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KEY=INVENTION - COLON JUSTICE

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. Boccaccio and the Invention of Italian Literature Dante, Petrarch, Cavalcanti,

and the Authority of the Vernacular Examines Boccaccio's pivotal role in legitimizing the vernacular literature of Dante, Petrarch and Cavalcanti through argument, narrative and transcription. Boccaccio and the Invention of Italian Literature Dante, Petrarch, Cavalcanti, and the Authority of the Vernacular 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. Dante's New Life of the Book A Philology of World Literature Oxford University Press Dante's Vita nuova has taken on a wide variety of different forms since its first publication in 1294. How could one work have generated such different physical forms? Through examining the work's transformations in manuscripts, printed books, translations, and adaptations, Eisner reconceives of the relationship between the work and its reception. Dante's New Life of the Book investigates how these different material manifestations participate in the work, drawing attention to its distinctive elements. Dante framed his book as an attempt to understand his own experiences through the experimental form of the book, and later scribes, editors, and translators use different material forms to embody their interpretations of Dante's collection of thirty-one poems surrounded by prose narrative and commentary. Traveling from Boccaccio's Florence to contemporary Hollywood with stops in Emerson's Cambridge, Rossetti's London, Nerval's Paris, Mandelstam's Russia, De Campos's Brazil, and Pamuk's Istanbul, this study builds on extensive archival research to show how Dante's strange poetic forms, including incomplete canzoni and sonnets with two beginnings, continue to challenge readers. Each chapter focuses on how one of these distinctive features has been treated over time, offering new perspectives on topics such as Dante's love of Beatrice, his relationship with Guido Cavalcanti, and his attraction to another woman. Numerous illustrations show the entanglement of the work's poetic form and its material survival. Eisner provides a fresh reading of Dante's innovations, demonstrating the value of this philological analysis of the work's survival in the world. Petrarch's War Florence and the Black Death in Context Cambridge University Press This revisionist account of the economic, literary and social history of Florence in the immediate aftermath of the Black Death connects warfare with

the plague narrative. Organised around Petrarch's 'war' against the Ubaldini clan of 1349-1350, which formed the prelude to his meeting and friendship with Boccaccio, William Caferro's work examines the institutional and economic effects of the war, alongside literary and historical patterns. Caferro pays close attention to the meaning of wages in context, including those of soldiers, thereby revising our understanding of wage data in the distant past and highlighting the consequences of a constricted workforce that resulted in the use of cooks and servants on important embassies. Drawing on rigorous archival research, this book will stimulate discussion among academics and offers a new contribution to our understanding of Renaissance Florence. It stresses the importance of short-termism and contradiction as subjects of historical inquiry. Italian Readers of Ovid from the Origins to Petrarch Responding to a Versatile Muse BRILL In Italian Readers of Ovid from the Origins to Petrarch, Julie Van Peteghem examines Ovid's influence on Italian poetry from its beginnings, through Dante, to Petrarch, situating it within the history of reading Ovid in medieval and early modern Italy. The Routledge History of the Renaissance Taylor & Francis Drawing together the latest research in the field, The Routledge History of the Renaissance treats the Renaissance not as a static concept, but as one of ongoing change within an international framework. It takes as its unifying theme the idea of exchange and interchange through the movement of goods, ideas, disease and people, across social, religious, political and physical boundaries. Covering a broad range of temporal periods and geographic regions, the chapters discuss topics such as the material cultures of Renaissance societies; the increased popularity of shopping as a pastime in fourteenth-century Italy; military entrepreneurs and their networks across Europe; the emergence and development of the Ottoman empire from the early fourteenth to the late sixteenth century; and women and humanism in Renaissance Europe. The volume is interdisciplinary in nature, combining historical methodology with techniques from the fields of anthropology, sociology, psychology and literary criticism. It allows for juxtapositions of approaches that are usually segregated into traditional subfields, such as intellectual, political, gender, military and economic history. Capturing dynamic new approaches to the study of this fascinating period and illustrated throughout with images, figures and tables, this comprehensive volume is a valuable resource for all students and scholars of the Renaissance. Dante in Context Cambridge University Press In the past seven centuries Dante has become world renowned, with his works translated into multiple languages and read by people of all ages and cultural backgrounds. This volume brings together interdisciplinary essays by leading, international scholars to provide a comprehensive account of the historical, cultural and intellectual context in which Dante lived and worked: from the economic, social and political scene to the feel of daily life; from education and religion to the administration of justice; from medicine to philosophy and science; from classical antiquity to popular culture; and from the dramatic transformation of urban spaces to the

