



EMOTIONS & COMMUNITIES IN DANTE



UNIVERSITY OF
TORONTO



University of Toronto, Italian Studies – International Seminar on Critical Approaches to Dante 5 (April 12-13, 2023) – Conference Booklet

Program

9.30 AM REGISTRATION & COFFEE

10 AM WELCOME & GREETINGS

Luca Somigli

(University of Toronto & E. Goggio Chair in Italian Studies)

Veronica Manson

(Istituto Italiano di Cultura, Toronto)

Fr. Augustine Thompson

(Pontifical Institute for Medieval Studies, Praeses)

April 12

Alumni 400

Muzzo Family Alumni Hall

121 St Joseph Street

Toronto

Open event

10.30 AM OPENING REMARKS

Elisa Brilli & Giulia Gaimari (University of Toronto)

11 AM OPENING LECTURE

Keynote Speaker:

Gur Zak (Hebrew University of Jerusalem in Israel)

Dante's Political Emotions: Compassion, Envy, and Community in the Purgatorio



Gur Zak is Associate Professor of Comparative Literature and Romance Studies at the Hebrew University of Jerusalem, where he also serves as the Head of the Institute of Literatures. His primary research interest lies in the interrelations between literature, ethics, and emotions in the later Middle Ages and the Italian Renaissance, with a particular emphasis on the works of the “Three Crowns”: Dante, Petrarch, and Boccaccio. His first book, *Petrarch’s Humanism and the Care of the Self*, was published by Cambridge in 2010, and his second one, on *Boccaccio and the Consolation of Literature*, has just been published (PIMS, 2022).

12.30 PM LUNCH BREAK

Reserved for conference participants.

2 PM – SESSION I

Chair:

Giulia Gaimari (University of Toronto)

Speakers:

Beth Coggeshall (Florida State University),
Negotiating Friendships in Dante's Italy

Giuliano Milani (Université Gustave Eiffel),
Building Communities Through Shame.
On the Tenzone with Forese

Respondent:

E. Plesnik (University of Toronto)

April 12, 6 PM

Joint Event:

**EXHIBITION OPENING &
RECEPTION**

**How does it feel?
Dante's Emotions
Today**

**In partnership with the
Istituto Italiano di Cultura &
USMC Teaching in the
Metaverse**

IIC, 496 Huron St, Toronto.
Reserved for conference
participants. The general
audience can visit the exhibition
by booking on [Eventbrite](#)
(Free admission).

3.30 PM COFFEE BREAK

4 PM – SESSION 2

Chair:

Konrad Eisenbichler (University of Toronto)

Speakers:

Paolo Borsa (Université de Fribourg),
Love and Hope in Dante's Lyric Poetry

Giulia Gaimari (University of Toronto),
"Propuosi di farlo sentire": Feeling Together
in Dante's "Vita Nova"

Respondent:

Mia Lofranco (University of Toronto)

9 AM - SESSION 3

Chair:
Justin Steinberg (University of Chicago)

Speakers:
Elisa Brilli (University of Toronto),
“Civitas”: An Emotional Definition of Dante’s Political Vocabulary

Laura Banella (University of Notre Dame),
Dante’s Ideal Lyric Community between the “De Vulgari Eloquentia” and the “Commedia”

Respondent:
Alice Martignoni (University of Toronto)

April 13

Alumni 400
Muzzo Family Alumni Hall
121 St Joseph Street
Toronto
[**Open event**](#)

10.30 AM COFFEE BREAK

11 AM - SESSION 4

Chair:
Laura Ingallinella (University of Toronto)

Speakers:
Kristina Olson (George Mason University), *“Da lingua che chiami mamma o babbo”: Paternal Grief and Affect in Dante*

Roberto Rea (University of Rome Tor Vergata), *Dante’s Sins: Emotions and Redemption in the “Comedy”*

Respondent:
Alex Bermudez Manjarres (University of Toronto)

12.30 PM LUNCH BREAK

Reserved for conference participants.

