

“Dante Politico at the Crossroad of Arts and Sciences”

Friday, March 20 – Saturday, March 21, 2020

Humanities Center – Conference Room D – Rush Rhees Library – University of Rochester

9:00 a.m. – 6:00 p.m.

SPEAKERS

MARIA LUISA ARDIZZONE (New York University, New York, NY, USA)

“Economy and Logic in Dante’s *Monarchia*: An Archetype”

“*Et finis habet rationem optimi.*” *Monarchia* 1.14.3

ABSTRACT

One of the goals of Dante’s *Monarchia* is the temporalization of a patrimony of metaphysical ideas. Dante’s effort geared toward considering, within the laws of time, things that find their value in their transcendent origin, is one of the aspects of the political treatise worthy of reflection. My paper addresses an apparently marginal issue that Dante discusses in a chapter of the first book of the *Monarchia*. Usually neglected by scholars, such a chapter introduces an economic theory which I will show to be organic to Dante’s aim of temporalization. The paper will discuss what I indicate as an archetype in order to demonstrate the continuity that Dante establishes between a logical principle and a more properly economic principle.

BIOGRAPHICAL NOTE

Maria Luisa Ardizzone is Professor of Italian Literature at New York University, NY. She studied medieval palaeography, literature, and history at the University of Palermo, and twentieth-century literature at the Sorbonne in Paris. Her principal areas of interest are the Middle Ages, poetry and poetics, rhetoric, intellectual history, medieval philosophy, politics, science, and twentieth-century poetry. As a scholar of medieval intellectual history, Ardizzone rereads vernacular texts from the thirteenth and fourteenth century in light of the ancient and medieval Latin traditions and their multicultural background, attempting to evaluate lines of thought and meanings lost or not yet adequately confronted. Ardizzone’s publications include: *Reading as the Angels Read. Speculation and Politics in Dante’s Banquet* (Toronto: Toronto University Press, 2016); *Dante: il paradigma intellettuale. Un’invenzione degli anni fiorentini* (Florence: Olschki, 2011); *Guido Cavalcanti: The Other Middle Ages* (Toronto: Toronto University Press, 2002; also published in Italian translation in 2006); Ezra Pound, *Machine Art and Other Writings. The Lost Thought of the Italian Years* (Durham NC: Duke University Press, 1996; also published in German translation in 2005 and in Polish translation in 2003); *Ezra Pound e la scienza. Scritti inediti o rari* (Milan: Scheiwiller, 1987). In addition to her book on Dante’s *Convivio*, her most recent studies in medieval politics include *Dante as Political Theorist. Reading Monarchia. Edited and with an Introduction by Maria Luisa Ardizzone* (New Castle Upon Tyne: Cambridge Scholars Press 2018); “Dante and the Natural Logic of Politics: Instinct, Intellect, Economy,” in *Da Dante a Vico. Ripensare la tradizione italiana*, edited by Enrica Lisciani Petrini. *Il Pensiero. Rivista di filosofia* 2, 57 (2019): pp. 61-80; “The *Vicinia* and its Role in Dante’s Political Thought,” *Dante Studies* CXXX (2012-2013): pp. 163-182. Ardizzone’s work in progress includes a book on Dante’s *Commedia*.

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GIUSEPPE MAZZOTTA (Yale University, New Haven, CT, USA)

“Roman Culture and the Future as Freedom”

ABSTRACT

A central theme in the *Divine Comedy*, indeed a turning a point in Dante’s narrative, occurs at the beginning of *Purgatory* with Canto I. This paper addresses Dante’s valorization of liberty as the core virtue that can guarantee a possible new history for the world, the reconstruction of Italian history, and the private and public experiences of politics. In the last two cantos of *Inferno*, Dante had retrieved the tragic world of eternal Rome through the encounter with the fate of Ugolino and his children dying of hunger in Pisa’s tower and through the vision of Satan holding Brutus and Cassius, the killers of Caesar, in his mouth. In these images, private and public history are caught in the instinct of lawlessness. As soon as Dante touches the shore of Purgatory, he starts thinking about how to renew history and he begins this project by returning to the Roman conception of liberty. Purgatory is, for Dante, the foundation of a new world order and what emerges in *Purgatorio* is the question of liberty as the virtue that can provide human beings with options, decisions, and ways to be involved in the political life around them. Dante leaves all hell behind him and asks about the way that may lead to moral reconstruction in the history of the human community. Every scene about predestination, love, laws, etc., is at the core of a new history of the world and must be seen as the gift of liberty available to us. This turn to radical liberty in reality dismisses the Aristotelian emphasis on philosophizing in favor of the concrete experiences of daily life whereby each human being has to make decisions and take responsibility for one’s own actions. This is a radical rethinking of history.

