
Singing Dante The Literary Origins Of Cinquecento

Curiosities of Literature, and The Literary
Character Illustrated ... With Curiosities of
American Literature, by Rufus W. Griswold
Reading Dante in Renaissance Italy
Voice, Slavery, and Race in Seventeenth-Century
Florence
Ethics, Politics and Justice in Dante
The 'Ars musica' Attributed to Magister
Lambertus/Aristoteles
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Tour through Italy and Switzerland continued.
France. England and Scotland. Roman literature.
Italian literature. English literature to the reign of
Charles II. Dissertations
Approaches to Teaching Dante's Divine Comedy
The Academy and Literature
The literature of Italy, from the origin of the
Italian language to the death of Boccaccio
World Literature in Theory

Curiosities of Literature

The Thirteenth, Greatest of Centuries

The Literature of Italy from the Origin of the
Italian Language to the Death of Boccaccio

Parlar Cantando

Voices and Texts in Early Modern Italian Society

A Literary History of the English People from the
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The 'Ars musica' Attributed to Magister

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Assembling the Lyric Self

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Dante

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The Genesis and Development of an English

Organ Sonata

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Cinquecento Monody

Petrarch and the Textual Origins of Interpretation

Singing Dante: The Literary Origins of
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The Contemporary Review
The Cambridge History of Italian Literature
Curiosities of Literature ... Tenth Edition
The Baroque Violin & Viola, vol. II
The Arabic Role in Medieval Literary History
The Baroque Violin & Viola
Magister Jacobus de Ispania, Author of the
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Towards a Harmonic Grammar of Grieg's Late
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MARISSA REED

**Curiosities of
Literature, and The
Literary Character
Illustrated ... With
Curiosities of
American Literature,
by Rufus W.**

Griswold Routledge
This book studies the
uses of orality in Italian
society, across all
classes, from the
fifteenth to the
seventeenth century,

with an emphasis on
the interrelationships
between oral
communication and
the written word. The
Introduction provides
an overview of the
topic as a whole and
links the chapters
together. Part 1
concerns public life in
the states of northern,
central, and southern
Italy. The chapters
examine a range of
performances that
used the spoken word
or song: concerted
shouts that expressed
the feelings of the

lower classes and were then recorded in writing; the proclamation of state policy by town criers; songs that gave news of executions; the exercise of power relations in society as recorded in trial records; and diplomatic orations and interactions. Part 2 centres on private entertainments. It considers the practices of the performance of poetry sung in social gatherings and on stage with and without improvisation; the extent to which lyric poets anticipated the singing of their verse and collaborated with composers; performances of comedies given as dinner entertainments for the governing body of republican Florence; and a reading of a

prose work in a house in Venice, subsequently made famous through a printed account. Part 3 concerns collective religious practices. Its chapters study sermons in their own right and in relation to written texts, the battle to control spaces for public performance by civic and religious authorities, and singing texts in sacred spaces. [Reading Dante in Renaissance Italy](#) Fordham Univ Press
The *Speculum musicae* of the early fourteenth century, with nearly half a million words, is by a long way the largest medieval treatise on music, and probably the most learned. Only the final two books are about music as commonly understood: the other five invite further work

by students of scholastic philosophy, theology and mathematics. For nearly a century, its author has been known as Jacques de Liège or Jacobus Leodiensis. 'Jacobus' is certain, fixed by an acrostic declared within the text; Liège is hypothetical, based on evidence shown here to be less than secure. The one complete manuscript, Paris BnF lat. 7207, thought by its editor to be Florentine, can now be shown on the basis of its miniatures by Cristoforo Cortese to be from the Veneto, datable c. 1434-40. New documentary evidence in an Italian inventory, also from the Veneto, describes a lost copy of the treatise dating from before 1419, older than

the surviving manuscript, and identifies its author as 'Magister Jacobus de Ispania'. If this had been known eighty years ago, the Liège hypothesis would never have taken root. It invites a new look at the geography and influences that played into this central document of medieval music theory. The two new attributes of 'Magister' and 'de Ispania' (i.e. a foreigner) prompted an extensive search in published indexes for possible identities. Surprisingly few candidates of this name emerged, and only one in the right date range. It is here suggested that the author of the *Speculum* is either someone who left no paper trail or James of Spain, a

nephew of Eleanor of Castile, wife of King Edward I, whose career is documented mostly in England. He was an illegitimate son of Eleanor's older half-brother, the Infante Enrique of Castile. Documentary evidence shows that he was a wealthy and well-travelled royal prince who was also an Oxford magister. The book traces his career and the likelihood of his authorship of the *Speculum musicae*.