4 PM CLOSING LECTURE USMC DANTE LECTURE: SPECIAL EDITION

Introduced by Irene Morra (Principal of Saint Michael's College in the University of Toronto) & Elisa Brilli (University of Toronto)

Keynote Speaker:

**Heather Webb (University of Cambridge)
*Dante's Affective Communities***



Heather Webb (PhD Stanford 2004) is Professor of Medieval Italian Literature and Culture at the University of Cambridge and a Fellow of Selwyn College. She is the author of *The Medieval Heart* (Yale, 2010), *Dante's Persons: An Ethics of the Transhuman* (Oxford University Press, 2016), and *Dante, Artist of Gesture* (Oxford University Press, September 2022). With George Corbett, she is editor of *Vertical Readings in Dante's "Comedy"*, 3 vols (Open Book Publishers, 2015, 2016, 2017). With Zygmunt G. Barański, she is editor of *Dante's "Vita nova": A Collaborative Reading* (forthcoming). She is Senior Editor of *Italian Studies*.

6 PM CLOSING RECEPTION

Pontifical Institute for Medieval Studies
Laurence K. Shook Common Room
59 Queen's Park Cres E, Toronto.

Reserved for conference participants.

Abstracts & Profiles

Gur Zak

Dante's Political Emotions: Compassion, Envy, and Community in the *Purgatorio*

This talk will explore Dante's representation of envy and compassion as civic emotions and, more broadly, his view of literature's role in cultivating constructive civic-oriented sentiments. A significant part of the analysis involves the way Dante drew upon and modified theological and devotional approaches to the emotion of "compassion," that were dominant in his day – on the one hand, the affective-bodily approach common in Cistercian and Franciscan circles and, on the other, the cognitive-Aristotelian one central to scholastic thinkers and preachers. This talk is part of a larger research project investigating "compassion" from Medieval times up to Tasso.

Il presente contributo indagherà la rappresentazione dantesca dell'invidia e della compassione, intese come emozioni civili, nonché il ruolo che l'Alighieri attribuisce alla letteratura quale strumento che permette di coltivare sentimenti di carattere positivo orientati al benessere civico. L'analisi si concentrerà specialmente sulle varie modalità attraverso le quali Dante sfrutta o mette in discussione gli approcci teologici e devozionali del suo tempo in merito all'emozione della compassione: da un lato, l'approccio fisico-affettivo tipico degli ambienti cistercensi e francescani; dall'altro quello cognitivo-aristotelico che dominava nel pensiero e nell'omiletica scolastica. Questo contributo fa parte di un più ampio progetto di ricerca dedicato allo studio della compassione dal medioevo fino a Tasso.
(Translation: Giulia Gaimari)

Gur Zak is Associate Professor of Comparative Literature and Romance Studies at the Hebrew University of Jerusalem, where he also serves as the Head of the Institute of Literatures. His primary research interest lies in the interrelations between literature, ethics, and emotions in the later Middle Ages and the Italian Renaissance, with a particular emphasis on the works of the "Three Crowns": Dante, Petrarch, and Boccaccio. His first book, *Petrarch's Humanism and the Care of the Self*, was published by Cambridge in 2010, and his second one, on *Boccaccio and the Consolation of Literature*, has just been published (PIMS, 2022).

Beth Coggshall

Negotiating Friendships in Dante's Italy

In late medieval Italy, *amicizia* was not an unequivocal moral or affective good. Instead, it was an ambiguous term to be deployed strategically, describing a wide range of social relationships: allies, collaborators, servants, patrons, rivals, and enemies. Drawing on the tactical uses of the term *amico* in the correspondence poems, dedications, narratives, and treatises composed by Dante and his interlocutors, I examine the way they skilfully negotiated around the dilemmas friendship raised in the spheres of medieval Italian literary society. Employing sociological theory, I trace Dante's innovative justifications of friendship within the landscape of his peers' complex negotiations around the term. Dante presents *amicizia* as simultaneously unifying and exclusive, transactional and yet morally legitimate, and equalizing while retaining social hierarchies. This new definition, I argue, paves the way for the expansive possibilities of and unqualified reliance on *amicizia* that we see in the writings of the early humanists who follow.