explosion of visual arts and music. This book, while locating Dante in relation to each of these topics, offers readers a clear and reliable idea of what life was like for Dante as an outstanding poet and intellectual in the Italy of the late Middle Ages. *Imagining the Woman Reader in the Age of Dante* Oxford University Press *Imagining the Woman Reader in the Age of Dante* brings to light a new character in medieval literature: that of the woman reader and interlocutor. It does so by establishing a dialogue between literary studies, gender studies, the history of literacy, and the material culture of the book in medieval times. From Guittone d'Arezzo's piercing critic, the 'villainous woman', to the mysterious Lady who bids Guido Cavalcanti to write his grand philosophical song, to Dante's female co-editors in the *Vita Nova* and his great characters of female readers, such as Francesca and Beatrice in the *Comedy*, all the way to Boccaccio's overtly female audience, this particular interlocutor appears to be central to the construct of textuality and the construction of literary authority. This volume explores the figure of the woman reader by contextualizing her within the history of female literacy, the material culture of the book, and the ways in which writers and poets of earlier traditions imagined her. It argues that these figures are not mere veneers between a male author and a 'real' male readership, but that, although fictional, they bring several advantages to their vernacular authors, such as orality, the mother tongue, the recollection of the delights of early education, literality, freedom in interpretation, absence of teleology, the beauties of ornamentation and amplification, a reduced preoccupation with the fixity of the text, the pleasure of making mistakes, dialogue with the other, the extension of desire, original simplicity, and new and more flexible forms of authority. *Chaucer and Italian Culture* University of Wales Press Chaucerian scholarship has long been intrigued by the nature and consequences of Chaucer's exposure to Italian culture during his professional visits to Italy in the 1370s. In this volume, leading scholars take a new and more holistic view of Chaucer's engagement with Italian cultural practice, moving beyond the traditional 'sources and analogues' approach to reveal the varied strands of Italian literature, art, politics and intellectual life that permeate Chaucer's work. Each chapter examines from different angles links between Chaucerian texts and Italian intellectual models, including poetics, chorography, visual art, classicism, diplomacy and prophecy. Echoes of Petrarch, Dante and Boccaccio reverberate throughout the book, across a rich and diverse landscape of Italian cultural legacies. Together, the chapters cover a wide range of theory and reference, while sharing a united understanding of the rich impact of Italian culture on Chaucer's narrative art. *Petrarch and Boccaccio The Unity of Knowledge in the Pre-modern World* Walter de Gruyter GmbH & Co KG The early modern and modern cultural world in the West would be unthinkable without Petrarch and Boccaccio. Despite this fact, there is still no scholarly contribution entirely devoted to analysing their intellectual revolution. Internationally renowned scholars are invited to discuss and rethink the historical, intellectual, and literary roles of

