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Collana	Dante's World: Historicizing Literary Cultures of the Due and Trecento
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Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	Front matter -- Contents -- Contents -- Dante and Islam: History and Analysis of a Controversy -- Dante and Islamic Culture -- Translations of the Qur'an and Other Islamic Texts before Dante (Twelfth and Thirteenth Centuries) -- How an Italian Friar Read His Arabic Qur'an -- Philosophers, Theologians, and the Islamic Legacy in Dante: Inferno 4 versus Paradiso 4 -- Dante and the Falasifa: Religion as Imagination -- Falconry as a Transmutative Art: Dante, Frederick II, and Islam -- Dante's Muammad: Parallels between Islam and Arianism -- Muammad in Hell -- Mendicants and Muslims in Dante's Florence -- Dante and the Three Religions -- The Last Muslims in Italy -- Notes -- Bibliography -- Contributors -- Index of References to Dante's Major Works -- General Index
Sommario/riassunto	Dante put Muhammad in one of the lowest circles of Hell. At the same time, the medieval Christian poet placed several Islamic philosophers much more honorably in Limbo. Furthermore, it has long been suggested that for much of the basic framework of the Divine Comedy Dante was indebted to apocryphal traditions about a "night journey" taken by Muhammad. Dante scholars have increasingly returned to the question of Islam to explore the often surprising encounters among religious traditions that the Middle Ages afforded. This collection of essays works through what was known of the Qur'an and of Islamic

philosophy and science in Dante's day and explores the bases for Dante's images of Muhammad and Ali. It further compels us to look at key instances of engagement among Muslims, Jews, and Christians.
