

I Frammenti Dell'anima Storia E Racconto Nel Canzoniere Del Petrarca

Medieval Lyric Discourses of Mourning in Dante, Petrarch, and Proust "Favola fui" I frammenti dell'anima Pastoral Drama and Healing in Early Modern Italy Petrarch's Humanism and the Care of the Self Manuscript Poetics Italian Readers of Ovid from the Origins to Petrarch A Handbook to the Reception of Ovid Chaucer and Petrarch The Site of Petrarchism Petrarch and Boccaccio Possibilities of Lyric Petrarch and Sixteenth-Century Italian

Portraiture Posterity Leopardi's Nymphs Petrarch and the Making of Gender in Renaissance Italy Metamorphosis Yearbook of the Maimonides Centre for Advanced Studies. 2017 The Routledge Research Companion to Anglo-Italian Renaissance Literature and Culture William Doremus Paden Jennifer Rushworth Albert Russell Ascoli Marco Santagata Federico Schneider Gur Zak Francesco Marco Aresu Julie Van Peteghem John F. Miller William T. Rossiter William J. Kennedy Igor Candido Manuele Gragnolati Iaria Bernocchi Rocco Rubini Fabio A. Camilletti Shannon McHugh Alison Keith Bill Rebigier Michele Marrapodi

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an essential volume for medievalists and scholars of comparative literature medieval lyric opens up a reconsideration of genre in medieval european lyric departing from a perspective

that asks how medieval genres correspond with twentieth century ideas of structure or with the evolution of poetry this collection argues that the development of genres should be considered as a historical phenomenon embedded in a given culture and responsive to social and literary change

this book brings together in a novel and exciting combination three authors who have written movingly about mourning two medieval italian poets dante alighieri and francesco petrarca and one early twentieth century french novelist marcel proust each of these authors through their respective narratives of bereavement grapples with the challenge of how to write adequately about the deeply personal and painful experience of grief in jennifer rushworth's analysis discourses of mourning emerge as caught between the twin conflicting demands of a comforting readable shared generality and a silent solitary respect for the uniqueness of any and every experience of loss rushworth explores a variety of major questions in the book including what type of language is appropriate to mourning what effect does mourning have on language why and how has the orpheus myth been so influential on discourses of mourning across different time periods and languages might the form of mourning described in a text and the form of closure achieved by that same text be mutually formative and sustaining in this way discussion of the literary representation of mourning extends to embrace topics such as the medieval sin of acedia the proper name memory literary epiphanies the image of the book and the concept of writing as promise in addition to the three primary authors rushworth draws extensively on the writings of sigmund freud julia kristeva jacques derrida and roland barthes these rich and diverse psychoanalytical and french theoretical traditions provide terminological nuance and frameworks for comparison particularly in relation to the complex term melancholia

examines the interplay between reading and writing in the works of petrarch and dante building upon his 2008 book dante and the making of a modern author albert russell ascoli here reflects on the extent to which petrarch's addresses to and figurations of his relationship to his readers intersect with the oft asserted modernity of his authorial stances in particular ascoli argues that following in the wake of dante's double staging of himself as reader of his own works especially in the *vita nuova* petrarch shows a keen and probing awareness of how the process of poetic signification involves a continual interchange between author and reader as well as a strong desire to control the nature of that interchange as much as he can ascoli asserts that between dante and petrarch two primary and contradictory features of literary modernity can be identified the affirmation of the preeminence of authorial intention and the foregrounding of readerly freedom of interpretation the aldo s. bernardo lecture series in the humanities honors professor

emeritus aldo s bernardo his scholarship in medieval italian literature and his service to binghamton university as professor of romance languages and university distinguished service professor the bernardo lecture series is endowed by the bernardo fund and administered by binghamton university s center for medieval and renaissance studies cemers which professor bernardo cofounded and codirected with professor bernard huppé from 1966 to 1973 the series offers annual lectures by distinguished scholars on topics related to professor bernardo s primary fields of interest medieval and renaissance italian literature with a particular focus on dante studies and intellectual history

pastoral drama and healing in early modern italy represents the first full length study to confront seriously the well rehearsed analogy of the pastoral poet as healer usually associated with the edifying function of the renaissance pastoral this analogy if engaged more profoundly raises a number of questions that remain unanswered to this day how does the pastoral heal how exactly do the inner workings of the text cater to the healing what socio cultural conventions make the healing possible what are the major problems that pastoral poetry as mimesis must overcome to make its healing morally legitimate in the wake of derrida s seminal work on the platonic pharmakon which has in turn led recent criticism to formulate a much more concrete understanding of the theater drug analogy the stringent approach to the therapeutic function of the renaissance pastoral offered in this work provides a valuable critical tool to unpack the complexity contained within a little understood cliché

in this book gur zak examines two central issues in petrarch s works his humanist philosophy and his concept of the self