Nell'Italia tardo medievale, l'amicizia non era una questione esclusivamente morale o affettiva. Al contrario, l'ambiguità del termine ne consentiva un uso strategico che poteva descrivere, di volta in volta, diverse tipologie di legami sociali: alleanze, collaborazioni, sudditanze, patronati, rivalità e persino inimicizie. Considerando l'impiego del lemma "amico" nei sonetti di corrispondenza, nelle dedicatorie, nelle narrazioni e nei trattati composti da Dante e dai suoi interlocutori, prenderò in esame le modalità attraverso cui venivano sapientemente negoziati i dilemmi incentrati sul problema dell'amicizia sorti in seno alla comunità letteraria italiana del medioevo. Sulla base di teorie di sociologiche, farò luce sull'innovativa concezione dantesca di amicizia rispetto alle complesse negoziazioni messe in atto dai suoi contemporanei. Per Dante l'amicizia è simultaneamente inclusiva ed esclusiva, opportunista ma eticamente legittima, egualitaria ma gerarchica. Questa concezione, a mio avviso, apre la strada alle svariate possibilità di amicizia ravvisabili negli scritti dei primi umanisti.
(Translation: Giulia Gaimari)

Elizabeth Coggshall (PhD, Italian, Stanford University) is Assistant Professor of Italian in the Department of Modern Languages and Linguistics at Florida State University. Her research centers on late medieval Italian literature and culture, especially Dante, as well as the transmedia reception of Dante's works in the 20th and 21st centuries. She has published in *Bibliotheca Dantesca*, *Italian Culture*, *Italianistica*, *Studies in Medieval and Renaissance Teaching*, ACMRS's *The Sundial*, and several edited volumes. With Arielle Saiber, she is Editor of the site *Dante Today: Citings and Sightings of Dante's Works in Contemporary Culture*, a digital archive cataloguing Dante's sustained presence in the 20th- and 21st-century culture. She currently serves as the Vice President of the Dante Society of America (2021-2023). Her presentation derives from her first book, *On Amistà: Negotiating Friendship in Dante's Italy* (University of Toronto Press, 2023).

Giuliano Milani

Building Communities Through Shame. On the Tenzone with Forese

The importance of poetry in Italian Communes has long been acknowledged, but what happens when poetry meets with social struggles and political upheavals? In 1293 the political situation distanced Dante and his friend and relative Forese Donati. The conflict had broken out between the most radical component of the Popolo and the magnates (literally the "great ones"), nobles of ancient or recent origin who do not accept to conform to the ideals of harmony and the common good fostered by the Popolo. This is the background against which the insults that the two neighbours, Dante and Forese, exchange around 1294 should be read. The paper will offer an innovative interpretation of this exchange based on new documentary evidence and, in this way, will contribute to grasping the contours, which are at once political, social, and emotional, of the two opposing communities of Popolo and magnates.

L'importanza della poesia nell'Italia comunale è riconosciuta da tempo. Ma che cosa succede quando la poesia si combina con i conflitti sociali e gli sconvolgimenti politici? Proprio la situazione politica che si era venuta a creare nel 1293 aveva allontanato Dante dall'amico e parente Forese Donati. Proprio in questo periodo si era scatenato un dissidio fra la componente più radicale del Popolo fiorentino e i magnati, nobili di antica discendenza o di origine più recente che non accettavano di abbracciare gli ideali di concordia e bene comune promossi dal Popolo. Questo è lo sfondo sul quale si stagliano gli insulti che i due vicini, Dante e Forese, si scambiano intorno al 1294 e rispetto al quale si dovrebbero interpretare. Questo contributo offre una nuova lettura della tenzone tra Dante e Forese che si fonda su documenti inediti e, in tal modo, intende stabilire una migliore comprensione del profilo sociale, politico ed emotivo delle due comunità rivali che allora si contendevano la scena politica fiorentina, il Popolo e i magnati. (Translation: Giulia Gaimari)

