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Dante nei filosofi del Novecento

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ABSTRACTS E KEYWORDS

Martha C. Nussbaum

IL “DANTE” DI BEATRICE

Amare l'individuo?

(pagine 16-32)

ABSTRACT

At the centre of the essay is the idea of Christian love, as embodied in the relationship between Beatrice and Dante. It certainly takes a step ahead of the Platonic-Aristotelian one, which remains abstract, conditioned, based on merit and above all inattentive to the uniqueness and good of the other. Compared to this kind of love, Beatrice's love for Dante is capable of acting freely, repenting and aiming at a good life, in a perfect marriage of agency and susceptibility. Beatrice's love for Dante is love for the whole individual Dante, for his particularity, as long as he aims at the search for salvation. In this one glimpses a limit. Love conditioned to the search for salvation, the acceptance of sexuality and bodily pleasure exclusively within Catholic doctrine, after all, reduce the possibility that the love between Dante and Beatrice can be integral, that is, open to the full expression and knowledge of the other.

KEYWORDS

Dante, Beatrice, Love, Individual, Sexuality, Altruism, Christianity.

Massimo Cacciari

Brevi note sul Dante di Germania

(pagine 33-43)

ABSTRACT

The essay identifies the German-speaking authors who from the 18th century onwards showed a deep interest in Dante's work: from J. Bodmer to Nietzsche, George and Benjamin. The main points of this long and fruitful confrontation between Dante and Germany have as their starting point Goethe's work, with which the great Dante season opens. If for Goethe, however, Dante remained essentially an "obscure" and "distant" author, with Schlegel he became the "founder of modern poetry" as well as the father of Western civilisation. This position will be taken up, with different perspectives, both by Schelling and Hegel. Nietzsche "the prophet" – even in his distance not concealed by the poet – recognizes in Dante an incomparable shade of feeling and a duty-to-be; he teaches, in fact, that even where limits seem insurmountable, even in times of deepest misery, one must find the strength to move within immense spaces. If in Benjamin Dante seems to be used, more than anything else, as a "key to Baudelaire's interpretation", a separate case is represented by Stefan George's reflection and translations. In him still stands the idea of a Mitteleuropa deeply anchored to the Franco-Mediterranean world, to a latinitas that survives the anti-Roman prejudice. A position destined to be overtaken by the turmoil of a torn century.

KEYWORDS

Dante, Germany, Goethe, Schelling, Nietzsche, George, Benjamin

Gennaro Sasso

Dante nella filosofia di Benedetto Croce e Giovanni Gentile

(pagine 44-54)

ABSTRACT

The essay reconnects the threads of the complex relationship that linked Croce and Gentile to Dante. For Gentile Dante is a moment in his interpretation of medieval philosophy, it is therefore important as a philosopher rather than as a poet. For Croce the only really important thing about Dante is poetry. Certainly the Divine Comedy is also opus theologicum, but its power does not lie in this. Dante is an inaccessible character, capable of transcending his present by imagining another world.

KEYWORDS

Benedetto Croce, Giovanni Gentile, Dante Alighieri, Poetry, Italian Philosophy.

Fabio Frosini

Gramsci e Dante

Poesia e politica nel «passaggio del Medio Evo all'Età Moderna»?

(pagine 55-66)

ABSTRACT

In this article we propose two theses: 1. In the interpretation of “structure” and “poetry” in Dante’s *Inferno*, canto x in his *Prison Notebooks*, Gramsci establishes an opposition between L. Russo (and, behind him, F. De Sanctis) and B. Croce, which in turn functions as a moment of the re-foundation of Marxism as a “philosophy of praxis”; 2. This stimulates a re-reading of Dante, as a personality who stands on the threshold between the Middle Ages and the modern age and is the author, even in his poetic texts, of works that can be considered “political” interventions.

KEYWORDS

Antonio Gramsci, Dante Alighieri, Benedetto Croce, Francesco De Sanctis, Structure/Poetry.