manuscript poetics explores the interrelationship between the material features of textual artifacts and the literary aspects of the medieval italian texts they preserve this original study is both an investigation into the material foundations of literature and a reflection on notions of textuality writing and media in late medieval and early modern italy francesco marco aresu examines the book objects of manuscripts and early printed editions asking questions about the material conditions of production circulation and reception of literary works he invites scholars to reconcile reading with seeing and with touching and to challenge contemporary presumptions about technological neutrality and the modes of interfacing and reading manuscript poetics investigates the correspondences between textuality and materiality content and medium and visual verbal messages and their physical support through readings of dante alighieri s vita nova giovanni boccaccio s teseida and francesco petrarca s canzoniere rerum

vulgarium fragmenta aresu shows that dante boccaccio and petrarca evaluated and deployed the tools of scribal culture to shape signal or layer meanings beyond those they conveyed in their written texts medieval texts aresu argues are uniquely positioned to provide this perspective and they are foundational to the theoretical understanding of new forms and materials in our media saturated contemporary world

the latin poet ovid continues to fascinate readers today in italian readers of ovid from the origins to petrarch julie van peteghem examines what drew medieval italian writers to the latin poet s works characters and themes while accounts of ovid s influence in italy often start with dante s divine comedy this book shows that mentions of ovid are found in some of the earliest poems written in italian and remain a constant feature of italian poetry over time by situating the poetry of the sicilians dante cino da pistoia and petrarch within the rich and diverse history of reading translating and adapting ovid s works van peteghem offers a novel account of the reception of ovid in thirteenth and fourteenth century italy

a handbook to the reception of ovid presents more than 30 original essays written by leading scholars revealing the rich diversity of critical engagement with ovid s poetry that spans the western tradition from antiquity to the present day offers innovative perspectives on ovid s poetry and its reception from antiquity to the present day features contributions from more than 30 leading scholars in the humanities introduces familiar and unfamiliar figures in the history of ovidian reception demonstrates the enduring and transformative power of ovid s poetry into modern times

translative strategies furthermore chaucer s references to petrarch in his prologue to the clerk s tale and in the monk s tale provide a means of gauging the intellectual relationship between two of the most important poets of the time book jacket

drawing upon poststructuralist theories of nationalism and national identity developed by such writers as etienne balibar emmanuel levinas julia kristeva antonio negri and slavoj zizek noted renaissance scholar william j kennedy argues that the petrarchan sonnet serves as a site for early modern expressions of national sentiment in italy france england spain and germany kennedy pursues this argument through historical research into renaissance commentaries on petrarch s poetry and critical studies of such poets as lorenzo de medici joachim du bellay and the pléiade brigade philip and mary sidney and mary wroth kennedy begins with a survey of petrarch s poetry and its citation in italy explaining how major commentators tried to present

petrarch as a spokesperson for competing versions of national identity he then shows how petrarch's model helped define social class political power and national identity in mid sixteenth century france particularly in the nationalistic sonnet cycles of joachim du bellay finally kennedy discusses how philip sidney and his sister mary and niece mary wroth reworked petrarch's model to secure their family's involvement in forging a national policy under elizabeth i and james i treating the subject of early modern national expression from a broad comparative perspective the site of petrarchism will be of interest to scholars of late medieval and early modern literature in europe historians of culture and critical theorists

die buchreihe mimesis präsentiert unter ihrem neuen untertitel romanische literaturen der welt ein innovatives und integrales verständnis der romanica wie der romanistik aus literaturwissenschaftlicher und kulturtheoretischer perspektive sie trägt der tatsache rechnung dass die faszinierende entwicklung der romanischen literaturen und kulturen in europa wie außerhalb europas neue weltweite dynamiken in gang gesetzt hat welche die großen traditionen der romanica fortschreiben und auf neue horizonte hin öffnen in mimesis kommt ein transareales die europäische und die außereuropäische welt romanischer literaturen und kulturen zusammendenkendes verständnis der romanistik zur geltung das über nationale wie disziplinäre grenzziehungen hinweg die oft übersehenen wechselwirkungen zwischen unterschiedlichen traditionen und entwicklungslinien in europa und den amerikas in afrika und asien entfaltet im archipel der romanistik zeigt mimesis auf wie die dargestellte wirklichkeit in den romanischen literaturen der welt die tür zu einem vielsprachigen kosmos verschiedenartiger logiken öffnet

opening to passion as an unsettling transformative force extending desire to the text expanding the self and dissolving its boundaries imagining pleasures outside the norm and intensifying them overcoming loss and reaching beyond death being loyal to oneself and defying productivity resolution and cohesion while embracing paradox non linearity incompleteness these are some of the possibilities of lyric that this book explores by reading petrarch's vernacular poetry in dialogue with that of other poets including guido cavalcanti dante and shakespeare in the epilogue the poet antonella anedda angioy engages with ossip mandelstam and paul celan's dialogue with petrarch and extends it into the present

