

David Louis Quint

Curriculum Vitae

Education:

B.A. Yale University 1971, Scholar of the House,
Summa cum laude.

Ph.D. Yale University 1976, Comparative

Literature

Professional Career:

Lecturer, Department of Comparative Literature, Princeton University, 1976-1977

Mellon Assistant Professor of Comparative Literature, Princeton University, 1977-1983

Associate Professor of Comparative Literature, Princeton University, 1983-88

Professor of Comparative Literature, Princeton University, 1988-91

Professor of Comparative Literature and English,
Yale University, 1991-

Chair, Department of Comparative Literature, Yale
University, 2003-2009, 2013-

Fellowships, Prizes, Honors:

Danforth Graduate Fellowship, 1971-76

Fulbright-Hays Travelling Fellowship to Italy, 1974-75

A.C.L.S. Grant for Recent Recipients of the Ph.D., 1978-79

Fellowship to the Villa I Tatti, the Harvard Center for Renaissance Studies, 1978-79

Grant from the Leopold Schepp Foundation, 1978-79

National Endowment for the Humanities Grant, 1983-84

William Nelson Prize, *Renaissance Quarterly*, 1985

John Simon Guggenheim Fellowship, 1986-87

Fellowship to the Villa I Tatti, 1986-87

National Endowment for the Humanities Grant, 1990-91

National Endowment for the Humanities Grant to co-direct an NEH Summer Institute "From Ariosto to Tasso: Genre and History in the Sixteenth Century." 1990

Professor of Folger Shakespeare Library Seminar on "An Ethical and Political Reading of Montaigne's *Essais*" Fall 1992

National Endowment for the Humanities Grant to co-direct an NEH Summer Institute "Ideas of the Renaissance City: Forms of Urban Culture in Early Modern Europe." 1995

George M. Bodman Chair in English and Comparative Literature, Yale University, 1996-2005

Sterling Professor of Comparative Literature, Yale University, 2006-

Scholarship:

Books:

1. *The Stanze of Angelo Poliziano*. Translated with Introduction. Amherst: The University of Massachusetts Press, 1979.

1a. *The Stanze of Angelo Poliziano*, second revised edition, University Park, Pennsylvania: Pennsylvania State Press, 1993.

2. *Origin and Originality in Renaissance Literature: Versions of the Source*. New Haven and London: Yale University Press, 1983.

3. *Literary Theory and Renaissance Texts*. Baltimore: The Johns Hopkins University Press, 1986. I am co-editor with Patricia Parker of this volume of essays by different scholars. I have written an introductory essay for the volume, pp. 1-19.

4. *Epic and Empire: Politics and Generic Form from Virgil to Milton*. Princeton: Princeton University Press, 1993.

5. *Creative Imitation: New Essays on Renaissance Literature in Honor of Thomas M. Greene*. Binghamton: Medieval and Renaissance Texts and Studies, 1992. I am the principal co-editor of this volume with Margaret W. Ferguson, G. W. Pigman III, and Wayne A. Rebhorn.

6. *Cinque Canti (Five Cantos) by Ludovico Ariosto*. Translated by Alexander Sheers and David Quint. With an Introduction by David Quint. Berkeley: University of California Press, 1996.

7. *Montaigne and the Quality of Mercy*. Princeton: Princeton University Press, 1998

8. *Cervantes's Novel of Modern Times: A New Reading of "Don Quijote"*. Princeton and London: Princeton University Press, 2003.

9. *Inside Paradise Lost: Reading the Designs of Milton's Epic*. Princeton: Princeton University Press, 2014.

This book won the James Holly Hanford Prize from the Milton Society of America for the best book on Milton of 2015.

Edition:

William Shakespeare. *Antony and Cleopatra*, Longman Cultural Edition. New York: Pearson, 2008.

Book Introduction:

Miguel de Cervantes. *Don Quixote*. Trans. James H. Montgomery. Indianapolis/ Cambridge: Hackett, 2009. pp. xv-xxxvii.

Articles:

1. "Epic Tradition and *Inferno* IX," *Dante Studies*, 92 (1975), pp. 201-207.
2. "Astolfo's Voyage to the Moon," *Yale Italian Studies*, 1 (1977), pp. 398-408.
3. "Representation and Ideology in *The Triumph of Life*," *Studies in English Literature*, 18 (1978), pp. 639-657.
4. "The Figure of Atlante: Ariosto and Boiardo's Poem," *Modern Language Notes*, 94 (1979), pp. 77-91.
5. "'Alexander the Pig': Shakespeare on History and Poetry," *boundary 2*. 10, 3 (1982), 49-67.
6. "Painful Memories: Aeneid 3 and the Problem of the Past." *The Classical Journal* 78.1 (October/November 1982), pp. 30-38.
7. "Argillano's Revolt and the Politics of the *Gerusalemme liberata*," in *Renaissance Studies in Honor of Craig Hugh Smyth*, ed. Molho, Superbi, Morselli, and Borsook, Florence: La Nuova Italia, 1985, Volume 1, pp. 455-464.
8. "The Boat of Romance in Renaissance Epic," in *Romance: Generic Transformation from Chrétien de Troye to Cervantes*, ed. Kevin and Marina Brownlee. Hanover and London: University of New England Press, 1985, pp. 178-202.