Giuliano Milani is Associate Professor of Medieval History at the University G. Eiffel of Paris. He has previously taught at the University of Rome La Sapienza, Notre Dame, the École Normale Supérieure and the École des Hautes Études en Sciences Sociales. He studies the Italian communes between the twelfth and fourteenth centuries (*I comuni italiani*, Laterza, 2005), in particular, the sentences of political enemies (*L'esclusione dal commune*, ISIME, 2003, recipient of the Chabod Prize), as well as conflicts, governmental mechanisms, and the practical use of writing and images (*L'uomo con la borsa al collo*, Viella, Rome 2017). Together with Elisa Brilli he is the co-author of the most recent biography of Dante (*Dante. Des vies nouvelles*, Fayard, Paris, 2021; translated into Italian by Carocci, 2022), based on the documentary work co-edited along with Teresa De Robertis, Laura Regnicoli, and Stefano Zamponi, the *Nuovo Codice Diplomatico Dantesco* (Salerno Editore, 2016).

Paolo Borsa

Love and Hope in Dante's Lyric Poetry

This paper explores the motif of hope – and the connected themes of mercy and pity – in Dante's lyric poetry, comparing it with the treatment of the same motif by his “father” Guido Guinizelli, as well as his “first friend” Guido Cavalcanti. More in particular, I aim to investigate the link between the passion of love and the feeling of hope in Dante's poems. This inquiry will argue that the turning point of the so-called poetry of praise in the *Vita nova*, which owes so much to Guinizelli's compositions, entails a significant break from the past, that is, also from the emotional community of previous generations still loyal to courtly tradition and troubadour poetry. Dante's reorganization of the emotional system associated with love, on the contrary, establishes and identifies a new community of companions and “faithful” who interpret the traditional physiological and psychic reactions related to erotic experience according to new cultural coordinates and hierarchy of values.

Nel mio intervento intendo analizzare il motivo della speranza – e dei connessi motivi della mercede e della pietà – nella poesia lirica di Dante, sullo sfondo del trattamento del tema operato dal “padre” Guido Guinizzelli e dal “primo amico” Guido Cavalcanti. In particolare, vorrei approfondire il legame tra passione d'amore e sentimento di speranza nel Dante lirico, mostrando come la svolta delle cosiddette rime della loda della *Vita nova*, che tanto deve alla poesia di Guinizzelli, comporti una significativa frattura rispetto al passato, cioè rispetto alla “comunità emozionale” costituita dai cultori della poesia cortese di matrice trobadorica. La ristrutturazione dantesca del sistema sentimentale connesso alla passione amorosa istituisce e identifica, insomma, una nuova comunità di sodali e “fedeli”, che sulla base di nuove coordinate culturali interpretano le tradizionali reazioni di tipo psichico e fisiologico legate all'esperienza erotica secondo una nuova gerarchia valoriale. (Translation provided by the author).

Paolo Borsa is Professor of Italian Literature in the Department of Italian, University of Fribourg (Switzerland). He cooperates with the Centre for Medieval Literature at the Universities of York and Odense and he is the co-editor of the journals *Interfaces: A Journal of Medieval European Literatures* and *Rassegna europea di letteratura italiana*. His main research interests focus, on the one hand, on the literature of the Middle Ages and, on the other hand, on European literature between the eighteenth and nineteenth centuries, with particular attention to the Napoleonic generation. He currently directs the research project “Ugo Foscolo, Epistolario 1825-1827,” funded by The Swiss National Science Foundation. His publications are all available in open access.

