

Guido Cavaiscanti

THE
OTHER
MIDDLE AGES

MARIA LUISA ANDREZZONE

Guido Cavalcanti The Other Middle Ages Toronto Italian Studies

Marian Butler



Guido Cavalcanti The Other Middle Ages Toronto Italian Studies:

Guido Cavalcanti Maria Luisa Ardizzone, 2002-01-01 Cavalcanti's work is interpreted by reconstructing the debate of ideas in which it participates and the new model of poetry devised by Cavalcanti is one of the subjects of this book **BOOK JACKET**

Encyclopedia of Italian Literary Studies: A-J Gaetana Marrone, 2007 Publisher description **Encyclopedia of Italian Literary Studies** Gaetana Marrone, Paolo Puppa, 2006-12-26 The Encyclopedia of Italian Literary Studies is a two volume reference book containing some 600 entries on all aspects of Italian literary culture. It includes analytical essays on authors and works from the most important figures of Italian literature to little known authors and works that are influential to the field. The Encyclopedia is distinguished by substantial articles on critics, themes, genres, schools, historical surveys and other topics related to the overall subject of Italian literary studies. The Encyclopedia also includes writers and subjects of contemporary interest such as those relating to journalism, film, media, children's literature, food and vernacular literatures. Entries consist of an essay on the topic and a bibliographic portion listing works for further reading and in the case of entries on individuals a brief biographical paragraph and list of works by the person. It will be useful to people without specialized knowledge of Italian literature as well as to scholars.

Blindness and Therapy in Late Medieval French and Italian Poetry Julie Singer, 2011 This book argues that late medieval love poets from Petrarch to Machaut and Charles d'Orléans exploit scientific models as a broad framework within which to redefine the limits of the lyric subject and his body. Just as humoral theory depends upon principles of likes and contraries in order to heal, poetry makes possible a parallel therapeutic system in which verbal oppositions and substitutions counter or rewrite received medical wisdom. The specific case of blindness, a disability that according to the theories of love that predominated in the late medieval West foreclosed the possibility of love, serves as a laboratory in which to explore poets' circumvention of the logical limits of contemporary medical theory. Reclaiming the power of remedy from physicians, these late medieval French and Italian poets prompt us to rethink not only the relationship between scientific and literary authority at the close of the middle ages but more broadly speaking the very notion of therapy. From publisher's website

[Boccaccio and the Invention of Italian Literature](#) Martin Eisner, 2013-09-12 This book examines Boccaccio's pivotal role in legitimizing the vernacular literature of Dante, Petrarch and Cavalcanti through argument, narrative and transcription.

[2002](#) Massimo Mastrogregori, 2011-07-11 Annually published since 1930, the International Bibliography of Historical Sciences (IBOHS) is an international bibliography of the most important historical monographs and periodical articles published throughout the world which deal with history from the earliest to the most recent times. The works are arranged systematically according to period, region or historical discipline and within this classification alphabetically. The bibliography contains a geographical index and indexes of persons and authors.

Canadian Books in Print. Author and Title Index, 1975

The Oxford Handbook of Dante Manuele Gragnolati, Elena Lombardi, Francesca Southey, 2021-03-25 The Oxford Handbook of Dante contains forty-four specially

written chapters that provide a thorough and creative reading of Dante's oeuvre. It gathers an intergenerational and international team of scholars encompassing diverse approaches from the fields of Anglo-American, Italian, and continental scholarship and spanning several disciplines: philology, material culture, history, religion, art history, visual studies, theory, from the classical to the contemporary, queer, post- and de-colonial, and feminist studies. The volume combines a rigorous reassessment of Dante's formation, themes, and sources with a theoretically up-to-date focus on textuality, thereby offering a new critical Dante. The volume is divided into seven sections: Texts and Textuality; Dialogues Transforming Knowledge; Spaces and Places; A Passionate Selfhood; A Non-linear Dante; and *Nachleben*. It seeks to challenge the Commedia-centric approach, the conviction that notwithstanding its many contradictions, Dante's works move towards the great reservoir of poetry and ideas that is the Commedia, in order to bring to light a non-teleological way in which these works relate amongst themselves. Plurality and the openness of interpretation appear as Dante's very mark, coexisting with the attempt to create an all-encompassing mastership. The Handbook suggests what is exciting about Dante now and indicates where Dante scholarship is going or can go in a global context.

Dante Nick Havely, 2008-04-15 A comprehensive guide to Dante's life and literature with an emphasis on his *Commedia*. This text looks at the influences that shaped Dante's writing and the reception of his work by later readers from the 14th century to the present. Introduces Dante through four main approaches: the context of his life and career; his literary and cultural traditions; key themes, episodes, and passages in his own work, especially the *Commedia*; and the reception and appropriation of his work by later readers from the fourteenth century to the present. Written by an expert Dante scholar. Provides new translations of substantial passages from Dante's poems and from the world of his contemporaries. Includes explanatory diagrams of Dante's other worlds and a section of illustrations by medieval and modern artists. Builds a vivid and complex picture of Dante's imagination, intellect, and literary presence. Helpful bibliographies include relevant web resources.