Virgilio Cesarone
Il Dante profeta di Ernesto Bonaiuti
(pagine 67-79)

ABSTRACT

The intent of the contribution is to present the main characters of the interpretation of Dante Alighieri's poetics by Ernesto Bonaiuti, priest and professor of History of Christianity, and central figure of the modernist movement in Italy. In his publications Bonaiuti connects in a different way from the usual interpretation, Dante's world not so much, or rather not only, to the rationalism of Thomist scholasticism, but to the apocalyptic and reformist vein of Christianity, represented in the thirteenth century by the figures of Joachim of Fiore and Francis of Assisi. Within this interpretative representation there will be three elements highlighted: the conception of love, understood as a cathartic moment of rebirth; the figure of the woman, represented by Beatrice, who enters the cultural scene to become assistant of the passage to a new life; the apocalypse, to which the life of the Church is destined.

KEYWORDS

Modernism, Religious Experience, Love, Beatrice, Apocalypse

Natalino Valentini

Dante e gli immaginari in geometria di Pavel Florenskij

Tra Medioevo e scienza contemporanea

(pagine 80-102)

ABSTRACT

The attention of genial Russian thinker Pavel A. Florenskij to Dante's works was first captured through the encounter with the Medieval Weltanschauung that the Florentine Poet so deeply incarnates: a global vision of the world in poetic form in which politics, theology, mysticism, philosophy as well as science, history and various forms of human creativity converge. In his treatise *Imaginaries in Geometry* (1922), the Author starts by reconsidering the geometric space in the *Divina Commedia* to suggest a daring *lectura Dantis*, whereby mathematical and philosophical as well as cosmological and theological arguments are confronted, including an attempt to «rehabilitate the Ptolemaic-Dantean conception of the world». By describing the characteristics of space and time, the work proceeds toward a most original metaphysical interpretation of Einstein's general theory of relativity, developing the conviction that the medieval way of thinking is much closer to 20 th century mindset than that of the mechanistic ideology of the Renaissance. This allows the Author to explore one of the most decisive aspects of Dante's *Divina Commedia*, that is to say the tension between real space and imaginary transcendent cosmic space.

KEYWORDS

Russian Dantism, Medieval Weltanschauung, Dante's Cosmology, Non-Euclidean Geometry, Theory of Imaginary, Theory of Relativity, Symbol.

Roberto Diodato
Realtà delle ombre
Gilson e Dante
(pagine 103-115)

ABSTRACT

Étienne Gilson dedicates two volumes to the poetic thought of Dante: *Dante and the philosophy of 1939* and *Dante and Beatrice of 1974*. In the first one he establishes a severe criticism of Pierre Mandonnet's thesis, which absorbed Dante's thought in the Thomist one; in the second one, which collects essays dedicated to specific topics, he analyses, among other things, the relevance of the shadow and the complex explanation of the origin of the shadows deployed in Purgatory. In this analysis the relevance of the theme of the image and the power of the imagination, typical of Gilsonian metaphysics, is intertwined with the interpretation of Dante's "alta fantasia", giving rise to an extravagant and original philosophical question

KEYWORDS

Dante, Shadow, Image, Fantasy, Fiction, Aesthetic Logos

Oreste Tolone

Dante nell'antropologia polare di Roman Guardini

(pagine 116-127)

ABSTRACT

The essay makes a reading of Guardini's Dante in the light of the polar opposition category. This polarity between opposites can be conceived in different ways, both in thought and art, that is, either by favouring one of the two sets of opposites or by highlighting the continuity and convertibility that exists between them. While the first attitude gives rise to a paradoxical philosophy and art, of the "however", the second – more typical of the classical world, of the Mediterranean culture and of Dante – gives rise to a "katadossal" art and thought, i.e. of continuity, clarity and transparency.

KEYWORDS

Dante, Guardini, Anthropology, Totality, Metaphor, Landscape, Paradox

Francesco Miano
Genio e innocenza creativa
Il Dante di Maritain
(pagine 128-139)

ABSTRACT

The essay aims to highlight Dante's Maritainian interpretation with particular reference to Maritain's work «Creative intuition in art and poetry» and to the whole vision of the French philosopher. The work is divided into three parts. The first part highlights the issue of integrity in poetic intuition and the relationship between art and morality. The second part focuses attention on the relationship between love and truth. The third focuses on the centrality of the dimension of beauty, questioning the peculiarity of Dante's creative genius. Maritain ultimately captures the inner feeling of wholeness and absolute existence in integrity and in the innocence of the heart and freedom of spirit those dimensions that make Dante the poet of absolute love.