Petrarch and Boccaccio between the great model of Dante's encyclopedia and the ideas of a double or multifaceted culture in the era of Italian Renaissance Humanism. In his lyrical poems and Latin treatises, Petrarch created a cultural pattern that was both Christian and Classical, exercising immense influence on the Western World in the centuries to come. Boccaccio translated this pattern into his own vernacular narratives and erudite works, ultimately claiming as his own achievement the reconstructed unity of the Ancient Greek and Latin world in his contemporary age. The volume reconsiders Petrarch's and Boccaccio's heritages from different perspectives (philosophy, theology, history, philology, paleography, literature, theory), and investigates how these heritages shaped the cultural transition between the end of the Middle Ages and the early modern era, as well as European identity. Approaches to Teaching Dante's Divine Comedy Modern Language Association Dante's Divine Comedy can compel and shock readers: it combines intense emotion and psychological insight with medieval theology and philosophy. This volume will help instructors lead their students through the many dimensions--historical, literary, religious, and ethical--that make the work so rewarding and enduringly relevant yet so difficult. Part 1, "Materials," gives instructors an overview of the important scholarship on the Divine Comedy. The essays of part 2, "Approaches," describe ways to teach the work in the light of its contemporary culture and ours. Various teaching situations (a first-year seminar, a creative writing class, high school, a prison) are considered, and the many available translations are discussed. A Boccaccian Renaissance Essays on the Early Modern Impact of Giovanni Boccaccio and His Works University of Notre Dame Press A Boccaccian Renaissance brings together essays written by internationally recognized scholars in diverse national traditions to respond to the largely unaddressed question of Boccaccio's impact on early modern literature and culture in Italy and Europe. Martin Eisner and David Lummus co-edit the first comprehensive examination in English of Boccaccio's impact on the Renaissance. The essays investigate what it means to follow a Boccaccian model, in tandem with or in place of ancient authors such as Vergil or Cicero, or modern poets such as Dante or Petrarch. The book probes how deeply the Latin and vernacular works of Boccaccio spoke to the Renaissance humanists of the fifteenth century. It treats not only the literary legacy of Boccaccio's works but also their paradoxical importance for the history of the Italian language and reception in theater and books of conduct. While the geographical focus of many of the essays is on Italy, the volume concludes with three studies that open new inroads to understanding his influence on Spanish, French, and English writers across the sixteenth century. The book will appeal strongly to scholars and students of Boccaccio, the Italian and European Renaissance, and Italian literature. Contributors: Jonathan Combs-Schilling, Rhiannon Daniels, Martin Eisner, Simon Gilson, James Hankins, Timothy Kircher, Victoria Kirkham, David Lummus, Ronald L. Martinez, Ignacio Navarrete, Brian Richardson, Marc Schachter, Michael Sherberg, and Janet

Levarie Smarr Self-Commentary in Early Modern European Literature, 1400-1700 BRILL An investigation into the various ways in which Renaissance writers comment on, present, and defend their own works, and at the same time themselves in Britain, France, Italy, Spain, Poland, and the Dutch Republic.

The Decameron Sixth Day in Perspective University of Toronto Press The Sixth Day of Giovanni Boccaccio's Decameron marks a new beginning. Its first story is the structural centre of the one hundred tales and signals the start of the day's reflection on the power of the word as the fundamental building block of human communication. This collection gathers together readings of each of the ten stories in Day Six of the Decameron - the shortest of the entire work. Featuring a diverse group of literary scholars whose expertise is not limited to Boccaccio studies, the collection offers both comprehensive accounts of the tales and new interpretations of their significance. A major contribution to the study of the Decameron, it will also serve as an excellent starting point for new readers of Boccaccio's masterpiece. The readings demonstrate how Boccaccio engaged in rethinking or elaborating on the heritage of Western literature and thought, including the Bible; the works of Dante; the Roman literary, rhetorical, and legal tradition; the writings of the Church Fathers; and the ideas of scholastic theologians. These *lecturae* employ a range of methodologies that account for both historical and theoretical issues in their engagement with Boccaccio's poetic and ethical project in the Decameron.

The City of Poetry Imagining the Civic Role of the Poet in Fourteenth-Century Italy Cambridge University Press Shows how medieval Italian poets viewed their authorship of poetry as a function of their engagement in a human community.

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.

The Oxford Handbook of Dante Oxford University Press The Oxford Handbook of Dante contains forty-four specially written chapters that provide a thorough and creative reading of Dante's oeuvre. It encompasses diverse approaches and spans several disciplines: philology, material culture, history, religion, art history, visual studies, literary theory, queer, post- and de-colonial, and feminist studies.

Pound's Cavalcanti An Edition of the Translation, Notes, and Essays Princeton University Press This book makes available the entire range of Ezra Pound's studies and translations of the technically complex philosophical poems of the thirteenth-century Florentine Guido Cavalcanti, Dante's first friend"

and artistic rival. Originally published in 1983. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

The Routledge Research Companion to Anglo-Italian Renaissance Literature and Culture Routledge 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.

