

Giovanni Pascoli

Alessandro Baruffi

Selected Poems of Giovanni Pascoli Giovanni Pascoli, 2019-10-15 The most comprehensive collection in English of the founder of modern Italian poetry Giovanni Pascoli (1855-1912)—the founder of modern Italian poetry and one of Italy's most beloved poets—has been compared to Robert Frost for his evocation of natural speech, his bucolic settings, and the way he bridges poetic tradition and the beginnings of modernism. Featuring verse from throughout his career, and with the original Italian on facing pages, *Selected Poems of Giovanni Pascoli* is a comprehensive and authoritative collection of a fascinating and major literary figure. Reading this poet of nature, grief, and small-town life is like traveling through Italy's landscapes in his footsteps—from Romagna and Bologna to Rome, Sicily, and Tuscany—as the country transformed from an agrarian society into an industrial one. Mixing the elevated diction of Virgil with local slang and the sounds of the natural world, these poems capture sense-laden moments: a train's departure, a wren's winter foraging, and the lit windows of a town at dusk. Incorporating revolutionary language into classical scenes, Pascoli's poems describe ancient rural dramas—both large and small—that remain contemporary. Framed by an introduction, annotations, and a substantial chronology, Taije Silverman and Marina Della Putta Johnston's translations render the variety, precision, and beauty of Pascoli's poetry with a profoundly current vision.

The Poems of Giovanni Pascoli Alessandro Baruffi, 2017-03-15 Giovanni Pascoli (b. at San Mauro Romagna, December 31, 1855, d. at Barga April 6, 1912) was a classical scholar and one of the greatest European poets of his times. The work of Giovanni Pascoli is considered the beginning of modern Italian poetry. Amidst the thick fog, in the rough seas and the rugged shores of a country divided by historic, cultural, and linguistic barriers, Pascoli became the lighthouse to point to, in order to find a common language and a way to unity. In appearance, he often simply spoke of little things: bucolic scenes, small images of nature, peasants and their everyday chores; even animals, birds, plants, and flowers with mystical names found their cozy spot under the beaming sun of Pascoli's marvelous pen.

[Encyclopedia of Italian Literary Studies: A-J](#) Gaetana Marrone, 2007 Publisher description

[Last Dream](#) Giovanni Pascoli, 2019-07-30 Poetry. Italian Studies. Translated by Geoffrey Brock. An essential new translation of one of Italian literature's most celebrated poets. Giovanni Pascoli stands as a towering figure at the threshold of modern Italian poetry, yet he is little known in English. He wrote his best poems in the last decade of the nineteenth

century and the first few years of the twentieth, in an extraordinary burst that included his three most important collections, *Myricae*, *Canti di Castelvecchio*, and *Primi poemetti*. In this volume, translator Geoffrey Brock offers a personal anthology that conveys the wide-eyed spirit and formal beauty of the originals. This collection is a revelation. In Geoffrey Brock's impeccable versions, Pascoli becomes a poet who demands to be read out loud. Time and again I found myself stopping to savor a phrase, a line break, a rhyme, a stanza. And then reading the poem over from the start. 'The Sleep of Odysseus' is heart-stopping. It's difficult to overstate my admiration for that tact, grace, and formal imagination that shape these remarkable translations.--Clare Cavanagh A champion of childlike intuition, muted tones, and 'small things,' Pascoli has until now been confined to his corner of the map. In this personal anthology, poet and translator Geoff Brock conveys to us the best of Pascoli. His Pascoli is the author of subtle, bewitching poems that look both inward and outward, celebrating the natural world and the inner life of humble objects: kites, walking sticks, the little nests of spring. Brock has kept the rhymes and meters, and his deeply intelligent remakings breathe new life into the old idiom.--Will Schutt

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

Giovanni Pascoli, Gabriele D'Annunzio, and the Ethics of Desire Elena Borelli, 2017-03-30 This book focuses on the notion of desire in late-nineteenth-century Italy, and how this notion shapes the life and works of two of Italy's most prominent authors at that time, Giovanni Pascoli and Gabriele D'Annunzio. In the fin de siècle, the philosophical speculation on desire, inspired by Arthur Schopenhauer and Friedrich Nietzsche intersected the popularization of Charles Darwin's theory of evolution. Within this context, desire is conceptualized as an obscure force and remnant of mankind's animalistic origins. Both Pascoli and D'Annunzio put into play the drama of desire as a force splitting the unity of the characters in their works, and variously attempt to provide solutions to this haunting force within the human self.

Last Voyage Giovanni Pascoli, 2010 This first appearance of Pascoli's poems in English translation provides an introduction to his work for the English-speaking reader. The first section of the book includes some of Pascoli's brief lyric poems, many of them displaying his innovative use of image narrative. We see scenes of country life in his village near Barga,

Italy, in the Apuan Alps, at the end of the 19th century. We see the aurora borealis, chickens, donkeys, women hanging laundry, the new railway and men crushing wheat. The second part of the book consists of three somewhat formal narrative poems set in classical Rome and Greece. The book ends with a long narrative sequence, an exciting and poignant re-imagining of Odysseus's famous tale told from the perspective of an old man. The aging hero falls asleep by the fire with Penelope and dreams a final voyage, in which he reassembles his old crew and visits the scenes of his earlier adventures: Circe, the Sirens, the Cyclops, Lotus Eaters and Calypso.

