

Core Mio Vita Mia Carnale

Walter Pater

Michelangelo's Christian Mysticism Sarah Rolfe Prodan,2014-04-14 In this book, Sarah Rolfe Prodan examines the spiritual poetry of Michelangelo in light of three contexts: the Catholic Reformation movement, Renaissance Augustinianism, and the tradition of Italian religious devotion. Prodan combines a literary, historical, and biographical approach to analyze the mystical constructs and conceits in Michelangelo's poems, thereby deepening our understanding of the artist's spiritual life in the context of Catholic Reform in the mid-sixteenth century. Prodan also demonstrates how Michelangelo's poetry is part of an Augustinian tradition that emphasizes mystical and moral evolution of the self. Examining such elements of early modern devotion as prayer, lauda singing, and the contemplation of religious images, Prodan provides a unique perspective on the subtleties of Michelangelo's approach to life and to art. Throughout, Prodan argues that Michelangelo's art can be more deeply understood when considered together with his poetry, which points to a spirituality that deeply informed all of his production.

Women and the Circulation of Texts in Renaissance Italy Brian Richardson,2020-03-26 The first comprehensive guide to women's promotion and use of textual culture, in manuscript and print, in Renaissance Italy.

Boccaccio and the Invention of Italian Literature Martin Eisner,2016-09-01 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.

Petrarch and Dante Zygmunt G. Baranski,Theodore J. Cachey,2009-08-15 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.

La letteratura Tamil a Napoli Alessio Arena, 2014-09-29T00:00:00+02:00 Nascosti nel sottosuolo della città, e pronti a farsi saltare in aria per far conoscere al mondo la tragica causa di Tamil Eelam, la loro patria perduta, dopo la resa definitiva delle Tigri e l'uccisione del loro capo Velupillai Prabhakaran da parte delle forze governative dello Sri Lanka, i tamil di Napoli, ostinati «come una crepa che si arrampica nella parete di un giardino, pieno di erbacce e frequentato dalle peggiori bestie notturne», in vent'anni di lavoro hanno creato un mondo altro, quasi un doppio della città, e hanno formato una società segreta, l'Accademia dei sotterranei, che va producendo opere letterarie napo-tamil. Dieci dei loro scrittori, annidati nel sottosuolo della città, raccontano la storia meravigliosa di questa guerra sconosciuta, e lo fanno per l'appunto in dieci capitoli, quanti sono gli avatāra (le reincarnazioni) di Vishnu, i cui altarini campeggiano nei bassi dei tamil di Materdei, della Sanità, dei Quartieri Spagnoli e del Pallonetto di Santa Lucia. In uno straordinario concerto narrativo, una comunità invisibile racconta le sue mirabolanti imprese, le mitologie, la vita quotidiana. È una comunità che ha lasciato la sua impronta sull'immaginario attuale di Napoli, e che, a sua volta, da Napoli è stata profondamente segnata, creando strepitose mescolanze. Abbiamo così madonne con proboscidi e code di elefante, patroni nati dalla fusione di Buddha e San Gennaro, e una disperata attività letteraria espressa sulle pagine di una rivista underground che s'intitola Cannarutizia. La fantasia di Arena procede sbrigliata e felice con un fuoco di fila di magnifiche invenzioni, come quella della prima macelleria vegetariana del mondo, o quella di un coro tamil del teatro di San Carlo, il cui direttore, Thiruchelvam detto 'o Cardillo, diventa una star del pantheon neomelodico con il super-hit «'Ndracçalà»; e poi la pizza Paruppusilli, condita con una specie di fagioli asiatici, curry e peperoncino, o la sindaca Iervolino che, convertitasi, adibisce un'intera sala del municipio ad attività di meditazione. Soprattutto, i quattro Vangeli vesuviani di Siddharta, del Mahatma Fiorenzo Sarnelli, alla cui origine c'è, nel Settecento, la storia di una prodigiosa reliquia - una goccia del sangue del Buddha - versata nel cratere del Vesuvio. Sostenuto da una lingua bellissima e inventiva, l'opera di Arena è un libro di estrema originalità e ardua classificazione. Epica e comica, sentimentale e spietata, capace di scatenare il riso e il pianto, è il ritratto possibile di un mondo nuovo che

nasce dall'incontro di realtà fra loro estranee, e che tuttavia sanno cooperare fino a coincidere. «Nel corpo tamil di Napoli, dove si incontrano bibliotecari, macellai vegetariani, professori cannibali, santi cristiani e santi indù, Arena costruisce un Quinto Evangelio napoletan-asiatico in cui mitologia e terrorismo, città sacra sotterranea e metropoli includono, in un melting pot tutto partenopeo, le silenziose presenze tamil e singalesi. Un romanzo visionario, vitale e sorprendente». Antonella Cilento «Tra i tanti giovani autori della new wave letteraria napoletana, Alessio Arena è il più sorprendente, il più inventivo, e di sicuro uno dei più bravi». Francesco Durante «Dico siamo arrivati, ma io, l'ho già sottolineato, qui ci sono nato, anche se essere napoletani, più che una condizione di fatto che si acquisisce con la nascita, è una specie di stato mentale, un modo di intendere il proprio destino sulla terra come passeggero, profondamente inutile, e quindi privo di qualsiasi obbligo morale». Janaka Jayawardana, detto anche Genna ro Bibberò

Notes Music Library Association,1947

La Fortunia, comedia [in five acts and in prose] di O. d'I. [or rather by Francesco d'Isa.] Few MS. notes Ottavio d'ISA,1621

The Cambridge History of Fifteenth-Century Music Anna Maria Busse Berger, Jesse Rodin,2020-01-09 Through forty-five creative and concise essays by an international team of authors, this Cambridge History brings the fifteenth century to life for both specialists and general readers. Combining the best qualities of survey texts and scholarly literature, the book offers authoritative overviews of central composers, genres, and musical institutions as well as new and provocative reassessments of the work concept, the boundaries between improvisation and composition, the practice of listening, humanism, musical borrowing, and other topics. Multidisciplinary studies of music and architecture, feasting, poetry, politics, liturgy, and religious devotion rub shoulders with studies of compositional techniques, musical notation, music manuscripts, and reception history. Generously illustrated with figures and examples, this volume paints a vibrant picture of musical life in a period characterized by extraordinary innovation and artistic achievement.