Vertical Readings in Dante's Comedy Volume 1 Open Book Publishers Vertical Readings in Dante's Comedy is a reappraisal of the poem by an international team of thirty-four scholars. Each vertical reading analyses three same-numbered cantos from the three canticles: Inferno i, Purgatorio i and Paradiso i; Inferno ii, Purgatorio ii and Paradiso ii; etc. Although scholars have suggested before that there are correspondences between same-numbered cantos that beg to be explored, this is the first time that the approach has been pursued in a systematic fashion across the poem. This collection - to be issued in three volumes - offers an unprecedented repertoire of vertical readings for the whole poem. As the first volume exemplifies, vertical reading not only articulates unexamined connections between the three canticles but also unlocks engaging new ways to enter into core concerns of the poem. The three volumes thereby provide an indispensable resource for scholars, students and enthusiasts of Dante. The volume has its origin in a series of thirty-three public lectures held in Trinity College, the University of Cambridge (2012-2016) which can be accessed at the

'Cambridge Vertical Readings in Dante's Comedy' website. Dante's "Other Works" Assessments and Interpretations University of Notre Dame Press Prominent Dante scholars from the United States, Italy, and the United Kingdom contribute original essays to the first critical companion in English to Dante's "other works." Rather than speak of Dante's "minor works," according to a tradition of Dante scholarship going back at least to the eighteenth century, this volume puts forward the designation "other works" both in light of their enhanced status and as part of a general effort to reaffirm their value as autonomous works. Indeed, had Dante never written the *Commedia*, he would still be considered the most important writer of the late Middle Ages for the originality and inventiveness of the other works he wrote besides his monumental poem, including the *Rime*, the *Fiore*, the *Detto d'amore*, the *Vita nova*, the *Epistles*, the *Convivio*, the *De vulgari eloquentia*, the *Monarchia*, the *Egloge*, and the *Questio de aqua et terra*. Each contributor to this volume addresses one of the "other works" by presenting the principal interpretative trends and questions relating to the text, and by focusing on aspects of particular interest. Two essays on the relationship between the "other works" and the issues of philosophy and theology are included. Dante's "Other Works" will interest Dantisti, medievalists, and literary scholars at every stage of their career. Contributors: Manuele Gagnolati, Christopher Kleinhenz, Zygmunt G. Barański, Claire E. Honess, Simon Gilson, Mirko Tavoni, Paola Nasti, Theodore J. Cachey, Jr., David G. Lummus, Luca Bianchi, and Vittorio Montemaggi. *Petrarch & Dante Anti-Dantism, Metaphysics, Tradition Since the beginnings of Italian vernacular literature, the nature of the relationship between Francesco Petrarch (1304-1374) and his predecessor Dante Alighieri (1265-1321) has remained an open and endlessly fascinating question of both literary and cultural history. In this volume nine leading scholars of Italian medieval literature and culture address this question involving the two foundational figures of Italian literature. Through their collective reexamination of the question of who and what came between Petrarch and Dante in ideological, historiographical, and rhetorical terms, the authors explore the emergence of an anti-Dantean polemic in Petrarch's work. That stance has largely escaped scrutiny, thanks to a critical tradition that tends to minimize any suggestion of rivalry or incompatibility between them. The authors examine Petrarch's contentious and dismissive attitude toward the literary authority of his illustrious predecessor; the dramatic shift in theological and philosophical context that occurs from Dante to Petrarch; and their respective contributions as initiators of modern literary traditions in the vernacular. Petrarch's substantive ideological dissent from Dante clearly emerges, a dissent that casts in high relief the poets' radically divergent views of the relation between the human and the divine and of humans' capacity to bridge that gap. "An absolute A-list of contributors here considers all that falls, all forms of regard and disregard, between two of the great poets and cultural legislators of the western world. Timely, original, and highly recommended." --David Wallace, Judith Rodin*

