



**NO  
ONE  
TO  
MEET**

Imitation  
and  
Originality  
in the  
Songs of  
Bob Dylan

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RAPHAEL FALCO

methodology in fact closely resembles and builds on that of classical and Renaissance (early modern) authors. Falco's book, written to appeal to scholars, Dylan fans, and general readers, thus delivers a firm historical and theoretical rationale for what Dylan's vast audiences have long intuited and the Nobel Prize committee has now affirmed: that Bob Dylan is both a modern vatic voice entirely *sui generis* and the product of ancient, time-honored ways of practicing and thinking about literary creativity.

LITERARY CRITICISM / MUSIC

The awarding of the 2016 Nobel Prize in Literature to Bob Dylan, along with the opening of The Bob Dylan Archive in Tulsa, Oklahoma, have challenged the literary establishment to think of Bob Dylan no longer as an intriguing and somewhat baffling outsider, but rather as an integral part of our national and international literary heritage. "No One to Meet" takes this challenge seriously and places Dylan within a long tradition of literary production, which Dylan absorbed, re-envisioned, and transformed.

A Renaissance scholar by training, a published playwright and fiction writer, as well as a long-time Dylan enthusiast and co-editor of *The Dylan Review*, Raphael Falco reveals how Dylan employs the ancient practice of *imitatio* in adapting for his purposes the work of his predecessors. Although Dylan's lyrical postures might suggest a consummately post-Romantic, "avant-garde" consciousness, "No One to Meet" shows that Dylan's creative methodology in fact closely resembles and builds on that of classical and Renaissance (early modern) authors. Falco's book, written to appeal to scholars, Dylan fans, and general readers, thus delivers a firm historical and theoretical rationale for what Dylan's vast audiences have long intuited and the Nobel Prize committee has now affirmed: that Bob Dylan is both a modern vatic voice entirely *sui generis* and the product of ancient, time-honored ways of practicing and thinking about literary creativity.

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