An Italian version of this essay appeared as:

9. "La barca dell' avventura nell' epica rinascimentale," *Intersezioni* 5 (1985), pp. 467-98.
10. "Humanism and Modernity: A Reconsideration of Bruni's Dialogues," *Renaissance Quarterly* 38.3 (Autumn, 1985), pp. 423-445. This article won the William Nelson Prize for the best essay submitted to *Renaissance Quarterly* in 1984.
11. "David's Census and the Politics of Paradise Regained," *Re-membering Milton*, edited by Margaret W. Ferguson and Mary Nyquist (London: Methuen, 1987), pp. 128-147.
12. "Epic and Empire," *Comparative Literature* 41 (1989), 1-32.
13. "Voices of Resistance: The Epic Curse and Camoes's Adamastor" *Representations* 26 (1989), 37-67.

This essay has been reprinted in *New World Encounters*, ed. Stephen Greenblatt (Berkeley and London: University of California, 1993)

14. "Repetition and Ideology in the *Aeneid*" *Materiali e discussioni per l'analisi dei testi classici* 23 (1989), 9-54.

15. "Political Allegory in the *Gerusalemme liberata*" *Renaissance Quarterly* 43 (1990), 1-29.

This article has been translated into Italian and published as:

16. "L'allegoria politica della *Gerusalemme liberata*" *Intersezioni* 10 (1990), 35-57.

17. "Torquato Tasso," *The Spenser Encyclopedia*, ed. A. C. Hamilton et al., Toronto and Buffalo: University of Toronto Press, 1990, 678-679.

18. "Milton, Fletcher, and the Gunpowder Plot," *Journal of the Warburg and Courtauld Institutes* 54 (1991): 261-268.

19. "La fortuna di Morgana: dal Boiardo al Marino" in *Tipografie e romanzi in Val Padana fra Quattro e Cinquecento*, ed. Riccardo Brusciagli and Amedeo Quondam (Modena: Franco Cosimo Panini, 1992), 99-106.

20. "A Reconsideration of Montaigne's *Des cannibales*" *Modern Language Quarterly* 51 (1990): 459-489. This volume of the journal appeared in 1992.

This essay is reprinted in *America in European Consciousness 1493-1750*, ed. Karen Ordahl Kupperman (Chapel Hill and London: The University of North Carolina Press, 1995), 166-191.

21. "Bragging Rights: Honor and Courtesy in Shakespeare and Spenser," in *Creative Imitation*, ed. Quint et al. (Binghamton: Medieval and Renaissance Texts and Studies, 1992), 391-430.

22. "The Death of Brandimarte and the Ending of the *Orlando Furioso*," *Annali d'Italianistica* 12 (1994): 75-85.

23. "Narrative Interlace and Narrative Genres in *Don Quijote* and the *Orlando furioso*," *Modern Language Quarterly* 58:3 (1997):243-268.

24. "Il dibattito tra le arme e le lettere nella *Gerusalemme liberata*" in *Dal "Rinaldo" alla "Gerusalemme: il testo, la favola*, ed. Dante della Terza. Citta di Sorrento, 1997, 157-177.

25. "Duelling and Civility in Sixteenth Century Italy," *I Tatti Studies* 7 (1997): 231-278

26. "Recent Studies in the English Renaissance," (Review Essay), *Studies in English Literature* 38 (1998): 173-205