Professor, University of Pennsylvania "A collection of sparkling essays exploring Petrarch's efforts to conceal his enormous debt to Dante while seeking to replace Dante's authority with his own. I found it hard to stop reading." -- Ronald Witt, Duke University "Petrarch and Dante is a magnificent volume of uniformly superb essays. Instead of surveying Petrarch's variety or his influence upon later culture, the authors have ingeniously focused on shifting relationships with the poet's most formidable Italian predecessor, Dante; in so doing, they have produced scholarship that teases out the issues with great subtlety and nuance." --William J. Kennedy, Cornell University Dante's Lyric Redemption Eros, Salvation, Vernacular Tradition Oxford University Press Dante's Lyric Redemption offers a re-examination of two strongly interrelated aspects of the poet's work: the role and value he ascribes to earthly love and his relationship to the Romance lyric tradition of his time. It argues that an account of Dante's poetic journey that posits a stark division between earthly and divine love, and between the secular lyric poet and the Christian auctor, does little justice to his highly distinctive and often polemical handling of these categories. The book firstly contextualizes, traces, and accounts for Dante's intriguing commitment to love poetry, from the 'minor works' to the Commedia. It highlights his attempts, especially in his masterpiece, to overcome normative oppositions in formulating a uniquely redemptive vernacular poetics, one oriented towards the eternal while rooted in his affective, and indeed erotic, past. It then examines how this matter is at stake in Dante's treatment of three important lyric predecessors: Guittone d'Arezzo, Arnaut Daniel, and Folco of Marseilles. Through a detailed reading of Dante's engagement with these poets, the book illuminates his careful departure from a dualistic model of love and conversion and shows his erotic commitment to be at the heart of his claims to pre-eminence as a vernacular author. The Cambridge Companion to Boccaccio Cambridge University Press Incorporating the most recent research by scholars in Italy, the UK, Ireland and North America, this collection of essays foregrounds Boccaccio's significance as a pre-eminent scholar and mediator of the classical and vernacular traditions, whose innovative textual practices confirm him as a figure of equal standing to Petrarch and Dante. Situating Boccaccio and his works in their cultural contexts, the Companion introduces a wide range of his texts, paying close attention to his formal innovations, elaborate voicing strategies, and the tensions deriving from his position as a medieval author who places women at the centre of his work. Four chapters are dedicated to different aspects of his masterpiece, the Decameron, while particular attention is paid to the material forms of his works: from his own textual strategies as the shaper of his own and others' literary legacies, to his subsequent editorial history, and translation into other languages and media. The Sonnets and Ballate of Guido Cavalcanti Reading Chaucer in Time Literary Formation in England and Italy Oxford University Press, USA The monograph series Oxford Studies in Medieval Literature and Culture showcases the plurilingual and multicultural

quality of medieval literature and actively seeks to promote research that not only focuses on the array of subjects medievalists now pursue -- in literature, theology, and philosophy, in social, political, jurisprudential, and intellectual history, the history of art, and the history of science -- but also that combines these subjects productively. It offers innovative studies on topics that may include, but are not limited to, manuscript and book history; languages and literatures of the global Middle Ages; race and the post-colonial; the digital humanities, media and performance; music; medicine; the history of affect and the emotions; the literature and practices of devotion; the theory and history of gender and sexuality, ecocriticism and the environment; theories of aesthetics; medievalism. Reading for form can mean reading for formation. Understanding processes through which a text was created can help us in characterizing its form. But what is involved in bringing a diachronic process to bear upon a synchronic work? When does literary formation begin and end? When does form happen? These questions emerge with urgency in the interactions between English poet Geoffrey Chaucer and Italian trecento authors Dante Alighieri, Giovanni Boccaccio, and Francis Petrarch. In fourteenth-century Italy, new ways were emerging of configuring the relation between author and reader. Previously, medieval reading was often oriented around the significance of the text to the individual reader. In Italy, however, reading was beginning to be understood as a way of getting back to a work's initial formation. This book tracks how concepts of reading developed within Italian texts, including Dante's *Vita nova*, Boccaccio's *Filostrato* and *Teseida*, and Petrarch's *Seniles*, impress themselves upon Chaucer's *Troilus and Criseyde* and *Canterbury Tales*. It argues that Chaucer's poetry reveals the implications of reading for formation: above all, that it both depends upon and effaces the historical perspective and temporal experience of the individual reader. Problems raised within Chaucer's poetry thus inform this book's broader methodological argument: that there is no one moment at which the formation of Chaucer's poetry ends; rather its form emerges in and through process of reading within time.