Giulia Gaimari

“Propuosi di farlo sentire”: Feeling Together in Dante’s *Vita Nova*

In the prose preceding the sonnet “A ciascun’alma presa e gentil core,” Dante retraces his creative process with the aim of “making feel” to the famous poets of the time what he saw in the dream he had after Beatrice’s greeting. His vision elicited such an anguish that his sleep was suddenly broken. Starting from Dante’s wish for emotional sharing, enacted and expressed through writing, this paper will investigate the role of empathy within the narrative of the *Vita nova*. In Cicero’s *De Amicitia*, which Dante read to find consolation after Beatrice’s death (*Conv.* II.xii, 1-7), friendship is conceived as sympathy (*consensio*) regarding all things, divine and human, together with love and benevolence (*DA VI.20*). Friendship is an affective bond that goes beyond intellectual agreement by involving *compassio* and *caritas*. In so doing, this paper will discuss whether the *Vita nova* also aims to educate its readership on empathy via the representation of different groups of readers’ involvement in emotional sharing. Dante’s attempts at “feeling together” may ultimately lead to building up an emotional community founded upon Beatrice’s miracle.

Giulia Gaimari was a Wolfson Postgraduate Scholar at University College London, where she completed her PhD in 2018. After a 2-year postdoctoral fellowship at the University of Bologna (2020-2022), she has now joined the Department of Italian Studies at the University of Toronto as a Postdoctoral Fellow. Her research interests focus on Dante Alighieri, on the reception of classical moral philosophy (especially Aristotle and Cicero) in Dante’s Italy; on medieval encyclopaedic and didactic culture; on civic rhetoric and ideals; on the history of emotions. Her current research project is devoted to Dante’s reception and reuses of Cicero’s *Laelius de amicitia*. Her first monograph *Per amore di giustizia. Dante fra diritto, politica e teologia* has been published in 2022 for Angelo Longo Editore.

Nella prosa che introduce il sonetto «A ciascun’alma presa e gentil core», Dante ripercorre il proprio processo creativo sollecitato dal desiderio di fare «sentire» ai famosi poeti del tempo ciò che gli era apparso in sogno dopo il primo saluto di Beatrice, una visione portatrice di un’«angoscia» tale da interromperne il sonno (*Vn* 1.18-20). Mettendo a fuoco la ricerca di condivisione emotiva che l’Alighieri persegue attraverso la scrittura lungo il corso della *Vita nova*, questo contributo indagherà il ruolo dell’empatia all’interno del libello. Proprio nel *De Amicitia* di Cicerone, che Dante afferma di aver letto per trovare consolazione dopo la morte dell’amata (*Conv.* II.xii, 1-7), l’amicizia è concepita come *consensio* su tutte le cose, divine e umane, accompagnata da amore e benevolenza (*DA VI.20*). Si tratta di un’unione nel sentire che trascende la mera condivisione di opinioni per aprirsi alla dimensione della *compassio* e della *caritas*. In quest’ottica, si cercherà di comprendere se la *Vita nova* possa essere letta anche come il tentativo, da parte di Dante, di educare il proprio pubblico all’empatia, inscenando il coinvolgimento di diversi gruppi di lettori e lettrici in un “sentire insieme” teso all’istituzione di una comunità emotiva fondata sul miracolo di Beatrice.

Elisa Brilli

Civitas: An Emotional Definition of Dante's Political Vocabulary

Dante has often been honored with the titles of civic author, or even as the Poet of the city. But what do these definitions mean? And what does Dante think about when he speaks of *civitas* in his works? This paper reconsiders Dante's notion of *civitas* (community), understood as a central pivot of his theological-political reflection and literary imagination. To shed light on a terminological universe different from the contemporary one, this paper will explore the semantic spectrum that this definition covers in Dante's lexicon and what makes it specific in the framework of late medieval vocabulary. Once the multiplicity of meanings of this term is clarified in Dante's language, this paper will argue that their interconnection under the same label is possibly more emotional than intellectual or philosophical.