BIOGRAPHICAL NOTE

Giuseppe Mazzotta is the Sterling Professor of Humanities for Italian at Yale University. He has written a number of essays about every century of Italian literary history. He served as president of the Dante Society of America (2003-2009). His books include: *Dante, Poet of the Desert: History and Allegory in the Divine Comedy* (Princeton NJ: Princeton University Press, 1979); *The World at Play in Boccaccio’s Decameron* (Princeton NJ: Princeton University Press, 1986); *Dante’s Vision and the Circle of Knowledge* (Princeton NJ: Princeton University Press, 1993); *The Worlds of Petrarch* (Durham NC: Duke University Press, 1993); *The New Map of the World: the Poetic Philosophy of Giambattista Vico* (Princeton NJ: Princeton University Press, 1998; also published in Italian translation in 2001); *Cosmopoiesis: The Renaissance Experiment* (Toronto: Toronto University Press, 2001; also published in Italian translation in 2008). He has edited or co-edited several books, such as *Critical Essays on Dante* (Upper Saddle River NJ: Prentice Hall, 1991) and *Magister Regis: Studies in Honor of Robert Earl Kaske* (New York NY: Fordham University Press, 1986). In 2008, he published the Norton edition of *Dante’s Inferno* (translated by M. Palma). This year a new translation of Vico’s *New Science* has been published by Yale University Press with an introduction by Giuseppe Mazzotta called “magisterial” by all readers of the manuscript.

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FRANZISKA MEIER (Georg-August University of Göttingen, Göttingen, Germany)

“China Looking for Political Guidance: Dante in Liang Qichao’s *Xin Luoma* (*La Nuova Roma*)”

ABSTRACT

If Hans Robert Jauss is correct that the sense of a text can only be deduced from the history of its reception, the Chinese melodrama *Xin Luoma*, published in 1902, should turn out to be another eye-opener for understanding the political Dante. The paper studies the way and the reasons why Dante, in particular the political aspects of the *Divine Comedy*, had so much appeal on Chinese authors at the end of the nineteenth century. In this paper, I show the two lines of mediation along which Dante has been received in the Far East. On the one hand, he has been read through the lenses of Thomas Carlyle’s book *On Heroes, Hero-Worship and The Heroic in History*, which had become a point of reference in Japan; on the other hand, Dante has been taken to Asia on the wings of Garibaldi’s fame and the history of the Italian national unification which had stirred so much attention among Japanese and Chinese authors. Then, I focus on Liang Qichao’s play *Xin Luoma*, in which Dante is staged as an admonisher and visionary of China’s political future, in order to consider the extent to which the peculiar modifications triggered by the twofold mediation of Dante may give a new insight into the *Comedy*’s political thinking.

BIOGRAPHICAL NOTE

Franziska Meier is Professor of French and Italian Literature at the Georgia-Augusta-University in Göttingen, Germany, after studying Romance Philology and Comparative Literature at the university of Munich. Following the German concept of “*Romanistik*,” her research is manifold. In French literature, she is interested in the eighteenth, nineteenth, and twentieth centuries. In 2016, she published a book on the boom of autobiographical writing during the French Revolution. In regard to Italian literature, she focuses on novels written in the fascist period and during the *Resistenza*. Ten years ago, she shifted her interest to Dante and early Italian poetry. In 2013, she founded the Göttinger Dante-Forum, a platform that organizes international and interdisciplinary conferences once a year. With regard to her own research, she is particularly interested in Dante’s *Convivio*. In 2018, she published the proceedings of three conferences dedicated to this first treatise written by Dante in exile under the title *Dante’s Convivio or How to Restart Writing in Exile* (Leeds Dante Series, Oxford: Peter Lang, 2018). In the same year, she published an introduction to the *Divine Comedy* (*Dantes Göttliche Komödie. Eine Einführung*, München: C.H. Beck Verlag, Reihe Wissen, 2018). For some time now, her research on Dante embraces the reception of the poem. Currently, she is writing a book on why the *Divine Comedy* has become a best and long seller and why it appeals to so many different epochs and cultures.