Voice, Slavery, and Race in Seventeenth-Century Florence

Modern Language Association
Italy possesses one of the richest and most influential literatures of Europe, stretching back to the thirteenth century. This substantial history of

Italian literature provides a comprehensive survey of Italian writing since its earliest origins. Leading scholars describe and assess the work of writers who have contributed to the Italian literary tradition, including Dante, Petrarch and Boccaccio, the Renaissance humanists, Machiavelli, Ariosto and Tasso, pioneers and practitioners of *commedia dell'arte* and opera, and the contemporary novelists Calvino and Eco. The *Cambridge History of Italian Literature* sets out to be accessible to the general reader as well as to students and scholars: translations are provided, along with a map, chronological chart and substantial

bibliographies.

**Ethics, Politics and
Justice in Dante**

Taylor & Francis

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.

The 'Ars musica'

*Attributed to Magister
Lambertus/Aristoteles*
Taylor & Francis

As she moves from an overview to a consideration of particular authors (including Guittone d'Arezzo and Nicolo de' Rossi) and manuscripts, she both demonstrates the narrative and structural subtlety of many of the works and reveals unsuspected phases in a gradual historical shift."--BOOK JACKET.

**The Lincoln Library
of Essential
Information an Up to
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**Daily Reference, for
Self Instruction, and
for General Culture
Named in
Appreciative
Remembrance of
Abraham Lincoln,
the Foremost
American Exemplar
of Self Education**

John Wiley & Sons

In this book, Emily Wilbourne boldly traces the roots of early opera back to the sounds of the *commedia dell'arte*. Along the way, she forges a new history of Italian opera, from the court pieces of the early seventeenth century to the public stages of Venice more than fifty years later. Wilbourne considers a series of case studies structured around the most important and widely explored operas of the period: Monteverdi's lost *L'Arianna*, as well

as his *Il Ritorno d'Ulisse* and *L'incoronazione di Poppea*; Mazzochi and Marazzoli's *L'Egisto*, ovvero *Chi soffre speri*; and Cavalli's *L'Ormindo* and *L'Artemisia*. As she demonstrates, the sound-in-performance aspect of *commedia dell'arte* theater—specifically, the use of dialect and verbal play—produced an audience that was accustomed to listening to sonic content rather than simply the literal meaning of spoken words. This, Wilbourne suggests, shaped the musical vocabularies of early opera and facilitated a musicalization of Italian theater. Highlighting productive ties between the two worlds, from the

audiences and venues to the actors and singers, this work brilliantly shows how the sound of commedia performance ultimately underwrote the success of opera as a genre.

Tour through Italy and Switzerland continued. France. England and Scotland. Roman literature. Italian literature. English literature to the reign of Charles II.

Dissertations
Cambridge University Press

Simon Gilson's new volume provides the first in-depth account of the critical and editorial reception in Renaissance Italy, particularly Florence, Venice and Padua, of the work of Dante Alighieri (1265-1321). Gilson investigates a range of textual

frameworks and related contexts that influenced the way in which Dante's work was produced and circulated, from editing and translation to commentaries, criticism and public lectures. In so doing he modifies the received notion that Dante and his work were eclipsed during the Renaissance. Central themes of investigation include the contestation of Dante's authority as a 'classic' writer and the various forms of attack and defence employed by his detractors and partisans. The book pays close attention not only to the Divine Comedy but also to the Convivio and other of Dante's writings, and explores the ways in which the reception of these works was

affected by contemporary developments in philology, literary theory, philosophy, theology, science and printing.

Approaches to Teaching Dante's Divine Comedy Peter Lang

This volume considers the influences and development of the English organ sonata tradition that began in the 1850s with compositions by W. T. Best and William Spark. With the expansion of the instrument's capabilities came an opportunity for organist-composers to consider the repertoire anew with many factors reinforcing a desire to elevate the literature to new heights. This study begins by examining

the legacy of the keyboard sonata in Britain and especially the pedagogical lineage that was to be seen through Mendelssohn and ultimately the early organ sonatas. The abiding influence of William Crotch's lectures are studied to illuminate how a culture of conservatism emboldened the organist-composers towards compositions that were seen to represent the ideals of the Classical era but in a contemporary vein. The veneration of Bach, Mozart and Beethoven is then examined as composers wrote "portfolio" sonatas, each with a movement in a contrasting style to exhibit their compositional prowess while providing

repertoire for the novice and connoisseur alike. Finally the volume considers how the British organist-composers who studied at the Leipzig Conservatorium had a direct bearing on the furtherance of an organ culture at home that in turn set the ground for the seminal work in the genre, Elgar's Sonata of 1895. *The Academy and Literature* Oxford University Press This volume addresses a far-reaching aspects of Petrarch research and interpretation: the essential interplay between Petrarch's texts and their material preparation and reception. To read and interpret Petrarch we must come to grips with the fundamentals of Petrarchan philology.

