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KEY=VULGARUM - VALENCIA CARLEE

Petrarch the Poet An Introduction to the Rerum Vulgarium Fragmenta Routledge Petrarch the Poet (Routledge Revivals) An Introduction to the 'Rerum Vulgarium Fragmenta' Routledge In this critical and historical interpretation of Petrarch's major Italian work, the collection of poems he called the *Rerum vulgarium fagmenta*, Peter Hainsworth presents Petrarch as a poet of outstanding sophistication and seriousness, occupied with issues which are still central to debates about poetry and language. In the *Rerum vulgarium fragmenta* Petrarch reformed the received Italian tradition, creating a new kind of lyric poetry. In particular, he found solutions to the intellectual, linguistic and imaginative problems which Dante's *Divine Comedy* posed for the succeeding generation of poets. Petrarch the Poet illumines the complexities of Petrarch's poetic vision, which is simultaneously a form of autobiographical narrative, a poetic encyclopaedia and a meditation on the nature of poetry. The book will appeal to Italian specialists, to those interested in European poetry of the Middle Ages and the Renaissance, and also to readers interested generally in the nature and function of poetry. **Petrarch Indiana University Press "Mark Musa, in editing and translating Petrarch's Canzoniere, has performed a wonderful service to the English-speaking reader. Here, in one volume, are included the poet's own selection of the best lyric verse he wrote throughout his life, accompanied by brief but useful notes..." —Chronicles "As well as skillful and fluent verse renderings of the 366 lyrics that make up this milestone in the development of Western poetic tradition, Musa offers copious and up-to-date annotation to each poem... along with a substantial, sensitive, and intelligent introduction that is genuinely helpful for the first-time reader and thought provoking for Petrarch scholars and other medievalists." —Choice** The 366 poems of Petrarch's *Canzoniere* represent one of the most influential works in Western literature. Varied in form, style, and subject matter, these "scattered rhymes" contains metaphors and conceits that have been absorbed into the literature and language of love. In this bilingual edition, Mark Musa provides verse translations, annotations, and an introduction co-authored with Barbara Manfredi. **Petrarch The Canzoniere, or Rerum vulgarium fragmenta Indiana University Press "Mark Musa, in editing and translating Petrarch's Canzoniere, has performed a wonderful service to the English-speaking reader. 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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. **Petrarch's 'Fragmenta' The Narrative and Theological Unity of 'Rerum vulgarium fragmenta' University of Toronto Press "Building on recent Petrarch scholarship and broader studies of medieval poetics, poetic narrativity and biblical intertextuality, this study argues that Petrarch's Rerum vulgarium fragmenta is an ordered and coherent work unified by narrative and theological structures. The author begins with the premise that the multiple voices of the Petrarchan figure (or subject) call for a reading informed by historical and autobiographical considerations. Within such a reading, the internal chronology of the work coincides with a temporal framework provided by Petrarch's Latin prose and poetry. Drawing on this material, he argues that Petrarch's derivations from early poets in the Italian vernacular, his Augustinianism and his humanism are manifest in the *Fragmenta* and contribute to its narrative and theological unity."**— **Routledge Revivals Key Figures in Medieval Europe (2006): An Encyclopedia Taylor & Francis** First published in 2006, *Key Figures in Medieval Europe*, brings together in one volume the most important people who lived in medieval Europe between 500 and 1500. Gathered from the biographical entries from the series, *Routledge Encyclopedias of the Middle Ages*, these A-Z biographical entries discuss the lives of over 575 individuals who have had a historical impact in such areas as politics, religion, and the arts. It includes individuals from places such as medieval England, France, Germany, Iberia, Italy, and Scandinavia, as well as those from the Jewish and Islamic worlds. In one convenient volume, students, scholars, and interested readers will find the biographies of the people whose actions, beliefs, creations, and writings shaped the Middle Ages, one of the most fascinating periods of world history. **The Cambridge History of Italian Literature Cambridge University Press** Presents a comprehensive survey of Italian literature from its earliest origins to the present **The Cambridge History of Italian Literature Cambridge University Press** Presents a comprehensive survey of Italian literature from its earliest origins to the present **Through Human Love to God Essays on Dante and Petrarch Troubador Publishing Ltd** Dante and Petrarch are two of the world's greatest love poets who convey the story of their emotional, intellectual, and religious life in part through a story of human love. The focus here is not so much on the myriad symbolic values and associations of Beatrice and Laura but rather both on the attitudes of these two poets to sexual desire in order to throw some light on the character of their human love and on the status and value they give to human love in the context of their Christian lives. For all the stark contrasts between them, Dante and Petrarch have been often compared, for they write in a common literary, classical, and Christian tradition. The comparison generally leads to the conclusion that Dante describes his human love experience as positive and constructive whilst Petrarch's experience of love is negative and destructive. My intention here is not to polarize their views in this way, but rather to identify the different yet positive and highly original value both poets attribute to human love. More than fifty years ago, Etienne Gilson claimed that Peter Abelard turned to loving God in the way that Heloise had loved him, with the disinterestedness which she claimed in loving him and which she accused him of never understanding in loving her. It is the general argument of this study that Dante and Petrarch, as well as leaving their original mark on the treatment of love in literature, have insights into religion, personal to them, which can be likewise characterized by examining their attitude to human love and the story of their personal loves. There are many more aspects to their Catholicism than are examined in these essays. The discussion here is of that part of their faith which grows out of, is coloured by, or at least can be explored, through their human loving. **Approaches to Teaching Petrarch's Canzoniere and the Petrarchan Tradition Modern Language Association** One of the most important authors of the Middle Ages, Petrarch occupies a complex position: historically, he is a medieval author, but, philosophically, he heralds humanism and the Renaissance. Teachers of Petrarch's *Canzoniere* and his formative influence on the canon of Western European poetry face particular challenges. Petrarch's poetic style brings together the classical tradition, Christianity, an exalted sense of poetic vocation, and an obsessive love for Laura during her life and after her death in ways that can seem at once very strange and—because of his style's immense influence—very familiar to students. This volume aims to meet the varied needs of instructors, whether they teach Petrarch in Italian or in translation, in surveys or in specialized courses, by providing a wealth of pedagogical approaches to Petrarch and his legacy. Part 1, "Materials," reviews the extensive bibliography on Petrarch and Petrarchism, covering editions and translations of the *Canzoniere* secondary works, and music and other audiovisual and electronic resources. Part 2, "Approaches," opens with essays on teaching the *Canzoniere* and continues with essays on teaching the Petrarchan tradition. Some contributors use the design and structure of the *Canzoniere* as entryways into the work; others approach it through discussion of Petrarch's literary influences and subject matter or through the context of medieval Christianity and culture. The essays on Petrarchism map the poet's influence on the Italian lyric tradition as well as on other national literatures, including Spanish, French, English, and Russian. **Key Figures in Medieval Europe An Encyclopedia Routledge** From emperors and queens to artists and world travelers, from popes and scholars to saints and heretics, *Key Figures in Medieval Europe* brings together in one volume the most important people who lived in medieval Europe between 500 and 1500. Gathered from the biographical entries from the on-going series, the *Routledge Encyclopedias of the Middle Ages*, these A-Z biographical entries discuss the lives of over 575 individuals who have had a historical impact in such areas as politics, religion, or the arts. Individuals from places such as medieval England, France, Germany, Iberia, Italy, and Scandinavia are included as well as those from the Jewish and Islamic worlds. A thematic outline is included that lists people not only by categories, but also by regions. For a full list of entries, contributors, and more, visit the *Routledge Encyclopedias of the Middle Ages* website. **Dante and the