Dante as Political Theorist Maria Luisa Ardizzone, 2018-11-15 Dante's Latin treatise *Monarchia* inscribes itself within the long medieval conflict between Pope and Emperor and the debate that opposed the theorists of theocracy to the supporters of the empire. The *Monarchia*, traditionally assumed to be a subversive work as its tormented reception testifies, it remained listed in the Index of Prohibited Books from 1559 to the end of the 19th century, results from the strong connection Dante emphasized between politics and ethics. The *bene esse* of human beings is the crucial issue that the treatise discusses since its very beginning. More than focusing on power and sovereignty, the *Monarchia* aims to demonstrate that the government of a single universal ruler guarantees the achievement of the natural goal of human life. The central role assigned to the Emperor discloses, in fact, the importance the poet gives to earthly happiness and to the temporal dimension of *humanitas*. The essays in this volume are the result of the first International Symposium of the Global Dante Project of New York, a scholarly initiative committed to the systematic study of the whole of Dante's opus. Held in 2015 and devoted to the *Monarchia*, this inaugural event saw the participation of scholars from Europe and the USA who

investigated Dante's political treatise addressing diverse issues and from multiple and innovative methodological perspectives. The fertile discussion generated on that occasion and the insights it produced animate this book. [Desire in Dante and the Middle Ages](#) Manuele Gragnolati, 2017-07-05. This volume takes Dante's rich and multifaceted discourse of desire from the *Vita Nova* to the *Commedia* as a point of departure in investigating medieval concepts of desire in all their multiplicity, fragmentation and interrelation. As well as offering several original contributions on this fundamental aspect of Dante's work, it seeks to situate the Florentine more effectively within the broader spectrum of medieval culture and to establish greater intellectual exchange between Dante scholars and those from other disciplines. The volume is also notable for its openness to diverse critical and methodological approaches. In considering the extent to which modern theoretical paradigms can be used to shed light upon the Middle Ages, it will interest those engaged with questions of critical theory as well as medieval culture.

Ezra Pound and the Spanish World Viorica Patea, John Gery, Walter Baumann, 2024-04-26. This collection offers for the first time criticism, biographical essays, analysis, translation studies and reminiscences of Ezra Pound's extensive interaction with Spain and Spanish culture from his earliest visits to Spain in 1902 and 1906 and his study of significant Spanish writers to the dedication of the first monument erected anywhere to Pound in the small Spanish village of Medinaceli in 1973. Divided into two sections, Part One, ON EZRA POUND AND THE SPANISH WORLD, includes a general introduction on Pound's lifelong involvement with Spain together with chapters on Pound's study of classical Spanish literature, the Spanish dimension in *The Cantos*, Pound's contemporary Spanish connections and his legacy in contemporary Spanish letters. Part Two, EZRA POUND AND THE SPANISH WORLD: A READER, then gathers for the first time Pound's own writings, postcards, letters and essays concerning Spain and Spanish writers as well as his correspondence with Spanish poets Miguel de Unamuno and Juan Ramón Jiménez and with José Viquez Amaral, the first Spanish translator of *The Cantos* in its entirety. The volume includes reminiscences by Spanish Novsimos poets Antonio Colinas and Jaime Siles, written explicitly for this collection. Besides providing a thorough exploration into Pound's engagement with Spain, this volume pays homage to Pound's considerable influence on Spanish culture.

[The Shadow of Dante in French Renaissance Lyric](#) Alison Baird Lovell, 2020-11-09. This book presents an interpretation of Maurice Scève's lyric sequence *Le livre de plus haulte vertu* (Lyon 1544) in literary relation to the *Vita nuova*, *Commedia* and other works of Dante Alighieri. Dante's subtle influence on Scève is elucidated in depth for the first time, augmenting the allusions in *Le livre* to the *Canzoniere* of Petrarch. Francesco Petrarca Scève's sequence of dense epigrammatic dizains is considered to be an early example prior to the Pléiade poets of French Renaissance imitation of Petrarch's vernacular poetry in a time when imitatio was an established literary practice signifying the poet's participation in a tradition. While the *Canzoniere* is an important source for Scève, *Le livre* both works are part of a poetic lineage that includes Occitan troubadours, Guinizzelli, Cavalcanti and Dante. The book situates Dante as a relevant predecessor and source for Scève and examines anew the Petrarchan label for *Le livre*. Compelling poetic affinities emerge.