KEYWORDS

Dante, Maritain, Art, Genius, Creativity, Innocence

Stefania Achella

«L'amor che move il sole e l'altre stelle»

Karl Jaspers lettore di Dante

(pagine 140-151)

ABSTRACT

Why does Karl Jaspers consider Dante one of the great philosophers? What is his greatness and what are his limits? Re-reading the pages of the Jaspersian Nachlass to the Great Philosopher, a complex image of the poet emerges: at times contradictory and ambiguous, he is now appreciated for his ability to face the asperities of life, now criticized for not recognizing the role of existence and the real world in the structure of his divine poetry.

KEYWORDS

Dante, Jaspers, Love, Beatrice, Great Philosopher.

Silvano Zucal
«Dante specchio umano»
La lettura dantesca di Maria Zambrano
(pagine 152-165)

ABSTRACT

The two María Zambrano's essays dedicated to Dante – *Dante, espejo humano* and *El infierno* (Dante) – are the result of a long acquaintance with the Great Poet's work, which took place especially in her exile years in Italy. Zambrano's approach to Dante is that of a woman living in exile; the first element she has in common with the poet is, indeed, the experience of the exile (with its multiple meanings). In fact, for both Dante and Zambrano, the exile event goes beyond the sphere of a dramatic personal history to become the cypher of a peculiar initiatory ritual. Zambrano reads Dante in a mystical-esoteric key, as a mirror that puts "in relation" all existing things – the high and the low, the beast and the angel, the divine and the human, the visible and the invisible – and that marks a path of loving knowledge based on the alchemical transformation of oneself. For the Spanish thinker, Dante has experienced something more than human love. It is on this peculiar loving knowledge that Beatrice (both the Beatrice of the *Vita Nuova* and that of the *Commedia*) watches over. Dante's initiation into loving knowledge is the aspect that most fascinates Zambrano; hence stems the closeness of her approach with some "heterodox" readings of Dante such as René Guénon's one.

KEYWORDS

María Zambrano, Dante, Marino Piazzolla, Exile, Initiation Ritual, Human Mirror, Beatrice, Love, Esotericism, René Guénon, Elémire Zolla, Alchemy, Revelation.

Bruno Pinchard
Lacan. l'amour, le leurre
(pagine 166-177)

ABSTRACT

Bruno Pinchard's essay shows the relevance of Dante's discussions in France and in French. Between Pézard, Nelli, Gilson, Guénon, De Gourmont, Sollers, Roubaud, the importance of Seminar vii of 1959-1960 entitled Ethics of Psychoanalysis is underlined, in which Jacques Lacan, starting from his theory, discusses the sublimation in the Trobadoric culture and Dante's love for Beatrice. Furthermore, he highlights how Lacan discovers psychological insights in Fin Amor and in Dante's Stil novo.

KEYWORDS

Lure, Fault, Enjoyment, Sex, Anamorphosis

Virginio Marzocchi
L'incontro giovanile di K.-O. Apel con Dante
(pagine 178-188)

ABSTRACT

I offer initially some short bio-bibliographical news about the context in which *Die Idee der Sprache in der Tradition des Humanismus von Dante bis Vico* was drafted and then published by Karl-Otto Apel in 1963. In point 1. I consider the general layout of the work, to focus mainly on the *Einleitung*, later added to the first draft. In it the project of a «transcendental hermeneutics» is advanced, then dropped around 1970, through which the modern paradigm of the philosophy of consciousness is replaced by the new paradigm of the philosophy of language. In point 2. I consider Apel's interpretation of *De vulgari eloquentia* in particular and I stress the lasting contributions that Apel drew from Dante, precisely by abandoning the project of a “transcendental hermeneutics” and replacing it with the definitive project of a “transcendental pragmatics”; this through the reception of Peirce, as it was to be configured from the 1973 collection of essays *Transformation der Philosophie*.

KEYWORDS

Philosophy of Language, K.-O. Apel, Dante Alighieri, Hermeneutics, Pragmatics