The literature of Italy, from the origin of the Italian language to the death of Boccaccio

Cambridge University Press

"Grounded in new archival research documenting a significant presence of foreign and racially-marked individuals in Medici Florence, this book argues for the relevance of such individuals to the history of Western music and for the importance of sound-particularly musical and vocal sounds-to systems of racial and ethnic difference. Many of the individuals discussed in these pages were subject to enslavement or conditions of unfree labor; some labored at tasks that were explicitly musical or

theatrical, while all intersected with sound and with practices of listening that afforded full personhood only to particular categories of people. Integrating historical detail alongside contemporary performances and musical conventions, this book makes the forceful claim that operatic musical techniques were—from their very inception—imbricated with racialized differences. *Race, Voice, and Slavery in Seventeenth-Century Florence* offers both a macro and micro approach to its content. The first half of the volume draws upon a wide range of archival, theatrical and historical sources to articulate the theoretical

interdependence of *razza* (lit. "race"), voice, and music in early modern Italy; the second half focuses on the life and work of a specific, racially-marked individual: the enslaved, Black, male soprano singer, Giovannino Buonaccorsi (fl. 1651-1674). *Race, Voice, and Slavery in Seventeenth-Century Florence* reframes the place of racial difference in Western art music and provides a compelling pre-history to later racial formulations of the "sonic"—*World Literature in Theory* Good Press Arabic culture was a central and shaping phenomenon in medieval Europe, yet its influence on medieval literature has been ignored or

marginalized for the last two centuries. In this ground-breaking book, now returned to print with a new afterword by the author, María Rosa Menocal argues that major modifications of the medieval canon and its literary history are necessary. Menocal reviews the Arabic cultural presence in a variety of key settings, including the courts of William of Aquitaine and Frederick II, the universities in London, Paris, and Bologna, and Cluny under Peter the Venerable, and she examines how our perception of specific texts including the courtly love lyric and the works of Dante and Boccaccio would be altered by an acknowledgment of the Arabic cultural component.

Curiosities of Literature University of Chicago 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. [The Thirteenth, Greatest of Centuries](#) University of Pennsylvania Press In the early seventeenth century, enthusiasm for the

violin swept across Europe--this was an instrument capable of bewitching virtuosity, with the power to express emotions in a way only before achieved with the human voice. With this new guide to the Baroque violin, and its close cousin, the Baroque viola, distinguished performer and pedagogue Walter Reiter puts this power into the hands of today's players. Through fifty lessons based on the Reiter's own highly-renowned course at The Royal Conservatory of the Hague, *The Baroque Violin & Viola, Volume II* provides a comprehensive exploration of the period's rich and varied repertoire. The lessons in Volume II cover the

early seventeenth-century Italian sonata, music of the French Baroque, the Galant style, and the sonatas of composers like Schmelzer, Biber, and Bach. Practical exercises are integrated into each lesson, and accompanied by rich video demonstrations on the book's companion website. Brought to life by Reiter's deep insight into key repertoire based on a lifetime of playing and teaching, *The Baroque Violin & Viola, Volume II: A Fifty-Lesson Course* will enhance performances of professional and amateur musicians alike. [The Literature of Italy from the Origin of the Italian Language to the Death of Boccaccio](#) Oxford University Press

England in the fifteenth century was the cradle of much that would have a profound impact on European music for the next several hundred years. Perhaps the greatest such development was the cyclic cantus firmus Mass, and scholarly attention has therefore often been drawn to identifying potentially English examples within the many anonymous Mass cycles that survive in continental sources. Nonetheless, to understand English music in this period is to understand it within a changing nexus of two-way cultural exchange with the continent, and the genre of the Mass cycle is very much at the forefront of this. Indeed, the question of 'what is English'

cannot truly be answered without also answering the question of 'what is continental'. This book seeks, initially, to answer both of these questions. Perhaps more importantly, it argues that a number of the works that have induced the most scholarly debate are best seen through the lens of intensive and long-term cultural exchange and that the great binary divide of provenance can, in many cases, productively be broken down. A great many of these works, though often written on the continent, can, it seems, only be understood in relation to English practice – a practice which has had, and will continue to have, major importance in the

