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Titolo	The Cambridge companion to allegory / / edited by Rita Copeland and Peter T. Struck [[electronic resource]]
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Collana	Cambridge companions to literature
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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Early Greek allegory / Dirk Obbink -- Hellenistic allegory and early imperial rhetoric / Glenn W. Most -- Origen as theorist of allegory : Alexandrian contexts / Daniel Boyarin -- Allegory and ascent in neoplatonism / Peter T. Struck -- Allegory in Christian late antiquity / Denys Turner -- Allegory in Islamic literatures / Peter Heath -- Twelfth-century allegory : philosophy and imagination / Jon Whitman -- Allegory in the Roman de la Rose / Kevin Brownlee -- Dante and allegory / Albert R. Ascoli -- Medieval secular allegory : French and English / Stephanie Gibbs Kamath and Rita Copeland -- Medieval religious allegory : French and English / Nicolette Zeeman -- Renaissance allegory from Petrarch to Spenser / Michael Murrin -- Protestant allegory / Brian Cummings -- Allegorical drama / Blair Hoxby -- Romanticism's errant allegory / Theresa M. Kelley -- American allegory to 1900 / Deborah L. Madsen -- Walter Benjamin's concept of allegory / Howard Caygill -- Hermeneutics, deconstruction, allegory / Steven Mailloux -- Allegory happens : allegory and the arts post-1960 / Lynette Hunter.
Sommario/riassunto	Allegory is a vast subject, and its knotty history is daunting to students and even advanced scholars venturing outside their own historical specializations. This Companion will present, lucidly, systematically, and expertly, the various threads that comprise the allegorical tradition over its entire chronological range. Beginning with Greek antiquity, the volume shows how the earliest systems of allegory developed in poetry

dealing with philosophy, mystical religion, and hermeneutics. Once the earliest histories and themes of the allegorical tradition have been presented, the volume turns to literary, intellectual, and cultural manifestations of allegory through the Middle Ages and Renaissance. The essays in the last section address literary and theoretical approaches to allegory in the modern era, from reactions to allegory in the eighteenth and nineteenth centuries to reevaluations of its power in the thought of the twentieth century and beyond.
