

# 論文の英文要旨

論文題目	ダンテ『神曲』と個人の出現 <i>The Divine Comedy</i> and the Appearance of the Individual
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## Chapter 1 – Research History: Dante in Italy

The aim of this dissertation is to go beyond the standard image of Dante as a member of the pantheon of Italian literature, a figure fixed statically in place according to the established national framework of the literary history of the Italian nation-state.

While Italian literature in a narrow sense is said to have begun with Dante, it was Petrarch and Boccaccio who were initially regarded as literary models from the period of the Renaissance onwards. It was only in the 19<sup>th</sup> century and the era of Risorgimento that Dante, who had argued for the rehabilitation of the concept of “Italy,” came to be reassessed as the representative poet of the nation. His work, *The Divine Comedy*, was cast as belonging to the literary canon of Italy, and a model for the new nation’s language. In this manner, the reevaluation of *The Divine Comedy* was deeply political.

Subsequently, the state undertook the establishment of the official version of the text of *The Divine Comedy*, and the publication in 1921 of Croce’s study *The Poetry of Dante* marked the beginning of the modern phase of Dante criticism. Later, after the end of the Second World War and the period of Fascist rule, historicism provided the principle orientation for research methodologies.

## Chapter 2 – The History of Scholarship on Francesca da Rimini and Dante

The methodology of contemporary Dante criticism is characterized by historicism. We see this with Francesco De Sanctis, of the era of the formation of the Italian nation-state, who took the character of Dante as appears in the text as the actual Dante. According to this reading, *The Divine Comedy* is a work which says something true about human existence, such as when Dante the literary character admires the compassion of Francesca da Rimini.

However, according to the 1955 annotation of *The Divine Comedy* by Natalino Sapegno, in 14<sup>th</sup> century commentary we can identify a conceptual distinction between Dante the historical writer, and Dante as literary character. Furthermore, he points out the significance of the tradition of courtly love for Francesca's dialogue. Later, Gianfranco Contini utilized this conceptual distinction in order to reinterpret *The Divine Comedy* as poetic theory. Yet, in the early philological period, a school of thought developed which argued that the value of researching the texts of the past followed from their universal nature. Their universalism meant that they rejected the orientation of historicism. We may say that romantic criticism discovered within *The Divine Comedy* the universal image of man. It seems that historicism has not responded to the surprise of this discovery.

### Chapter 3 – In Search of a Lost Manuscript (On the Texts and Interpretations of the First Three Lines and the Character of Dante)

In this chapter, I begin with a comparison of the opening section of *The Divine Comedy* as found in contemporary editions, and examine which text and interpretations were utilized by the translators of Japanese and English versions. Investigating the reasons for the discrepancies between texts and interpretations, I examine both incunabula and manuscripts. Using these sources, I clarify the historical conditions which surrounded Dante as author, as well as the prophetic setting of the protagonist who faces these conditions.

### Chapter 4 – The Prophetic Poet

Following biographical details which have come to light in recent years, commentators have argued that Dante's early work *La Vita Nuova*, although appearing autobiographical, actually differs from historical fact and was created as a kind of hagiography. I consider

how, similarly, the character of Dante in *The Divine Comedy* was created with this kind of medieval characteristic, as a prophetic poet, showing us the path of salvation.

#### Chapter 5 – *The Divine Comedy* and the Appearance of the Individual

In Dante's depiction of reality there is a conspicuous connection with the people and events of the "present day" circumstances of the year 1300. This representation can be said to follow from Dante's so-called 'historical consciousness.' In this chapter I will consider the manner in which Dante depicted social changes in his work. The feudal society, up until his time, was divided into the upper classes (aristocrats, the clergy) and lower classes. While individuals in this society lived their lives as such 'types' within a time understood to reoccur cyclically, urban society saw the creation of a new common class, following the emergence of urban laborers such as craftsman. Dante was born among the commoner class, into a small money-lending household, an occupation which stood in opposition to the large money-lending banks which could make great profits through long-distance financial operations and price margins. Dante stood against the so-called 'black nobility', who emphasized their ties to the Curia and took the side of the 'white nobility', who allied themselves with the common classes. Due to this political stance he was exiled from his country, yet he faithfully described this historical era in his work. This is why *The Divine Comedy* captures the individuality of the diverse urban citizens who witnessed the revolution in commerce of this period.

#### Chapter 6 – Beatrice's Smile

*The Divine Comedy* was born in an era of commercial revolution. This is why the work depicts the great diversity of different kinds of life which emerged within the new society. It is also why we have the appearance of purgatory as a realm beyond death. In a world centered on urban residents, individuals were afforded great importance, and it was therefore necessary to have a place where the multitudinous actions of individuals could be ethically judged. The standard of judgement reflected the pacifist philosophy characteristic of the culture of urban craftsmen and merchants.

Dante's advocacy of the ideal of world peace was premised upon the possibility of mutual understanding among human beings which transcended cultural difference. Dante sought after the source of this possibility in the fact that the souls of human beings, which

constitute the essence of their humanity, are given to us by the common 'rational spirit' that is God. In other words, the possibility of mutual understanding among human beings, for Dante, is to be sought after in what it is that makes us human beings.

In the opening section of the cantica 'Paradiso' we have a description of the creative principle of the world: the light of God. The world is created from God's light, and this light is reflected in all which exists. The light of the sun, and its reflection, are here an allegory for the love of God. An idiosyncratic example from this section is the speech of Odysseus, in canto XXVI: "Ma misi me per l'alto mare aperto (Forth I sail'd / Into the deep illimitable main)." The shape of a mouth producing these "a" sounds, as well as the shape of the alphabet "a," form the image of a circle. Thus, the three repeated "a's" in "alto mare aperto" express the openness of the image of the ocean. The ocean also reflects the blue expanse of the sky, indicating the relationship of correspondence between the heavens above in which God resides and the world below. Yet it is not to the sky, home of the sun as allegory of God, nor to the ocean which reflects it, which Odysseus turns to in his quest for truth. Rather, directly following the setting sun, he searches upon the land. This image of the circle and straight line evoked by light is the key to interpreting the opening of *The Divine Comedy*. The image runs through the entirety of the work, ending in the experience of the beatific vision of heaven.

## Chapter 7 – Conclusion

In the final chapter, I go beyond the typological interpretation of Auerbach, in order to argue that Dante's representation of contemporary reality stemmed from his historical consciousness. Although we find in modern historical science the claim that the social hierarchy of the day prevented the formation of the concept of the individual within the renaissance, I agree with Burckhardt that Dante's writing actually gives expression to the concept of the individual within society.