the volume presents a wide ranging investigation of the ways in which petrarch's legacy informed the relationship between visual and literary portraits in sixteenth century italy petrarch's vast literary production influenced the intellectual framework in which new models of

representation and self representation developed during the renaissance his two sonnets on laura's portrait by simone martini and his ambivalent fascination with the illusionary power of portraiture in his latin texts such as the *secretum* the *familiares* and *de remediis utriusque fortune* constituted the theoretical reference for artists and writers alike in a century dominated by the rhetorical comparison between art and literature *ut pictura poësis* and by the *paragone* debate the interplay between petrarch's oeuvre petrarchism and portraiture shaped the discourse on the relationship between the sitters physical image and their inner life the volume brings together diverse interdisciplinary contributions that explore the subject through a rich body of literary and visual sources

reading a range of italian works rubini considers the active transmittal of traditions through generations of writers and thinkers rocco rubini studies the motives and literary forms in the making of a tradition not understood narrowly as the conservative stubborn preservation of received conventions values and institutions but instead as the deliberate effort on the part of writers to transmit a reformulated past across generations leveraging italian thinkers from petrarch to gramsci with stops at prominent humanists in between including giambattista vico carlo goldoni francesco de sanctis and benedetto croce rubini gives us an innovative lens through which to view an italian intellectual tradition that is at once premodern and modern a legacy that does not depend on a date or a single masterpiece but instead requires the reader to parse an expanse of writings to uncover deeper transhistorical continuities that span six hundred years whether reading work from the fourteenth century or from the 1930s rubini elucidates the interplay of creation and the reception underlying the enactment of tradition the practice of retrieving and conserving and the revivification of shared themes and intentions that connect thinkers across time building on his award winning book *the other renaissance* this will prove a valuable contribution for intellectual historians literary scholars and those invested in the continuing humanist legacy

how can one make poetry in a disenchanted age for giacomo leopardi 1798 1837 this was the modern subject's most insolvable deadlock after the enlightenment's pitiless unveiling of truth still in the poems written in 1828 29 between pisa and the marches leopardi manages to turn disillusion into a powerful source of inspiration through an unprecedented balance between poetic lightness and philosophical density the addressees of these cantos are two prematurely dead maidens bearing names of nymphs and thus obliquely metamorphosed into the charmingly disquieting deities that in greek lore brought knowledge and poetic speech through possession the nymph camilletti argues can be seen as the inspirational power allowing the

utterance of a new kind of poetry bridging antiquity and modernity illusion and disenchantment life and death by reading leopardi's poems in the light of freudian psychoanalysis and of warburg's and walter benjamin's thought camilletti gives a groundbreaking interpretation of the way leopardi negotiates the original fracture between poetry and philosophy that characterises western culture fabio camilletti is assistant professor in italian at the university of warwick

this book is a new history of early modern gender told through the lyric poetry of renaissance italy in the evolution of western gender roles the italian renaissance was a watershed moment when a confluence of cultural developments disrupted centuries of aristotelian binary thinking men and women living through this upheaval exploited petrarchism's capacity for subjective expression and experimentation as well as its status as the most accessible of genres in order to imagine new gendered possibilities in realms such as marriage war and religion one of the first studies to examine writing by early modern italian men and women together it is also a revolutionary testament to poetry's work in the world these poets' works challenge the traditional boundaries drawn around lyric's utility they show us how poems could be sites of resistance against the pervading social order how they are texts capable not only of recording social history but also of shaping it

the yearbook of the maimonides centre for advanced studies mirrors the annual activities of staff and visiting fellows of the centre as well as scholars of the institute for jewish philosophy and religion at the university of hamburg and reports on symposia workshops and lectures although aimed at a wider audience the yearbook also contains academic articles and book reviews on scepticism in judaism and scepticism in general

the aim of this companion volume is to provide scholars and advanced graduate students with a comprehensive and authoritative state of the art review of current research work on anglo italian renaissance studies written by a team of international scholars and experts in the field the chapters are grouped into two large areas of influence and intertextuality corresponding to the dual way in which early modern england looked upon the italian world from the english perspective part 1 italian literature and culture and part 2 appropriations and ideologies in the first part prominent italian authors artists and thinkers are examined as a direct source of inspiration imitation and divergence the variegated english response to the cultural ideological and political implications of pervasive italian intertextuality in interrelated aspects of artistic and generic production is dealt with in the second part constructed on the basis of a largely interdisciplinary approach the volume offers an in depth and wide ranging treatment of the

multifaceted ways in which Italy's material world and its iconologies are represented appropriated and exploited in the literary and cultural domain of early modern England for this reason contributors were asked to write essays that not only reflect current thinking but also point to directions for future research and scholarship while a purposefully conceived bibliography of primary and secondary sources and a detailed index round off the volume

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