27. "The Fortunes of Morgana: From Boiardo to Marino," in *Fortune and Romance: Boiardo in America*, ed. Jo Ann Cavallo and Charles Ross (Tempe, Arizona: Medieval & Renaissance Texts and Studies, 1998), 17-29.
28. "Perché Clorinda è un'etiope," in *La rappresentazione dell'altro nei testi del rinascimento*, ed. Sergio Zatti (Lucca: Maria Pacini Fazzi, 1998), 133-145.
29. "Expectation and Prematurity in Milton's Nativity Ode." *Modern Philology* 97 (1999): 195-219.
30. "Archimago and Amoret," in *World-making Spenser*, edited by Patrick Cheney and Lauren Silberman (Lexington: University of Kentucky Press, 2000), pp. 32-42.
31. "Entralazamientos cervantinos: la historia del cautivo y su lugar en Don Quijote," in *En un lugar de La Mancha: Estudios cervantinos en honor de Manuel Durán*, ed. Georgina Dopico Black and Roberto González Echevarría (Salamanca: Almar, 1999), pp. 213-228.
32. "The Debate between Arms and Letters in the *Gerusalemme Liberata*," in *Seeds and Sparks: Essays on Medieval Literature and its Afterlife in honor of John Freccero*. ed. Dana Stewart and Alison Cornish. (Turnhout: Brepols, 2000)
33. "Courtier, Prince, Lady: The Design of the Book of the Courtier," *Italian Quarterly* 37.143-146 (2000): 185-195.
34. "Letting Oneself Go: 'Of Anger' and Montaigne's Ethical Reflections," *Literature and Philosophy* 24 (2000): 126-137.
35. "The Brothers of Sarpedon: Patterns of Homeric Imitation in *Aeneid* 10," *Materiali e Discussioni per l'analisi dei testi classici* 47 (2001): 35-36.
36. "Montaigne et Henri IV," in *L'Éloge du Prince*, ed. Isabelle Cogitore and Francis Goyet (Grenoble: ELLUG, Université Stendhal, 2003), pp. 250-260.
37. "Passioni nobili: L'aristocrazia e la storia del romanzo," *Annali della Scuola Normale Superiore di Pisa Serie 4, Vol.5.2* (2000):601-620.
38. "The Anatomy of Epic in Book 2 of *The Faerie Queene*," *The Spenser Review* 34.1 (2003): 28-45.
39. "Fear of Falling: Icarus, Phaethon, and Lucretius in *Paradise Lost*," *Renaissance Quarterly* 57 (2004): 847-81.

This essay won the James Holly Hanford prize for best essay of its year from the Milton Society of America.

40. "The Virgilian Coordinates of *Paradise Lost*," *Materiali e Discussioni per l'analisi dei testi classici* 52 (2004): 177-97.

41. "Francesco Bracciolini as a Reader of Ariosto and Tasso in *La Croce Racquistata*," in *Le arme e gli amori: Arioso, Tasso, and Guarini in Late Renaissance Florence*, ed. Massimiliano Rossi (Florence: Leo S. Olschki, 2004), pp. 59-77.

42. "Narrative Design and Historical Irony in Machiavelli's *Istorie fiorentine*," *Rinascimento* 43 (2004): 31-48.

43. "La genealogia de la novela desde la *Odisea* a *Don Quijote*," *Insula* 697-698 (2005): 22-24.

44. "The Tragedy of Nobility on the Seventeenth-Century Stage," *Modern Language Quarterly* 67 (2006): 7-29.

45. "Schiavi del tempo: Petrarca e Ronsard," in *Il Petrarchismo. Un modello di poesia per l'Europa*, ed. Loredana Chines (Rome: Bulzoni, 2006), I: 113-127.

46. "Milton's Book of Numbers: Book 1 of *Paradise Lost* and Its Catalogue," *International Journal of the Classical Tradition* 13.4 (2007), pp. 528-549.

47. "The Genealogy of the Novel from the *Odyssey* to *Don Quijote*." *Comparative Literature* 59.1 (2007): 23-32.

48. "Ulysses and the Devils: The Unity of Book 2 of *Paradise Lost*." *Milton Studies* 49 (2009): 20-48.

49. "Poesia e ritratto nel Rinascimento: Note a Margine." *Italianistica* 38.1 (2009): 143-146.

50. "Armi e nobiltà: Machiavelli e Guicciardini e le aristocrazie cittadine," *Studi Italiani* 21.1 (2009): 53-74.

51. "Montaigne and the Suicide Bombers: A reading of *De la vertu*," *Yale Review* 97.4 (2009): 73-84

51. "Petrarch, Ronsard and the Seven-Year Itch." *Modern Language Notes* 124.5 (2009): S137-S154.

52. "Aeacidae Pyrrhi: Patterns of Myth and History in Aeneid 1-6." In *Citizens of Discord: Rome and Its Civil Wars*, ed. Brian Breed and Andreola Rossi (Oxford: Oxford University Press, 2010), pp. 133-144.