ongoing history of European Art Music. *Parlar Cantando* Routledge The treatise on musica plana and musica mensurabilis written by Lambertus/Aristoteles is our main witness to thirteenth-century musical thought in the decades between the treatises of Johannes de Garlandia and Franco of Cologne. Most treatises on music of this century - except for Franco's treatise on musical notation - survive in only a single copy; Lambertus's *Ars musica*, extant in five sources, is thus distinguished by a more substantial and long-lasting manuscript tradition. Unique in its ambitions, this treatise presents both the rudiments of the practice of liturgical

chant and the principles of polyphonic notation in a dense and rigorous manner like few music treatises of its time - a conceptual framework characteristic of Parisian university culture in the thirteenth century. This new edition of Lambertus's treatise is the first since Edmond de Coussemaker's of 1864. Christian Meyer's meticulous edition is displayed on facing pages with Karen Desmond's English translation, and the treatise and translation are prefaced by a substantial introduction to the text and its author by Christian Meyer, translated by Barbara Hagg-Huglo.

Voices and Texts in Early Modern Italian

Society BRILL

World Literature in Theory provides a definitive exploration of the pressing questions facing those studying world literature today. Coverage is split into four parts which examine the origins and seminal formulations of world literature, world literature in the age of globalization, contemporary debates on world literature, and localized versions of world literature. Contains more than 30 important theoretical essays by the most influential scholars, including Johann Wolfgang von Goethe, Hugo Meltzl, Edward Said, Franco Moretti, Jorge Luis Borges, and Gayatri Spivak. Includes substantive introductions to each

essay, as well as an annotated bibliography for further reading. Allows students to understand, articulate, and debate the most important issues in this rapidly changing field of study.

A Literary History of the English People from the Origins to the Civil War Harvard

University Press. This book takes its departure from an experiment presented by Vincenzo Galilei before his colleagues in the Florentine Camerata in about 1580. This event, namely the first demonstration of the *stile recitativo*, is known from a single later source, a letter written in 1634 by Pietro dei Bardi, son of the founder of the Camerata. In the complete absence of

any further information, Bardi's report has remained a curiosity in the history of music, and it has seemed impossible to determine the true nature and significance of Galilei's presentation. That, unfortunately, still remains true for the music, which is lost. Yet we know a crucial fact about this experiment, the poetic text chosen by Galilei: it was an excerpt from the Divine Comedy by Dante Alighieri, the Lament of Count Ugolino. Starting from this information the author examines the problem from another angle. Investigation of the perception of Dante's poetry in the sixteenth century, as well as a deeper enquiry into cinquecento poetic

theories (and especially phonetics) leads to a reconstruction of Galilei's motives for choosing this text and sheds light on some of the features of his experiment. The Cyclic Mass Routledge Literature, from the Chinese perspective, makes manifest the cosmic patterns that shape and complete the world—a process of “worlding” that is much more than mere representation. In that spirit, *A New Literary History of Modern China* looks beyond state-sanctioned works and official narratives to reveal China as it has seldom been seen before, through a rich spectrum of writings covering Chinese literature from the late-seventeenth century to

the present. Featuring over 140 Chinese and non-Chinese contributors from throughout the world, this landmark volume explores unconventional forms as well as traditional genres—pop song lyrics and presidential speeches, political treatises and prison-house jottings, to name just a few. Major figures such as Lu Xun, Shen Congwen, Eileen Chang, and Mo Yan appear in a new light, while lesser-known works illuminate turning points in recent history with unexpected clarity and force. Many essays emphasize Chinese authors' influence on foreign writers as well as China's receptivity to outside literary influences. Contemporary works

that engage with ethnic minorities and environmental issues take their place in the critical discussion, alongside writers who embraced Chinese traditions and others who resisted. Writers' assessments of the popularity of translated foreign-language classics and avant-garde subjects refute the notion of China as an insular and inward-looking culture. A vibrant collection of contrasting voices and points of view, *A New Literary History of Modern China* is essential reading for anyone seeking a deeper understanding of China's literary and cultural legacy. The 'Ars musica'
Attributed to Magister Lambertus/Aristoteles
U of Minnesota Press
The treatise on musica

plana and musica mensurabilis written by Lambertus/Aristoteles is our main witness to thirteenth-century musical thought in the decades between the treatises of Johannes de Garlandia and Franco of Cologne. Most treatises on music of this century - except for Franco's treatise on musical notation - survive in only a single copy; Lambertus's *Ars musica*, extant in five sources, is thus distinguished by a more substantial and long-lasting manuscript tradition. Unique in its ambitions, this treatise presents both the rudiments of the practice of liturgical chant and the principles of polyphonic notation in a dense and rigorous manner like few music

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theorist, moral

philosopher, political
theorist.