Libro de vita contemplativa, lectione, meditatione, oratione, contemplatione, Scala dil paradiso intitulado: cum adaptatione mistica dell historie divine&espositione de suoi misterii, etc. MS. notes Antonio MELI,1527

Scala di profecto spirituale uulgare opera fructuosissima de bellissimi et suauiissimi spirituali fiori exornata. Composta per el V.P. frate Antonio da Ferrara de lordine de predicatori: .. Antonio m. 1543 Beccari,1514

Scala di profecto spirituale Antonio da Ferrara,1514

The Renaissance Walter Pater,2005-03-24 The golden book of spirit and sense, the holy writ of beauty. — Oscar Wilde Published to equal parts scandal and acclaim in 1873, The Renaissance inspired a generation of Oxford undergraduates, who adapted its credo of arts for art's sake for their Aesthetic Movement. Combining the skepticism of empirical philosophy, the materialism of 19th-century science, and the determinism of evolutionary theory, this book defies categorization and endures

as an innovative example of cultural criticism. An Oxford don who led a quiet scholarly life, Walter Pater was shocked at the reactions his writings provoked. (I wish they would not call me a hedonist, he remarked, it gives such a wrong impression to those who do not know Greek.) His essays on the individuals he viewed as embodiments of the Renaissance spirit encompass artists whose careers span the Middle Ages through the 18th century. Pater's elegant, fluid prose examines the works of Pico della Mirandola, Leonardo, Michelangelo, Botticelli, and others. He crowns his compendium of reflections with his notorious Conclusion, in which he asserts that to burn always with this hard, gemlike flame, to maintain this ecstasy, is success in life. One of Victorian England's most talked about books, *The Renaissance* exerted a crucial influence on the art criticism of the past century, and it remains a work of unusual importance to those interested in art history and English literature.

Dialogo vtile & necessario ad ogni conditione de persone cosi religiose come seculare del tollerare & supportare le aduersita & tribulatione del mondo patientemente. Composto per el. R.P. Don Anzolo da Piasenza canonico regolare Angelo : da Piacenza,1527

Decadent Genealogies Barbara Spackman,2018-03-15 Barbara Spackman here examines the ways in which decadent writers adopted the language of physiological illness and alteration as a figure for psychic otherness. By means of an ideological and rhetorical analysis of scientific as well as literary texts, she shows how the rhetoric of sickness provided the male decadent writer with an alibi for the occupation and appropriation of the female body.

The canzone villanesca alla napolitana Donna G. Cardamone,2023-05-31 The printed debut of the canzone villanesca alla napolitana occurred on 24 October 1537, in Naples. Fifteen anonymous 'rustic songs' were published by Johannes de Colonia in a pocket-sized anthology with a cover featuring three women with hoes tilling the soil. The adjective villanesca (from villano or peasant) in the strict sense of the word means rustic or crude, but in this new context it also intimates that Neapolitan poet-musicians had been affected by the instinctive lyrical traditions of everyday people. The articles in this volume trace the Neapolitan origins of this song form, and its subsequent development as it spread quickly throughout Italy in a succession of editions published in Venice and Rome, providing a diverse repertory of lively songs to amuse the privileged that held and attended academies. Several studies focus on key figures in this process, notably Ferrante Sanseverino, Prince of Salerno, and Orlando di Lasso. At the same time the author relates these developments to the contemporary political context, notably the rivalry of Spain and France for control of the Kingdom of Naples.

Yes, If You Like Otto Hubert Roeder,1902

The Fortnightly ,1871

Interpretation and Visual Poetics in Medieval and Early Modern Texts ,2021-10-05 Focusing on literary and non-literary works alike, *Interpretation and Visual Poetics in Medieval and Early Modern Texts* places visual and material aspects of literary study at the center of the interpretive process. The essays in this collection explore new and traditional areas of

research from hermeneutics, to codicology and history of the book, to cultures of sound and the digital humanities. They address the texts themselves, as well as their early manuscripts and subsequent printed and digital editions. The contributors collectively cover a time span of over 1000 years, and begin with the Mediterranean, focusing on texts produced in Italy and the Languedoc regions, then radiate outward to analyse the texts' material containers (manuscripts, print, and digital editions) that are now housed worldwide. Contributors are: Michelangelo Zaccarello, Daniel O'Sullivan, Valerio Cappozzo, Jelena Todorović, Christopher Kleinhenz, Mirko Tavoni, Isabella Magni, Francesco Marco Aresu, Dario Del Puppo, Beatrice Arduini, Giovanni Spani, Furio Brugnolo, Teodolinda Barolini, Alessandro Vettori, Marcello Ciccuto, Marco Veglia, Michael Papio, and Anthony Nussmeier.

Lo Spassatiempo ,1878

Fonte di carità Giovanni Bernardo,1497

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