Origins of Italian Literary Culture Fordham Univ Press** In this book, Teodolinda Barolini explores the sources of Italian literary culture in the figures of its lyric poets and its "three crowns": Dante, Petrarch, and Boccaccio. Barolini views the origins of Italian literary culture through four prisms: the ideological/philosophical, the intertextual/multicultural, the structural/formal, and the social. The essays in the first section treat the ideology of love and desire from the early lyric tradition to the *Inferno* and its antecedents in philosophy and theology. In the second, Barolini focuses on Dante as heir to both the Christian visionary and the classical pagan traditions (with emphasis on Vergil and Ovid). The essays in the third part analyze the narrative character of Dante's *Vita nuova*, Petrarch's lyric sequence, and Boccaccio's *Decameron*. Barolini also looks at the cultural implications of the editorial history of Dante's

rime and at what *sparso* versus *organico* spells in the Italian imaginary. In the section on gender, she argues that the didactic texts intended for women's use and instruction, as explored by Guittone, Dante, and Boccaccio—but not by Petrarch—were more progressive than the courtly style for which the Italian tradition is celebrated. Moving from the lyric origins of the *Divine Comedy* in "Dante and the Lyric Past" to Petrarch's regressive stance on gender in "Notes toward a Gendered History of Italian Literature"—and encompassing, among others, Giacomo da Lentini, Guido Cavalcanti, and Guittone d'Arezzo—these sixteen essays by one of our leading critics frame the literary culture of thirteenth- and fourteenth-century Italy in fresh, illuminating ways that will prove useful and instructive to students and scholars alike. Petrarch and St. Augustine Classical Scholarship, Christian Theology and the Origins of the Renaissance in Italy BRILL Challenging the familiar view of Francesco Petrarca as the 'father of humanism', this book offers a comprehensive re-interpretation of Petrarch's debt to the theology of St. Augustine, and advances a provocative new reading of the development of humanism in Italy. Ovid's Poetics of Illusion Cambridge University Press A comprehensive treatment of the ways in which Ovid exploits illusion in his poetry. Vital Subjects Race and Biopolitics in Italy, 1860-1920 Oxford University Press Vital Subjects: Race and Biopolitics in Italy is an interdisciplinary study of how racial and colonial discourses shaped the "making" of Italians as modern political subjects in the years between its administrative unification (1861-1870) and the end of the First World War (1919). This title was made Open Access by libraries from around the world through Knowledge Unlatched. Ovidian Transformations Essays on Ovid's Metamorphoses and its Reception Cambridge Philological Society An important collection of essays on Ovid's Metamorphoses and its reception. Petrarch A Critical Guide to the Complete Works University of Chicago Press Although Francesco Petrarca (1304-74) is best known today for cementing the sonnet's place in literary history, he was also a philosopher, historian, orator, and one of the foremost classical scholars of his age. Petrarch: A Critical Guide to the Complete Works is the only comprehensive, single-volume source to which anyone—scholar, student, or general reader—can turn for information on each of Petrarch's works, its place in the poet's oeuvre, and a critical exposition of its defining features. A sophisticated but accessible handbook that illuminates Petrarch's love of classical culture, his devout Christianity, his public celebrity, and his struggle for inner peace, this encyclopedic volume covers both Petrarch's Italian and Latin writings and the various genres in which he excelled: poem, tract, dialogue, oration, and letter. A biographical introduction and chronology anchor the book, making Petrarch an invaluable resource for specialists in Italian, comparative literature, history, classics, religious studies, the Middle Ages, and the Renaissance. The Structure of Petrarch's Canzoniere A Chronological, Psychological, and Stylistic Analysis Boydell & Brewer Examination of the chronology of the poems of Part 1 of Petrarch's Canzoniere considered with reference to the Catastrophe Theory. The Cambridge Companion to Petrarch Cambridge University Press Petrarch (Francesco Petrarca, 1304-74), best known for his influential collection of Italian lyric poetry dedicated to his beloved Laura, was also a remarkable classical scholar, a deeply religious thinker and a philosopher of secular ethics. In this wide-ranging study, chapters by leading scholars view Petrarch's life through his works, from the epic *Africa* to the *Letter to Posterity*, from the *Canzoniere* to the vernacular epic *Triumphs*. Petrarch is revealed as the heir to the converging influences of classical cultural and medieval Christianity, but also to his great vernacular precursor, Dante, and his friend, collaborator and sly critic, Boccaccio. Particular attention is given to Petrarch's profound influence on the Humanist movement and on the courtly cult of vernacular love poetry, while raising important questions as to the validity of the distinction between medieval and modern and what is lost in attempting to classify this elusive figure. Art Patronage, Family, and Gender in Renaissance Florence The Tornabuoni This book examines a Renaissance Florentine family's art patronage, even for women, inspired by literature, music, love, loss, and religion. Debussy and the Fragment Rodopi Rather than solid frames, some less than perfect aesthetic objects have permeable membranes which allow them to diffuse effortlessly into the everyday world. In the parallel universes of music and literature, Linda Cummins extols the poetry of such imperfection. She places Debussy's work within a tradition thriving on anti-Aristotelian principles: motley collections, crumbling ruins real or fake, monstrous hybrids, patchwork and palimpsest, hasty sketches, ellipses, truncated beginnings and endings, meandering arabesques, irrelevant digressions, auto-quotations. Sensitive to the intermittences of memory and experience and with a keen ear for ironic intrusion, Cummins draws the reader into the Western cultural past in search of the surprisingly ubiquitous aesthetic of the unfinished, negatively silhouetted against expectations of rational coherence. Theories popularized by Schlegel and embraced by the French Symbolists are only the first waypoint on an elaborately illustrated tour reaching back to Petrarch. Cummins meticulously applies the derived results to Debussy's scores and finds convincing correlations in this chiasmatic crossover. Petrarch's Lyric Poems The Rime Sparse and Other Lyrics Harvard University Press Durling's edition of Petrarch's poems has become the standard. Readers have praised the translation of the authoritative text as graceful and accurate, conveying a real understanding of what this difficult poet is saying. The literalness of the prose translation makes this book especially useful to students who lack a full command of Italian. Decay and Afterlife Form, Time, and the Textuality of Ruins, 1100 to 1900 University of Chicago Press Covering 800 years of intellectual and literary history, Prica considers the textual forms of ruins. Western ruins have long been understood as objects riddled with temporal contradictions, whether they appear in baroque poetry and drama, Romanticism's nostalgic view of history, eighteenth-century paintings of classical subjects, or even recent photographic histories of the ruins of postindustrial Detroit. Decay and Afterlife pivots away from our immediate, visual fascination with ruins, focusing instead on the textuality of ruins in works about disintegration and survival. Combining an impressive array of literary, philosophical, and historiographical works both canonical and neglected, and encompassing Latin, Italian, French, German, and English sources, Aleksandra Prica addresses ruins as textual forms, examining them in their extraordinary geographical and temporal breadth, highlighting their variability and reflexivity, and uncovering new lines of aesthetic and intellectual affinity. Through close readings, she traverses eight hundred years of intellectual and literary history, from Seneca and Petrarch to Hegel, Goethe, and Georg Simmel. She tracks European discourses on ruins as they metamorphose over time, identifying surprising resemblances and resonances, ignored contrasts and tensions, as well as the shared apprehensions and ideas that come to light in the excavation of these discourses. The History and Anatomy of Auctorial Self-criticism in the European Middle Ages Rodopi This study outlines the history and anatomy of the European apology tradition from the sixth century BCE to 1500 for the first time. The study examines the vernacular and Latin tales, lyrics, epics, and prose compositions of Arabic, English, French, German, Greek, Icelandic, Italian, Spanish, and Welsh authors. Three different strands of the apology tradition can be proposed. The first and most pervasive strand features apologies to pagan deities and later-to God. The second most important strand contains literary apologies made to an earthly audience, usually of women. A third strand occurs more rarely and contains apologies for varying literary offenses that are directed to a more general audience. The medieval theory