Reconsidering Boccaccio Medieval Contexts and Global Intertexts University of Toronto Press **Reconsidering Boccaccio** highlights the great Florentine writer Giovanni Boccaccio's remarkable achievements in the fourteenth century as a cultural mediator; his exceptional social, geographic, and intellectual range; and the influence of his legacy on numerous cultural networks. Grounded in Boccaccio's own writings, **Reconsidering Boccaccio** brings a variety of methodologies and critical approaches to the works of one of the "three crowns" of Italian literature. Containing essays by scholars not only of Italian literature, but also history, law, classics, and Middle Eastern literature, this collection is part of a vital movement to open up a dialogue among researchers in various areas of study that touch on the works of Boccaccio. The volume highlights the necessity of a technical and historical framework when approaching Boccaccio studies, while also shedding new light on the lives of women and their role in the reception of Boccaccio's

works. Literary Value and Social Identity in the Canterbury Tales Cambridge University Press An in-depth reading of the meditation on the relation between literary value and social identity in Chaucer's *The Canterbury Tales*. **The Evolution of Verse Structure in Old and Middle English Poetry Cambridge University Press** This book traces the evolution of traditional English verse structures from their Old and Middle origins to the Modern English period. **Scribal Correction and Literary Craft English Manuscripts 1375-1510 Cambridge University Press** This extensive survey of scribal correction in English manuscripts explores what correcting reveals about attitudes to books, language and literature in late medieval England. Daniel Wakelin surveys a range of manuscripts and genres, but focuses especially on poems by Chaucer, Hoccleve and Lydgate, and on prose works such as chronicles, religious instruction and practical lore. His materials are the variants and corrections found in manuscripts, phenomena usually studied only by editors or palaeographers, but his method is the close reading and interpretation typical of literary criticism. From the corrections emerge often overlooked aspects of English literary thinking in the late Middle Ages: scribes, readers and authors seek, though often fail to achieve, invariant copying, orderly spelling, precise diction, regular verse and textual completeness. Correcting reveals their impressive attention to scribal and literary craft - its rigour, subtlety, formalism and imaginativeness - in an age with little other literary criticism in English. **The Afterlife of St Cuthbert Place, Texts and Ascetic Tradition, 690-1500 Cambridge University Press** This book surveys the textual representation of Cuthbert, the premier northern English saint, from the seventh to fifteenth centuries. **The European Book in the Twelfth Century Cambridge University Press** The 'long twelfth century' (1075-1225) was an era of seminal importance in the development of the book in medieval Europe and marked a high point in its construction and decoration. This comprehensive study takes the cultural changes that occurred during the 'twelfth-century Renaissance' as its point of departure to provide an overview of manuscript culture encompassing the whole of Western Europe. Written by senior scholars, chapters are divided into three sections: the technical aspects of making books; the processes and practices of reading and keeping books; and the transmission of texts in the disciplines that saw significant change in the period, including medicine, law, philosophy, liturgy, and theology. Richly illustrated, the volume provides the first in-depth account of book production as a European phenomenon. **Medieval Affect, Feeling, and Emotion Cambridge University Press** Provides a new, intersectional investigation of affects, feelings, and emotions in late Middle English literature. **Literary Beginnings in the European Middle Ages Cambridge University Press** How did new literatures begin in the Middle Ages and what does it mean to ask about such beginnings? These are the questions this volume pursues across the regions and languages of medieval Europe, from Iceland, Scandinavia, and Iberia through Irish, Welsh, English, French, Dutch, Occitan, German, Italian, Czech, and Croatian to Medieval Greek and the East Slavonic of early