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MARIANO PÉREZ CARRASCO (Conicet – University of Buenos Aires, Buenos Aires, Argentina)

“Dante as a Modern Utopian Thinker: Origins and Metamorphosis of an Idea”

ABSTRACT

When, in a famous note about the origins of the modern state, Antonio Gramsci studied Dante’s political theory, his judgment was lapidary. A “victim of class war,” Dante produced not a real political theory, but a personal, more autobiographical than philosophical dream anchored in the distant Roman times and deprived of “any historical-cultural impact.” Gramsci’s conclusion was that “this was not a political theory but a political utopia colored by reflections of the past.” These ideas were by no means new in the 1930s. In fact, they seem to have already become commonplace in 1858, when Francesco de Sanctis published his famous essay on *The Character of Dante and his Utopia*, given that not just Cesare Balbo, in his bestselling biography of the poet (*Life of Dante*, 1839), but also Vincenzo Gioberti, in an essay of no less success (*On the Moral and Civil Primacy of the Italian Race*, 1843), had considered Dante’s political views in a quite negative way as the expression of a modern utopian thinker. Yet, whereas those nineteenth-century intellectuals, along with impracticality (the “utopian” features), stressed the modernity of Dante’s political ideas, Gramsci—and, with him, many others—considered Dante as a purely anachronistic dreamer. They all agree that Dante’s political theories were impractical, but while some of them think that Dante’s universal monarchy was impractical because it was a *modern utopia*, others consider the reason for such impracticality to be the fact that Dante’s theoretical empire was the *gothic dream* of a defeated man, incapable of understanding his own present. Focusing on the links between the intertwined ideas of modernity and utopia, this paper will explore the different forms acquired by the idea of Dante as either a modern or an anachronistic utopian thinker.

BIOGRAPHICAL NOTE

Mariano Pérez Carrasco is Research Associate at the National Scientific and Technical Research Council (Conicet) in the area of Italian Literature and Dante Studies, and Associate Professor of Medieval and Renaissance Philosophy at the University of Buenos Aires, Argentina. His research interests focus on the links between philosophy, literature and politics, especially in Dante’s works; the methodological problems of historiography in the fields of both literature and philosophy; and the history, theory, and practice of translation. He has been Mellon Fellow at I Tatti - The Harvard University Center for Italian Renaissance Studies, Visiting Scholar at the University of Turin, and Visiting Fellow at the Institute of Advanced Studies of the University of Bologna. He has given lectures at the universities of Bologna, Barcelona, Madrid, Turin, San Andrés, Cuyo, Mackenzie, and the Società Dantesca Italiana. He has published *The Paradoxes of Novelty (Las paradojas de la novedad)*, Buenos Aires: Audisea – Reflet de Lettres, 2018) and *The Desired Word: The Divine Comedy in the Contemporary Hell (La palabra deseada: La Divina Comedia en el infierno contemporáneo)*, Buenos Aires: Mardulce, forthcoming). He has translated into Spanish Dante’s *Convivio* (Buenos Aires: Colihue, 2008) and an anthology of Virgilio Giotti’s poems (*Colores: Antología 1909-1955*, Valencia: PreTextos, 2010, with Ricardo H. Herrera). He has recently edited, with Francesco Furlan, the Spanish translation of Leon Battista Alberti’s *Descriptio urbis Romae* [special issue of *Hvmanistica: An International Journal of Early Renaissance Studies*, Fabrizio Serra, Pisa – Roma, XIII (N.S. VII), 1, 2018, MMXIX]. He integrates the Executive Editorial Committee of *Hvmanistica* and *Albertiana*, and is a member of the Société Internationale Leon Battista Alberti and the Association Artes Rnascentes. He has collaborated, with the translation of a historical document into Italian, to the last edition of Riccardo Bacchelli, *Il Diavolo al Pontelungo*, edited by Marco Veglia (Milano: Mondadori, 2018).

