

## Introduction



Dante's *Commedia* is an extraordinary source of themes, figures, characters, places, spaces, landscapes, real and imaginary that have inspired modern and contemporary arts. The constant reemergence of Dante's canticles have inspired contemporary Italian and international stage. In the 20th century, Dante has stimulated cultural and linguistic reflections as we can see in Pound, Eliot, Mandelštam, Beckett, and Borges: reflections that still continue today, after the seventh centenary of the death of Alighieri (1321-2021).

This volume investigates Dante's influences on theatre, dance, and other performances set on Italian and international stages, radio and TV.

The issue is opened by an article of Paolo Pizzimento, who traces in the "comedy of devils" (*Inferno* XXI-XXIII) possible connections with the performative culture of medieval jesters. Then Milton de Andrade, following Borges, studies the mimetic and physical dimension of the poem; while Andrea Simone investigates the diffusion of the *Commedia* between the 18th and 19th centuries through the performances set by improvising poets. The Italian scene is considered by Massimo Marino through Carmelo Bene's *Lectura Dantis* (Bologna, 1981), a both theatrical and political event, and by Teresa Megale through the analysis of Federico Tiezzi's *Il Purgatorio* (Pompei, 2021) interpreted by Sandro Lombardi.

The international scene is opened by the work of Ana Beatriz Andrade, who focuses on the reception of Dante in Portugal from the early 20th century to the present day; while David Osvaldo Eudave focuses on the presence of the *Divine Comedy* in Latin America, specifically in Mexico, Argentina, and Colombia. Finally, Liliana López, discusses Dante's fortune in Argentina by starting from the late twentieth century.

The *Notes* collects contributions from artists, actors, directors, and critics whose artistic lives have intersected with Dante's masterpiece. Lucilla Giagnoni and Matteo Belli explain how Dante has inspired many theatrical works. Dante has been placed at the center of an all-female dramaturgy, and later gave his voice to a female character for a TV show (Giagnoni). After the rea-

dings of Vittorio Gassman and Roberto Benigni, Dante's voice is now also on digital platforms through Belli. Lorenzo Pavolini gives an account, starting from Vittorio Sermonetti's *Lectura Dantis*, on Dante's reading at the radio; Teresa Megale dialogues with Federico Tiezzi on the sources that inspired him to stage the entire poem between 1989 and 1991; Antonio Audino illustrates the outcomes of the *Divine Comedy* made by the *Societas Raffaello Sanzio* in Avignon in 2008; Daniela Palmeri interviews the Ravenna-based company the Teatro delle Albe (*Cantiere Dante*, 2017-2022); Antonia Liberto examines *Spectators' Odyssey - o dell'Inferno*, a reinterpretation of Dante's masterpiece made by Daniele Bartolini.

Finally, Luca Bertoloni describes Oblivion's mini-musical *L'Inferno in sei minuti*.

These contributions help us to underline how Dante continues to be a "living matter" on the contemporary stage. And it allows us to focus not only on the importance of Dante's poem, but also on its capacity to inspire images, sounds, and characters. An evidence of the endless dialogue between Dante and us.

Teresa Megale  
Daniela Palmeri