of language privileges an imitation of the Christian master narrative and a hierarchical medieval view of authorship. These notions express a medieval philosophical concern about language and its role, and therefore the role of the author, in cosmic history. Despite the fact that women apologize for different purposes and reasons, their examples illustrate, on yet another level, the antifeminist subtext inherent in the entire apology tradition. Overall, the apology tradition characterized by interauctoriality, intertextuality, and intratextuality, enables self-critical authors to refer not only backward but also-primarily-forward, making the medieval apology a progressive strategy that engenders new literature. This study would be relevant to all medievalists, especially those interested in literature and the history of ideas. The Cambridge Companion to Renaissance Humanism Cambridge University Press From the fourteenth to the seventeenth century, humanism played a key role in European culture. Beginning as a movement based on the recovery, interpretation and imitation of ancient Greek and Roman texts and the archaeological study of the physical remains of antiquity, humanism turned into a dynamic cultural programme, influencing almost every facet of Renaissance intellectual life. The fourteen essays in this 1996 volume deal with all aspects of the movement, from language learning to the development of science, from the effect of humanism on biblical study to its influence on art, from its Italian origins to its manifestations in the literature of More, Sidney and Shakespeare. A detailed biographical index, and a guide to further reading, are provided. Overall, The Cambridge Companion to Renaissance Humanism provides a comprehensive introduction to a major movement in the culture of early modern Europe. 1995 Walter de Gruyter GmbH & Co KG 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. The Concept of Woman The Early Humanist Reformation, 1250-1500, Part 2 Wm. B. Eerdmans Publishing The culmination of a lifetime's scholarly work, this study by Sister Prudence Allen traces the concept of woman in relation to man in Western thought from ancient times to the present. This volume is the second in her study, in which she explores claims about sex and gender identity in the works of over fifty philosophers (both men and women) in the late medieval and early Renaissance periods. Renaissance Fantasies The Gendering of Aesthetics in Early Modern Fiction Kent State University Press Explores why some early modern writers put their masculine literary authority at risk by writing from the perspective of femininity and effeminacy. The text argues that such work promoted alternatives to the dominant patriarchal aesthetics by celebrating unruly female and effeminate male bodies. Interliteraria Possibilities of Lyric Reading Petrarch in Dialogue. With an Epilogue by Antonella Anedda Angioy ICI Berlin Press 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 Mandel'shtam and Paul Celan's dialogue with Petrarch and extends it into the present. Landscapes of Desire in the Poetry of Vittorio Sereni Oxford University Press Landscapes of Desire in the Poetry of Vittorio Sereni is the first book-length study in English on Vittorio Sereni (1913-83), one of the major figures of Italian twentieth-century poetry. It looks at how Sereni constructs a new identity for the lyric 'I' through analysing the poet's relationship to landscape (both geographical and poetic), and his dialogue with the Italian poetic tradition, rooted in the notion of desire and a deep-seated preoccupation with absence and loss. It argues that these facets of Sereni's poetry endow his subject with a psychological and linguistic complexity that earns him a place alongside some of the more experimental figures of twentieth-century poetry, while reinforcing at the same time his debt to tradition and his vital contribution to the development and adaptation of the lyric form. Memory and Intertextuality in Renaissance Literature Cambridge University Press This book uses theories of memory derived from cognitive science to offer new ways of understanding how literary works remember other literary works. Using terms derived from psychology - implicit and explicit memory, interference and forgetting - Raphael Lyne shows how works by Renaissance writers such as Wyatt, Shakespeare, Jonson, and Milton interact with their sources. The poems and plays in question are themselves sources of insight into the workings of memory, sharing and anticipating some scientific categories in the process of their thinking. Lyne proposes a way forward for cognitive approaches to literature, in which both experiments and texts are valued as contributors to