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FLAVIO SILVESTRINI (University Roma Tre, Rome, Italy)

“The Yoke of Liberty: Dante’s Politics from Philosophy to Theology”

ABSTRACT

Dante’s political reflection is rooted, at an epistemological level, on finding a “political science” useful to set a connection between the recovery of (Aristotelian) philosophy and the restoration of the sacredness of power in the age of the defeat of political universalism. This ambitious project allows Dante to combine many different sources – as it is exemplarily shown in the Sphere of Wisdom (*Pd. X*) – into a fully original theoretical synthesis. From an institutional perspective, the restoration of the Roman Empire, through an updating of its prerogatives, leads Dante to suppose a universal Monarchy that is not only the execution of the greatest earthly *potestas*, but also serves to unfold the philosophical potential of a humankind united in peace, as a perfect *voluntas* to pursue the good and to order everyone toward the principles of theology as an exercise of *charitas*. As the ruler of the whole world, the Emperor finally becomes the temporal *auctoritas* that God sets up as *remedium contra infirmitatem peccati*, cooperating with the spiritual authority of the Pope. The earthly capacity of the *Monarcha* to carry out a juridical-political task – which, as said above, also includes a philosophical-moral and theological-political mission – is assessed by his constitutive immunity to cupidity. According to Dante, cupidity is the true threat to the search for justice and political peace at his time, leading also the Church and its guide into a crisis. By following the earthly order given by the imperial rule, the good citizen reconciles him- or herself with the good individual and, in a certain sense, walks more firmly towards the afterlife that belongs to the good person of faith: political freedom is not the right to resist just power but, on the contrary, to choose (freely) to submit to it, since it is God’s will.

BIOGRAPHICAL NOTE

Flavio Silvestrini is currently Assistant Professor in History of Political Thought at the Department of Political Sciences of the University Roma Tre. He has mainly dealt with the history of the idea of political peace with studies ranging from the late Middle Ages to the Enlightenment. In particular, he published a monograph on political Dante titled *Iugum libertatis: Dante e la dottrina politica del libero arbitrio* (Rome: Aracne, 2012) and a forthcoming volume dedicated to *The Art of Peace: Kant and the “Political Decade” (1790-1799)*. On the readings of Dante’s politics in the Italian twentieth century he published the monograph on *Attualità della tradizione: Dante politico in Augusto Del Noce* (Rome: Edizioni Nuova Cultura, 2010). He also carried out studies straddling institutional history and investigating, in particular, the crisis of parliamentarianism in the early twentieth century and the historical paths of representative assemblies in the late Middle Ages. His essay dedicated to the Sicilian parliament under Frederick III of Aragon was awarded the international prize “Emile Lousse” (2014). He is currently member of the Editorial Board of the *International Journal of Philosophy*, of the Italian Association of Historians of Political Doctrines (AISDP) and of the International Commission for the History of Representative and Parliamentary Institutions (ICHRPI).

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PAUL STERN (Ursinus College, Philadelphia, PA, USA)

“Dante’s Critique of Aquinas: The Vindication of Prudence in *Paradiso*’s Heaven of the Sun”

ABSTRACT

The Heaven of the Sun is the home of the intellect and its aspirations. Appropriately, Dante here assesses the most profound intellectual undertaking of his world, namely, Aquinas’s synthesis of faith and reason. Dante’s negative judgment on this project, suggested by his irreverent treatment of “Thomas of Aquino,” rests on a challenge to the claim that faith perfects reason. Underlying this claim is the premise that both aim at the same goal—namely, that state of completeness where there is no desire because there is no lack. Dante questions whether this notion of good can be good for the being that can “wander.” He shows Thomas to be unable to account by deduction from a general principle or law for this distinctly human possibility. Dante thus vindicates Solomon’s prudence and its central insight regarding the elusive unity of the irreducible amalgam of desire and intellect that somehow constitutes the human whole. On this understanding, reason’s limits point not to faith but to the need for the rational inquiry regarding human ends. For this reason, political life, where the tensions of our nature are most manifest, becomes the crucial focus of Dante’s thought, occupying the heart of *Paradiso* and the *Comedy* as a whole.

BIOGRAPHICAL NOTE

Paul Stern teaches political philosophy at Ursinus College. He is the author of three books: *Socratic Rationalism and Political Philosophy: An Interpretation of Plato’s “Phaedo”* (Albany: SUNY Press, 1993), *Knowledge and Politics in Plato’s “Theaetetus”* (New York: Cambridge University Press, 2008), and *Dante’s Philosophical Life: Politics and Human Wisdom in “Purgatorio”* (Philadelphia: University of Pennsylvania Press, 2018).