between Dante and Sc ve that do not correlate with Petrarch

The Journal of Medieval and Early Modern Studies

,2004 *Poetry in Dialogue in the Duecento and Dante* David Bowie,2020-11-20 Poetry in Dialogue in the Duecento and Dante provides a new perspective on the highly networked literary landscape of thirteenth and fourteenth century Italy It demonstrates the fundamental role of dialogue between and within texts in the works of four poets who represent some of the major developments in early Italian literature Guittone d Arezzo Guido Guinizzelli Guido Cavalcanti and Dante Rather than reading the cultural landscape through the lens of Dante s works significant though they may be the first part of this study reconstructs the rich network of literary especially poetic dialogue that was at the heart of medieval writing in Italy The second part uses this reconstruction to demonstrate Dante s engagement with and indebtedness to the dynamics of exchange that characterised the practice of medieval Italian poets The overall argument for the centrality of dialogic processes to the emerging Italian literary tradition is underpinned by a conceptualisation of dialogue in relation to medieval and modern literary theory and philosophy of language By triangulating between Brunetto Latini s *Rettorica* Mikhail Bakhtin s dialogism and as sense of performative speech adapted from J L Austin Poetry in Dialogue shows the openness of its corpus to new dialogues and interpretations highlighting the instabilities of even the most apparently fixed monumental texts

Canadian Books in Print 2002 Marian Butler,2002-02

Medieval Temporalities Almut Suerbaum,Annie

Sutherland,2021 Essays investigating the question of time and how it was perceived both in philosophical religious terms and in reality How was time experienced in the Middle Ages What attitudes informed people s awareness of its passing especially when tensions between eternity and human time shaped perceptions in profound and often unexpected ways Is it a human universal or culturally specific or both The essays here offer a range of perspectives on and approaches to personal artistic literary ecclesiastical and visionary responses to time during this period They cover a wide and diverse variety of material from historical prose to lyrical verse and from liturgical and visionary writing to textiles and images both real and imagined across the literary and devotional cultures of England Italy Germany and Russia From anxieties about misspent time to moments of pure joy in the here and now from concerns about worldly affairs to experiences of being freed from the trappings of time the volume demonstrates how medieval cultures and societies engaged with and reflected on their own temporalities

Science and Literature in Italian Culture from Dante to Calvino

Pierpaolo Antonello,Simon A. Gilson,2004 This collection of essays explores the relationship between literature and science in Italian culture

Encompassing a variety of authors and topics across four broad periods the volume presents connections between the discourses of literature and science and offers critical readings

Grundriss Geschichte der Metaphysik Norbert

Schneider,2018-10-30 Unter den philosophischen Disziplinen ist die Metaphysik die lteste Ihre Bedeutung war in vormoderner Zeit so gro dass sie nachgerade mit der Philosophie überhaupt gleichgesetzt wurde Nur wer Metaphysik betrieb konnte nach lterem Verst ndnis den Anspruch erheben als Philosoph ernst genommen zu werden In zweitausend Jahren

Philosophiegeschichte haben sich zahlreiche große philosophische Systeme herausgebildet die wir als metaphysisch klassifizieren würden. Ob der Ursprung des Terminus Metaphysik tatsächlich auf den Zufall zurückgeht dass Andronikos von Rhodos 1 Jh v Chr beim Redigieren der Werke des Aristoteles vierzehn Bücher unter dem Titel *meta ta physika* hinter den Büchern über die Physik zusammenfasste oder ob dies in den Bereich der Legende gehört die beiden Grundpfeiler metaphysischen Denkens Ontologie und natürliche Theologie finden sich bereits in der aristotelischen Schrift gleichen Namens. Gleichzeitig ist die Geschichte der Metaphysik auch eine der Infragestellung ihrer Gewissheiten bereits in der Antike durch den Skeptizismus im 18. Jahrhundert durch den Bruch der eine dogmatische Metaphysik fortan unmöglich machte sowie durch die sich anschließende erkenntnistheoretische Wende. In einem materialreichen gleichwohl von leichter Hand geschriebenen Durchgang durch die Philosophiegeschichte von den milesischen Naturphilosophen bis Heidegger und Sartre stellt der Autor in drei großen Kapiteln die klassische Metaphysik dar wie sie im vormodernen im mittelalterlichen Denken und in der Moderne seit der Frühen Neuzeit und dann seit der Aufklärung insbesondere seit Kant betrieben wurde. Eine Besonderheit des auch als Nachschlagewerk zu gebrauchenden Bandes ist sein ausführliches Glossar metaphysischer Grundbegriffe mit Erläuterungen und Literaturhinweisen.

Sobre la "ægritudo amoris" y otras cuestiones fisiátricas en la Celestina Marcelino V. Amasuno, 2005. Este libro pretende y aspira a presentar la problemática amorosa que se plantea en *La Celestina* bajo una muy específica perspectiva la de concebir la pasión amorosa como un fenómeno patológico la llamada por la medicina medieval *Aegritudo Amoris*. Vinculada a esta percepción científica imperante en los años finales del siglo XV y principios del siglo XVI aflora en la obra una dinámica interna que en gran medida explica y justifica el comportamiento de sus tres personajes principales Calisto Melibea y Celestina. Al mismo tiempo tal actitud permite a su autor realizar una labor crítica destructora de los basamentos ideológicos sobre los que descansaba la ciencia médica de aquel momento histórico.

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