Rus. Focusing on vernacular scripted cultures and their complicated relationships with the established literary cultures of Latin, Greek, and Church Slavonic, the volume's contributors describe the processes of emergence, consolidation, and institutionalization that make it possible to speak of a literary tradition in any given language. Moreover, by concentrating on beginnings, the volume avoids the pitfalls of viewing earlier phenomena through the lens of later, national developments; the result is a heightened sense of the historical contingency of categories of language, literature, and territory in the space we call 'Europe'. *Dantean Dialogues Engaging with the Legacy of Amilcare Iannucci* University of Toronto Press *Dantean Dialogues* is a collection of essays by some of the world's most outstanding Dante scholars., These essays enter into conversation with the main themes of the scholarship of Amilcare Iannucci (d. 2007), one of the leading researchers on Dante of his generation and arguably Canada's finest scholar of the Italian poet. The essays focus on the major themes of Iannucci's work, including the development of Dante's early poetry, Dante's relation to classical and biblical sources, and Dante's reception. The contributors cover crucial aspects of Dante's work, from the authority of the New Life to the novelty of his early poetry, to key episodes in the Comedy, to the poem's afterlife. Together, the essays show how Iannucci's reading of central cruxes in Dante's texts continues to inspire Dante studies - a testament to his continuing influence and profound intellectual legacy. *Boccaccio's Corpus Allegory, Ethics, and Vernacularity* University of Notre Dame Press In *Boccaccio's Corpus*, James C. Kriesel explores how medieval ideas about the body and gender inspired Boccaccio's vernacular and Latin writings. Scholars have observed that Boccaccio distinguished himself from Dante and Petrarch by writing about women, erotic acts, and the sexualized body. On account of these facets of his texts, Boccaccio has often been heralded as a protorealistic author who invented new literatures by eschewing medieval modes of writing. This study revises modern scholarship by showing that Boccaccio's texts were informed by contemporary ideas about allegory, gender, and theology. Kriesel proposes that Boccaccio wrote about women to engage with debates concerning the dignity of what was coded as female in the Middle Ages. This encompassed varieties of mundane experiences, somatic spiritual expressions, and vernacular texts. Boccaccio championed the feminine to counter the diverse writers who thought that men, ascetic experiences, and Latin works had more dignity than women and female cultures. Emboldened by literary and religious ideas about the body, Boccaccio asserted that his "feminine" texts could signify as efficaciously as Dante's *Divine Comedy* and Petrarch's classicizing writings. Indeed, he claimed that they could even be more effective in moving an audience because of their affective nature— namely, their capacity to attract, entertain, and stimulate readers. Kriesel argues that Boccaccio drew on medieval traditions to highlight the symbolic utility of erotic literatures and to promote cultures associated with women. *The Shadow of Dante in French Renaissance Lyric* Scève's *Délie* Walter de Gruyter

GmbH & Co KG This book presents an interpretation of Maurice Scève's lyric sequence *Délie*, *objet 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 *Délie* 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's *Délie*, 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 *Délie*. Compelling poetic affinities emerge between Dante and Scève that do not correlate with Petrarch. *The Myth of Piers Plowman Constructing a Medieval Literary Archive* Cambridge University Press Addressing the history of the production and reception of the great medieval poem, *Piers Plowman*, Lawrence Warner reveals the many ways in which scholars, editors and critics over the centuries created their own speculative narratives about the poem, which gradually came to be regarded as factually true. Warner begins by considering the possibility that Langland wrote a romance about a werewolf and bear-suited lovers, and he goes on to explore the methods of the poem's localization, and medieval readers' particular interest in its Latinity. Warner shows that the 'Protestant Piers' was a reaction against the poem's oral mode of transmission, reveals the extensive eighteenth-century textual scholarship on the poem and contextualizes its first modernization. This lively account of *Piers Plowman* challenges the way the poem has traditionally been read and understood. This title is available as Open Access on Cambridge Books Online and via Knowledge Unlatched. *Narrating the Crusades Loss and Recovery in Medieval and Early Modern English Literature* Cambridge University Press First study to demonstrate how English literature continued to engage with crusading from medieval romances right through to Shakespeare.