interdisciplinary questions. His book will interest researchers and upper-level students of renaissance literature and drama, Shakespeare studies, memory studies, and classical reception. Feminist Approaches to the Body in Medieval Literature University of Pennsylvania Press Feminist Approaches to the Body in Medieval Literature forges a new link between contemporary feminist and cultural theory and medieval history and literature. The essays establish crucial historical connections between feminist theorizing about the body and specific accounts of gendered bodies in medieval texts. A Study Guide for Petrarch's "Sonnet (Rime) 140" Gale, Cengage Learning Routledge Revivals: Medieval Italy (2004) An Encyclopedia - Routledge First published in 2004, Medieval Italy: An Encyclopedia provides an introduction to the many and diverse facets of Italian civilization from the late Roman empire to the end of the fourteenth century. It presents in two volumes articles on a wide range of topics including history, literature, art, music, urban development, commerce and economics, social and political institutions, religion and hagiography, philosophy and science. This illustrated, A-Z reference is a cross-disciplinary resource and will be of key interest not only to students and scholars of history but also to those studying a range of subjects, as well as the general reader. Dante and the Dynamics of Textual Exchange Authorship, Manuscript Culture, and the Making of the 'Vita Nova' Fordham Univ Press Dante and the Dynamics of Textual Exchange is the first book-length study to explore the question of poetry and genre in Dante's *Vita Nova* (ca. 1292-1294). In paying particular attention to complex and multifaceted interactions between different cultures in Italy in the thirteenth century, this study illuminates the multicultural and plurilingual society transitioning from the feudal court to the modern city-state, advanced by the rising mercantile class. Working at the intersection of textual,

material, and cultural elements, this study complements the current state of scholarship by providing information and answers informed by an in-depth analysis of the manuscript culture and its role in the birth and development of European vernacular traditions. Furthermore, *Dante and the Dynamics of Textual Exchange* expands the literature's understanding of the dynamics between a text and its material support by looking at this relationship within a broader framework of intercultural exchange, which suggests an increased dynamics and fluidity between cultures. *Aspects of the Performative in Medieval Culture* Walter de Gruyter The volume assesses performative structures within a variety of medieval forms of textuality, from vernacular literature to records of parliamentary proceedings, from prayer books to musical composition. Three issues are central to the volume: the role of ritual speech acts; the way in which authorship can be seen as created within medieval texts rather than as a given category; finally, phenomena of voice, created and situated between citation and repetition, especially in forms which appropriate and transform literary tradition. The volume encompasses articles by historians and musicologists as well as literary scholars. It spans European literature from the West (French, German, Italian) to the East (Church Slavonic), vernacular and Latin; it contrasts modes of liturgical meditation in the Western and Eastern Church with secular plays and songs, and it brings together studies on the character of 'voice' in major medieval authors such as Dante with examples of Dante-reception in the early twentieth century. *Boccaccio and the Invention of Italian Literature* Cambridge University Press Giovanni Boccaccio played a pivotal role in the extraordinary emergence of the Italian literary tradition in the fourteenth century, not only as author of the *Decameron*, but also as scribe of Dante, Petrarch and Cavalcanti. Using a single codex written entirely in Boccaccio's hand, Martin Eisner brings together material philology and literary history to reveal the multiple ways Boccaccio authorizes this vernacular literary tradition. Each chapter offers a novel interpretation of Boccaccio as a biographer, storyteller, editor and scribe, who constructs arguments, composes narratives, compiles texts and manipulates material forms to legitimize and advance a vernacular literary canon. Situating these philological activities in the context of Boccaccio's broader reflections on poetry in the *Decameron* and the *Genealogy of the Gentile Gods*, the book produces a new portrait of Boccaccio that integrates his vernacular and Latin works, while also providing a new context for understanding his fictions.