turbulent period in Italian history. The volume includes an illustrated appendix documenting the restoration and preservation of these cinematic treasures.

A Companion to Italian Cinema Frank Burke, 2017-04-10 Written by leading figures in the field, *A Companion to Italian Cinema* re-maps Italian cinema studies, employing new perspectives on traditional issues, and fresh theoretical approaches to the exciting history and field of Italian cinema. Offers new approaches to Italian cinema, whose importance in the post-war period was unrivalled Presents a theory based approach to historical and archival material Includes work by both established and more recent scholars, with new takes on traditional critical issues, and new theoretical approaches to the exciting history and field of Italian cinema Covers recent issues such as feminism, stardom, queer cinema, immigration and postcolonialism, self-reflexivity and postmodernism, popular genre cinema, and digitalization A comprehensive collection of essays addressing the prominent films, directors and cinematic forms of Italian cinema, which will become a standard resource for academic and non-academic purposes alike

Italian Horror Cinema Baschiera Stefano Baschiera, 2016-06-14 In its heyday from the late 1950s until the early 1980s Italian horror cinema was characterised by an excess of gore, violence and often incoherent plot-lines. Films about zombies, cannibals and psychopathic killers ensured there was no shortage of controversy, and the genre presents a seemingly unpromising nexus of films for sustained critical analysis. But Italian horror cinema with all its variations, subgenres and filoni remains one of the most recognisable and iconic genre productions in Europe, achieving cult status worldwide. One of the manifestations of a rich production landscape in Italian popular cinema after the Second World War, Italian horror was also characterised by its imitation of foreign models and the transnational dimension of its production agreements, as well as by its international locations and stars. This collection brings together for the first time a range of contributions aimed at a new understanding of the genre, investigating the different phases in its history, the peculiarities of the production system, the work of its most representative directors (Mario Bava and Dario Argento) and the wider role it has played within popular culture.

[Dante's Inferno, The Indiana Critical Edition](#) Dante Alighieri, 1995-06-22 Presents a verse translation of Dante's *Inferno* along with ten essays that analyze the different interpretations of the first canticle of the *Divine Comedy*.

[Approaches to Teaching Dante's Divine Comedy](#) Christopher Kleinhenz, Kristina Olson, 2020-02-01 Dante's *Divine Comedy* can compel and shock readers: it combines intense emotion and psychological insight with medieval theology and philosophy. This volume will help instructors lead their students through the many dimensions--historical, literary, religious, and ethical--

that make the work so rewarding and enduringly relevant yet so difficult. Part 1, Materials, gives instructors an overview of the important scholarship on the Divine Comedy. The essays of part 2, Approaches, describe ways to teach the work in the light of its contemporary culture and ours. Various teaching situations (a first-year seminar, a creative writing class, high school, a prison) are considered, and the many available translations are discussed.

Metamorphosing Dante Fabio Camilletti, Manuele Gagnolati, 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, André 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.

An Investigative Cinema Fabrizio Cilento, 2018-07-17 This book traces the development of investigative cinema, whose main characteristic lies in reconstructing actual events, political crises, and conspiracies. These documentary-like films refrain from a simplistic reconstruction of historical events and are mainly concerned with what does not immediately appear on the surface of events. Consequently, they raise questions about the nature of the "truth" promoted by institutions, newspapers, and media reports. By highlighting unanswered questions, they leave us with a lack of clarity, and the questioning of documentation becomes the actual narrative. Investigative cinema is examined in relation to the historical conjunctures of the "economic miracle" in Italy, the simultaneous decolonization and reordering of culture in France, the waves of globalization and neoliberalism in post-dictatorial Latin America, and the post-Watergate, post-9/11 climate in US society. Investigative cinema is exemplified by the films Salvatore Giuliano, The Battle of Algiers, The Parallax View, Gomorrah, Zero Dark Thirty, and Citizenfour.

Interpretation and Film Studies Phillip Novak, 2020-07-31 This book argues that the sustained interpretation of individual movies has, contrary to conventional wisdom, never been a major preoccupation of film studies—that, indeed, the field is marked by a dearth of effective, engaging, and enlightening critical analyses of single films. The book makes this case by surveying what has been written about four historically important and well-known movies (D. W. Griffith's *Way Down East*, Marcel Carné's *Port of Shadows*, Mike Nichols's *The Graduate*, and Michelangelo Antonioni's *Red Desert*), none of which has been the focus of sustained critical attention, and by exhaustively examining the kinds of work published in four influential film journals (*Cinema Journal*, *Screen*, *Wide Angle*, and *Movie*). The book goes on to argue for the value of the work of interpretation, illustrating this value through extended analyses of Roman Polanski's *Chinatown* and Christopher

Nolan's Memento, both of which thematize interpretation. Novak demonstrates the causes and consequences of reading poorly and the importance of reading well.

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