Dante è stato spesso celebrato come scrittore civile o addirittura come Poeta della città. Ma qual è il significato di queste definizioni? E a che cosa pensa Dante quando, nella sua opera, parla di *civitas*? Questo contributo prende in esame la nozione dantesca di *civitas* (comunità), da intendersi come il caposaldo del suo pensiero teologico-politico e della sua immaginazione letteraria. Per comprendere un universo terminologico così lontano dal contemporaneo, l'intervento indagherà lo spettro semantico che ricopre la definizione di *civitas* nell'ambito del lessico dantesco, per poi valutare che cosa la renda peculiare rispetto al vocabolario tardo medievale. Una volta chiarita la molteplicità dei significati che questo termine assume nel linguaggio dell'Alighieri, suggerirò che la loro compresenza sotto la medesima etichetta sia da ricondurre a una ragione forse più emotiva che intellettuale o filosofica.

Elisa Brilli is Professor of Italian Literature and Medieval Studies at the University of Toronto. Her research focuses on Dante Studies, the interactions between history and literature, medieval exemplary literature, historiography and research methodologies. She is co-author, with Giuliano Milani, of *Dante. Des vies nouvelles* (Fayard, Paris, 2021; translated into Italian by Carocci, 2022; and into English by Reaktion Books, forthcoming); she is the author of *Firenze e il Profeta* (2012), the chief editor of the *Alphabetum Narrationum* (2015) by Arnold of Liège, the co-editor of four volumes, and the author of several articles in academic journals and in books. She is Director of the Centre for Medieval Studies at the University of Toronto (2015-), and Associate Member of the Laboratoire d'études sur les Monothéismes, EPHE-CNRS-Paris IV (2012-), the Kunsthistorisches Institut, MPG in Florence (2010-), AHLMA, EHESS (2007-), and Fellow of Victoria University in the University of Toronto (2017-2022). She works on the Editorial Board of *Dante Studies* (2015-), the Bibliographic Committee of the Dante Society of America (2018-), the Advisory Boards of *Aevum* (2021-), *Quaderni d'Italianistica* (2020-2023), *Studi Danteschi* (2019-), and the *Rivista internazionale di ricerche dantesche* (2018-).

Laura Banella

Dante's Ideal Lyric Community between the *De Vulgari Eloquentia* and the *Commedia*

The young Dante wrote his lyric poetry wholly immersed in Florence's cultural, social, and political life: writing poetry became a means of legitimization in the civic community as part of a literary, lyric community. At the same time, Dante was influenced by those lyric communities he saw represented in earlier Italian, Occitan, and even French lyric collections, and dialogued with poets, such as Guido Guinizzelli, whom he did not know directly. While in the earlier stages of his career, Dante operated in a lyric community that was both real and imagined, after the exile, the real Florentine community was lost. By reconsidering Dante's rewriting of his history and story as a lyric poet in his *De Vulgari Eloquentia* and *Commedia*, this paper investigates how, after the exile, Dante rebuilds a trans-historical and anti-municipal lyric community, exploring this issue in its ideal and affective terms.

La produzione poetica del giovane Dante è completamente immersa nel contesto politico, sociale e culturale fiorentino, dove il fare poesia era diventato un mezzo di legittimazione letteraria all'interno di una comunità civica. Al contempo, Dante era influenzato dalle comunità liriche precedenti che aveva conosciuto grazie agli antichi canzonieri che tramandavano la prima lirica italiana, occitana e francese. Altrettanto importante è il suo dialogo con poeti, come Guido Guinizzelli, che di fatto non aveva mai incontrato. Mentre, nelle prime fasi della propria carriera, l'Alighieri opera all'interno di una comunità lirica che è tanto reale quanto immaginaria, dopo l'esilio non avrebbe più avuto accesso alla vera comunità fiorentina. Prendendo in esame la rielaborazione dantesca della propria storia di poeta, nel *De Vulgari Eloquentia* e nella *Commedia*, il presente contributo indagherà come, dopo l'esilio, Dante dia vita a una comunità lirica trans-storica e anti-municipale in termini ideali e affettivi.
(Translation: Giulia Gaimari)