53. "Noble Passions: Aristocracy and the Novel." *Comparative Literature* 62 (2010): 103-121.
54. "'Things Invisible to Mortal Sight': Light, Vision, and the Unity of Book 3 of *Paradise Lost*." *Modern Language Quarterly* 71 (2010): 229-269.
55. "Virgil's Double Cross: Chiasmus and the *Aeneid*," *American Journal of Philology* 132 (2011): 273-300.
56. "The Disenchanted World of *Paradise Regained*," *Huntington Library Quarterly* 76.1 (2013): 191-194.
57. "Romance and History in Tasso's *Gerusalemme liberata*," in *Romance and History: Imagining Time from the Medieval to the Early Modern Period*, ed. Jon Whitman (Cambridge: Cambridge University Press: 2015); 200-213.
58. "Uneasy Riders: Some Literary Modernists and the Aristocracy," *Neohelicon* 42.2 (2015): 17-42.
59. "Nobody's Fault: Dickens, René Girard, and the Novel," in *Mimesis, Desire, and the Novel: René Girard and Literary Criticism*, ed. Pierpaolo Antonello and Heather Webb (Michigan State Press, 2015).
60. "Pulci's Morgante and the end of a Medieval World," in *Remembering the Middle Ages in Early Modern Italy*, ed. Lorenzo Pericolo and Jessica Richardson (Brepols, 2015).
61. "Culture and Nature in *Aeneid* 8," *Materiali e discussioni per l'analisi dei testi classici* 75 (2015):9-47
62. "The Doubleness of Dido," forthcoming in *Studi italiani di filologia antica*
63. "Ascanius in Love: A Reconsideration of Poliziano's *Stanze*," forthcoming in a publication of the Warburg Institute.
64. "The Modern Copy: Dante, Ariosto, and Michelangelo's Sistine Ceiling," *I Tatti Studies in the Italian Renaissance* 18.2 (2015): 1-31.
65. "Epic" in *Edmund Spenser in Context*, ed. Andrew Escobedo (Cambridge: Cambridge University Press, 2016).
66. "Milton, Waller, and the Fate of Eden," forthcoming in *Modern Language Quarterly*

Review Articles:

1. "Knight Moves." (Review essay on Torquato Tasso's *Jerusalem_Delivered*.) *The New Republic* (October 2, 2000)
2. "Let us now Praise Famous Women." (Review essay on Boccaccio's *On Famous Women*.) *The New Republic* (December 3, 2001)
3. "The Farmer as Hero." (Review essay on Virgil's *Georgics*.) *The New Republic* March 20 and 27, 2006): 33-37.
4. "Humanism as Revolution" (Review essay on Stephen Greenblatt, *The Swerve*.) *The New Republic* (October 20, 2012): 36-39

Reviews:

1. *Etudes de Lettres* serie IV, tome 1, nos. 2-3 (1978) in *Bibliothèque d'Humanisme et Renaissance* 41 (1979): 625-626.
2. Gerald Schiffhorst, ed. *The Triumph of Patience: Medieval and Renaissance Studies* in *BHR* 42 (1980): 489-490.
3. Patricia Parker, *Inescapable Romance: Studies in the Poetics of a Mode* in *Studies in Romanticism* 19 (1980): 571-577.
4. M.A. Screech, *Rabelais* in *Sub-stance* 28 (1980): 105-106.
5. Adelin Charles Fiorato, *Bandello entre l'Histoire et l'écriture* in *BHR* 43 (1981): 192-193.
6. Dennis Costa, *Irenic Apocalypse: Some Uses of Apocalyptic in Dante, Petrarch, and Rabelais* in *BHR* 44 (1982).
7. J. K. Newman, *The Classical Epic Tradition* in *Modern Philology* 86.4 (1989): 417.
8. Marina Beer, *Romanzi di cavalleria* in *Renaissance Studies* 3 (1989)
9. Richard Waswo, *Language and Meaning in the Renaissance* in *Renaissance Quarterly* 42 (1989), 534-537.
10. Mihoko Suzuki, *Metamorphoses of Helen: Authority, Difference, and the Epic* and Barbara Pavlock, *Eros, Imitation, and the Epic Tradition* in *Comparative Literature* 48 (1994): 197-199

11. Martin L. McLaughlin, *Literary Imitation in the Italian Renaissance* in *Speculum* (1999): 220-21.

12. David Norbrook, *Writing the English Republic: Poetry, Rhetoric and Politics 1627-1660* in *Modern Philology* 98 (2000): 481-484.

13. Jonathan Unglaub, *Poussin and the Poetics of Painting: Pictorial Narrative and the Legacy of Tasso*. in *Art Bulletin* 89.4 (2007): 821-823.

14. Philip Hardie, *Rumour and Renown: Representations of Fama in Western Literature* in *Mnemosyne* 67.6 (2014):1032-34.

Editorial:

I am on the editorial boards of the *Comparative Literature* and *Palimpsests*

Work in Progress:

1. *Virgil's Doublecross*. A study of Virgil's *Aeneid*. The completed manuscript is under consideration at Princeton University Press.

2. A longer term project is a book on aristocracy and aristocratic identity in European culture, primarily in the sixteenth and seventeenth centuries, as a culture of feudal honor faced the emergence of a new culture of the court -- and as these two cultures found representation in literature. Seven of my published articles are envisioned as chapters of this book, which will look at duelling, hunting, gambling, living on credit, the nobleman and the city, the court lady, aristocrats and lovemaking.