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DONATELLA STOCCHI-PERUCCHIO (University of Rochester, Rochester NY, USA)

“In Search of a Promised Land: African Artists Revisit the *Divine Comedy*”

ABSTRACT

In 1938, in the aftermath of the conquest of Ethiopia, Fascist Italy saw in the constitution of the Italian Empire the fulfillment of Dante’s political ideal. Giuseppe Terragni’s architectonic design of the *Danteum* embodied this vision. In 2014, art curator and novelist Simon Njami planned an exhibit titled “*The Divine Comedy: Heaven, Purgatory and Hell Revisited by African Artists.*” The catalogue of the exhibit, organized according to a reversed Dantean itinerary, opens with a series of introductory drawings that provide the viewer with a key to the political reading of the works. They inscribe African history with its heroes, martyrs, and saints within the spheres of Dante’s Paradise moving from origins, colonialism, and diaspora through abolitionism and the civil rights movement in America, until the postcolonial pursuit of independence and national sovereignty. Evoking, by contrast, the imperialistic and colonial reading of Dante’s political thought sanctioned by the Fascist regime, the artist constructs an anti-imperialistic, pan-African visual epic which appropriates to Africa Dante’s exilic imagination and libertarian vocation. While focusing on a few artworks within such a perspective, this essay reflects on the political implications of this particular instance of Dante’s reception. In light of the tragedies unfolding daily in the *mare nostrum* and the painful vicissitudes of the African immigrants on the Italian soil, the fact that African artists historicize the poet we call *Dante nostro* and take him as a paradigm for their own search of a promised land—whether spatial or existential—is a sobering call for Italy to both a confrontation with her colonial past and a fresh reappraisal of her poet’s political message.

BIOGRAPHICAL NOTE

Donatella Stocchi-Perucchio is Associate Professor of Italian in the Department of Modern Languages and Cultures at the University of Rochester, NY, and Honorary Professor in the Department of the Humanities at the University of the Pacific in Lima, Peru. Her major research areas are Dante Studies, modern Italian literature and culture, and the *Ventennio*, with attention to the dialogue between literature, history, and the arts. She has published on Dante, Cavalcanti, Pirandello, and Leopardi. Her current research branches in three main directions: Dante’s political philosophy in the context of the juridical literature of the thirteenth and fourteenth centuries; the political reception of Dante in the nineteenth and twentieth centuries—in particular, the case of Giovanni Gentile—and the phenomenon of the creative reception of Dante across time, space, media, and cultures. She is currently working on a digital database devoted to the various manifestations of this phenomenon worldwide. She co-edited, introduced, and contributed to the collection of essays titled *Dante Politico: Ideological Reception Across Boundaries* (*Mediaevalia* 38, 2017).

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MIRKO TAVONI (University of Pisa, Pisa, Italy)

“*Dante Linguista* at the Crossroad of Philosophy, Politics, and Biography”

ABSTRACT

What has changed in our understanding of the *De vulgari eloquentia* in the half century that separates us from the fundamental critical edition (1968) and commentary (1979) by Pier Vincenzo Mengaldo? Mengaldo’s interpretation, in agreement with Gianfranco Contini’s “idea of Dante” (*Un’idea di Dante* is the title of Contini’s famous collection of essays), is that Dante always accompanies his poetry, while producing it in its subsequent experimental phases, with meta-poetic reflection, and with self-exegesis on the authentic meaning of his past poetry. The *De vulgari eloquentia* represents the leading theoretical moment of this distinctive constant of Dante’s personality, the moment dedicated to the technical, linguistic and rhetorical aspects of his own and others’ poetry. This idea is still valid to explain the second book of the treatise, but it is inadequate to account for the entire first book: the philosophical definition of the essence of language (chapters i-iii); the linguistic history of humanity, from Adam’s *primiloquium* to the Tower of Babel (chapters iv-vii), and from the colonization of Europe (chapters viii-ix), through the discovery of the intrinsic mutability of every human language in time and space (chap. ix), up to the map of the Italian dialects (chapters x-xv) and to the utopian idea of the “illustrious vernacular” (chapters xvi-xix), with its political implications closely connected with the imperial idea. All these contents, their disparate sources, and the whole universe of discourse thus created by Dante, fall completely outside the poetic dimension; they originate in other dimensions of Dante’s personality, in other philosophical interests, they reveal different cultural projects and look at a wider and more composite audience, tied to the biographical contingencies of Dante exiled over the years 1304-1306 in which he composed his linguistic treatise.