Laura Banella is Assistant Professor in Italian at the University of Notre Dame. Her research interests lie in medieval Italian literature. Her research has focused on Dante and Boccaccio and on the books transmitting their works (13th-16th century). She has also worked on reception, the history of literary criticism, Renaissance literature, the female *auctor*. Banella previously was a Research Fellow of the University of Oxford, and a 2022-2023 Schoenberg Institute for Manuscript Studies and Center for Italian Studies Fellow in Italian Manuscript Studies at the University of Pennsylvania. Before coming to Notre Dame, she pursued her postdoctoral research and taught in Italy (University of Padua, University of Milan) and the UK (University of Oxford).

Kristina Olson

“Da lingua che chiami mamma o babbo”: Paternal Grief and Affect in Dante

Dante begins canto 32 of the *Inferno*, reflecting upon the inadequacy of his rhymes to describe the very bottom of the universe. This is neither a task to take in jest nor is it for a tongue that cries out “mamma” or “babbo” (*Inferno* XXXII, 9). My presentation explores the creation of paternal affect in the *Inferno*, parental and filial love amongst agnatic and figurative relatives and the philosophy of the family in the *Convivio* and the *Monarchia*. Ulysses and Ugolino remind us of the failures of the pater familias in both experiencing and articulating parental love. Still, the figurative father figures of Vergil and Brunetto complicate the picture. As I argue, the paternal language of grief depends upon another maternal language, namely the archetypal grief of ancient mothers, as we see in the repeated adoption of Andromache’s words. The “capofamiglia” relies upon a maternal lexicon of tragedy.

Dante dà avvio al canto 32 dell’*Inferno* con una riflessione sull’inadeguatezza delle proprie rime rispetto alla materia che si accinge a trattare: il fondo dell’universo. Non è un compito da prendere alla leggera, né adatto a un linguaggio “che chiami mamma o babbo” (*Inf.* XXXII, 9). Questo contributo prenderà in esame la rappresentazione dell’affetto paterno nell’*Inferno*, dell’amore filiale e genitoriale tra figure unite da legami di agnazione, nonché la filosofia della famiglia articolata nel *Convivio* e nella *Monarchia*. Se Ulisse e Ugolino ci rammentano del fallimento del *pater familias* per quanto concerne l’esperienza e l’espressione dell’amore paterno, le figure paterne di Virgilio e di Brunetto complicano il quadro. Come intendo dimostrare, nell’opera di Dante il lessico paterno del lutto si rifa a un ambito linguistico tutto materno, specificamente al dolore archetipico delle madri dell’antichità classica. In tal senso, la ripetuta adozione delle parole di Andromaca è particolarmente rivelatrice. Il capofamiglia, come vedremo, fa affidamento al vocabolario materno della tragedia antica. (Translation: Giulia Gaimari)

Kristina Olson is an Associate Professor of Italian at George Mason University. She is the author of *Courtesy Lost: Dante, Boccaccio and the Literature of History* (University of Toronto Press, 2014) and several articles on Dante, Boccaccio and Petrarch. Her current book project, *Sartorial Poetics: Clothing and Identity in Late Medieval Literature*, investigates clothing, gender, and ethnic identity in Italy from the late Duecento through the Trecento. She is the co-editor of *Boccaccio 1313-2013* (Longo Editore, 2015), and, together with Christopher Kleinhenz, of the second edition of *Approaches to Teaching Dante’s Comedy* (Modern Language Association, 2020). She currently serves as the President of the American Boccaccio Association. She was the Vice President of the Dante Society of America for two-years (2016-18).