BIOGRAPHICAL NOTE

Mirko Tavoni is Professor of Italian Linguistics and Dante Philology at the University of Pisa, Italy, a member of the Accademia della Crusca and the Commissione per i Testi di Lingua, the co-director of the *Nuova rivista di letteratura italiana* and the Research Award Winner of the Alexander von Humboldt Stiftung for a research project on Dante’s visionary dimension. His research interests now focus mainly on Dante. In this area, he has published the translated and commented edition of *De vulgari eloquentia* (Milan: Mondadori, 2011 and 2017); the authored book *Qualche idea su Dante* (Bologna: il Mulino 2015); and the edited books *Dante e la lingua italiana* (Ravenna: Longo 2013) and, with Bernhard Huss, *Dante e la dimensione visionaria fra medioevo e prima età moderna* (Ravenna: Longo, 2019). He has supervised the creation of the online text archive DanteSearch, with lemmatization and morphological and syntactic markup of all the vernacular and Latin works of Dante. He is a member of the scientific committees of the *Vocabolario Dantesco*, a project carried out by the Accademia della Crusca, the Opera del Vocabolario Italiano, and of the parallel *Vocabolario Dantesco Latino* project. Another line of research pursued by Tavoni is the history of linguistic theories in Renaissance Italy and Europe. On this, he has published *Latino, grammatica, volgare* (Padua: Antenore 1984), *Il Quattrocento* (Bologna: il Mulino 1992, repr. 2015); *Italy and Europe in Renaissance Linguistics*, edited by M. Tavoni in two volumes (Modena: F.C. Panini, 1996), and *Essays in Renaissance Linguistics* (Oxford: Legenda, forthcoming).

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JORGE WIESSE REBAGLIATI (University of the Pacific, Lima, Peru)

“Dante Politico: Three Testimonies in Modern Peruvian Plastic Arts”

ABSTRACT

As it has been frequently observed, the *Divine Comedy* is the source for other texts, musical pieces, sculptures, and paintings. Since the second half of the twentieth century and, particularly, in the first decade of the twenty-first century, various Peruvian and non-Peruvian artists based in Peru have taken Dante’s work as an inspiration to reflect on the human condition and, not infrequently, on the political-civic dimension of it. From the examination of three works of art, namely, an oil painting by Carlos Enrique Polanco (Lima, 1953-), a sculpture by Luis Alfredo Agusti (Barcelona, 1969-), and the set consisting of several vitreous and a huge mosaic by Adolfo Winternitz (Vienna, 1906-Lima, 1993), I will explore various links with the *Divine Comedy*. One of the works is a direct commentary on Dante’s text, while the others focus on the figure of Dante himself either as a civic hero, as a witness to the horror of the contemporary city, or as an eschatological prophet, an announcer of the heavenly Jerusalem.

BIOGRAPHICAL NOTE

Jorge Wiese-Rebagliati is Professor of Spanish and Comparative Literature at the Universidad del Pacífico (Lima, Peru). He is also Professor at the Pontificia Universidad Católica del Perú, where he has taught Medieval Spanish Literature, Contemporary Spanish Literature, and Rhythmic and Metrics. On a weekly basis and since the mid-1980s, he has participated in the *Lectura Dantis Limense*, a study group on Dante Alighieri’s work directed by Carlos Gatti. In 2018, one of his works, *Dante contempla la Trinidad. Dante contempla la Trinità* (Lima: Istituto Italiano di Cultura di Lima and Sedes Sapientiae Catholic University) was awarded the Flaiano Prize for Italian Studies in 2018. In 2005, his book of poetry *Vigilia de los sentidos* (Lima: Laberintos) was published. In 2008, he edited the collected volume *La Divina Comedia. Voces y ecos* (Lima: Universidad del Pacífico). He also edited *La plegaria como texto* (Lima: Universidad del Pacífico, 2014) and *Purgatorios. Purgatori* (Lima: Universidad del Pacífico and Istituto Italiano di Cultura di Lima) and co-edited, with Jerónimo Pizarro, *Los futuros de Fernando Pessoa* (Lima: Universidad del Pacífico, 2013). He translated contemporary Italian poetry into Spanish. His Spanish translation of Fernando Pessoa’s *35 Sonnets* (Lima: Trashumantes) was published in 2014.