Roberto Rea

Dante's Sins: Emotions and Redemption in the "Comedy"

This paper will focus on how the emotional psychology of Dante the Pilgrim or, to put it with Boccaccio, his being “passionato,” that is inhabited by passions and emotions, is functional to the salvation path depicted in the *Inferno* and the *Purgatorio*. In this light, the paper will deal with specific emotional reactions of Dante the Pilgrim, namely specific cases in which he shows fear, compassion and shame in front of examples of vices, and examine them in dialogue with classical and Christian conceptions of passions.

L'intervento si propone di mostrare come nell'*Inferno* e nel *Purgatorio* la psicologia delle emozioni di Dante-personaggio, ossia il suo rivelarsi “passionato” – per usare una definizione di Boccaccio –, sia strettamente funzionale al suo personale percorso di espiazione messo in scena nella *Commedia*. In tale prospettiva, si prenderanno in esame alcune reazioni emotive di Dante (in particolare le manifestazioni di paura, pietà e vergogna) di fronte a specifiche colpe, mettendole in relazione con la concezione classica e cristiana delle passioni.
(Translation provided by the author)

Roberto Rea is Associate Professor of Italian Philology at the University of Tor Vergata since 2019. He is the author of *Studi leopardiani* (with G. Brugnoli, ETS, 2001); *Stilnovismo cavalcantiano e tradizione cortese* (Bagatto, 2007), *Cavalcanti poeta* (Nuova Cultura, 2008), the new annotated edition of Cavalcanti's *Rime* (with G. Inglese, Carocci, 2011), the critical edition of Lapo Gianni's *Rime* (Salerno Editrice, 2019). He also edited *Dal paesaggio all'ambiente. Sentimento della natura nella tradizione poetica italiana* (Edizioni di storia e letteratura, 2020) and *Dante* (with J. Steinberg, Carocci, 2020). He has been invited to presented at various international venues including Columbia University, New York University, Accademia dei Lincei, Oxford University, St. Andrews University, Università di Santiago de Compostela, Université Paris III Sorbonne Nouvelle, and the Université de Fribourg. In 2023, he currently is Fulbright Visiting Scholar at the University of Chicago.

Heather Webb

Dante's Affective Communities

Beginning from Barbara Rosenwein's term, "emotional community," I consider how Dante sets out the parameters of his readership from the *Vita Nova* into the *Commedia*. Rather than focusing on emotion words, as Rosenwein does when she studies shared emotional vocabularies in specific communities, I will focus on affective transfer modelled in Dante's text. Such transfer is often staged in gestural modes. What moves between people in Dante's works can sometimes be characterized as what today we might call an emotion, but more often eludes the boundaries of those modern terms. My interest is in probing those modes of feeling that are textually established as transferable between characters and between text and reader in Dante's work.

A partire dalla nozione di "emotional community" elaborata da Barbara Rosenwein, considero il modo in cui Dante definisce la fisionomia del proprio pubblico dalla *Vita Nova* alla *Commedia*. Anziché concentrarmi sul vocabolario delle emozioni, come fa Rosenwein quando studia il lessico emotivo condiviso da comunità specifiche, metterò a fuoco lo scambio affettivo che i testi dell'Alighieri veicolano. Di frequente, questo scambio è messo in scena per mezzo della gestualità. Ciò che si trasmette da persona a persona, negli scritti dell'Alighieri, può talvolta essere associato a quello che noi oggi chiamiamo emozione, ma molto spesso elude i confini della terminologia contemporanea. Il mio scopo è quello di sondare le forme del sentire che possono trasmettersi da un personaggio all'altro del testo dantesco e fra il testo stesso e i suoi lettori. (Translation: Giulia Gaimari)

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