About Face Elena Bellina, Lindsay Eufusia, Paola Ugolini, 2009-10-02 How do we represent ourselves and the cultures we live in? Is it possible to trace any boundaries between reality and self-representation? Because the self represented is the product of a process of selection and choice, in many ways to represent the self is, often simultaneously, to create the self and negate the self. What, then, becomes of the self once it is represented? Because the process of self-representation cumulates in a tangible result and given that any representation of the self is necessarily a construct which aims to render visible or knowable in concrete form the unseen and unknown, self-representation is vulnerable to assessments of its naturalness or artificiality, its honesty or deceit. Many issues affect the author or artist's self-representation, both as process and form: the medium through which the self will be represented, the motivation for representing oneself, and the role of the audience, to name only a few relevant factors. This book explores the multifaceted nature of self-representation in relation to culture from the Middle Ages through the Renaissance up to contemporary Italian, American and Australian culture with reference to concepts and questions connected to literature, poetry, philosophy, theology, history, ethnicity studies, gender studies, and visual arts.

The End of the Poem Giorgio Agamben, Daniel Heller-Roazen, 1999 This book, by one of Italy's most important and original contemporary philosophers, represents a broad, general, and ambitious undertaking--nothing less than an attempt to rethink the nature of poetic language and to rearticulate relationships among theology, poetry, and philosophy in a tradition of literature initiated by Dante. The author presents literature as a set of formal or linguistic genres that discuss or develop theological issues at a certain distance from the discourse of theology. This distance begins to appear in Virgil and Ovid, but it becomes decisive in Dante and in his decision to write in the vernacular. His vernacular Italian reaches back through classical allusion to the Latin that was in his day the language of theology, but it does so with a difference. It is no accident that in the *Commedia* Virgil is Dante's guide. The book opens with a discussion of just how Dante's poem is a comedy, and it concludes with a discussion of the ends of poetry in a variety of senses: enjambment at the ends of lines, the concluding lines of poems, and the end of poetry as a mode of writing this sort of literature. Of course, to have poetry end does not mean that people stop writing it, but that literature passes into a period in which it is concerned with its own ending, with its own bounds and limits, historical and otherwise. Though most of the essays make specific reference to various authors of the

Italian literary tradition (including Dante, Polifilo, Pascoli, Delfini, and Caproni), they transcend the confines of Italian literature and engage several other literary and philosophical authors (Plato, Aristotle, the Stoics, Boethius, the Provençal poets, Mallarmé, and Hölderlin, among others).

Twentieth-century Italian Literature in English Translation Robin Healey, 1998-01-01 This bibliography lists English-language translations of twentieth-century Italian literature published chiefly in book form between 1929 and 1997, encompassing fiction, poetry, plays, screenplays, librettos, journals and diaries, and correspondence.

Urbino June Osborne, 2003-10-01 The city of Urbino is encircled by walls, it rises in layers - Roman, then medieval, and then the crowning achievement of the Renaissance. This work considers many of its qualities, from its evolution, through the Golden Age, leading to a consideration of its position since the Renaissance.

Old Schools Ramsey McGlazer, 2020-01-07 Winner: AAIS First Book Prize *Old Schools* marks out a modernist countertradition. The book makes sense of an apparent anachronism in twentieth-century literature and cinema: a fascination with outmoded, paradigmatically pre-modern educational forms that persists long after they are displaced in progressive pedagogical theories. Advocates of progressive education turned against Latin in particular. The dead language—taught through time-tested means including memorization, recitation, copying out, and other forms of repetition and recall—needed to be updated or eliminated, reformers argued, so that students could breathe free and become modern, achieving a break with convention and constraint. Yet McGlazer’s remarkable book reminds us that progressive education was championed not only by political progressives, but also by Fascists in Italy, where it was an object of Gramsci’s critique. Building on Gramsci’s pages on the Latin class, McGlazer shows how figures in various cultural vanguards, from Victorian Britain to 1970s Brazil, returned to and reimaged the old school. Strikingly, the works that McGlazer considers valorize this school’s outmoded techniques even at their most cumbersome and conventional. Like the Latin class to which they return, these works produce constraints that feel limiting but that, by virtue of that limitation, invite valuable resistance. As they turn grammar drills into verse and repetitious lectures into voiceovers, they find unlikely resources for critique in the very practices that progressive reformers sought to clear away. Registering the past’s persistence even while they respond to the mounting pressures of modernization, writers and filmmakers from Pater to Joyce to Pasolini retain what might look like retrograde attachments—to tradition, transmission, scholastic rites, and repetitive forms. But the counter-progressive pedagogies that they devise repeat the past to increasingly radical effect. *Old Schools* teaches us that this kind of repetition can enable the change that it might seem to impede.

The Translations of Seamus Heaney Seamus Heaney, 2023-03-21 The complete translations of the poet Seamus Heaney, a Nobel laureate and prolific, revolutionary translator. Seamus Heaney’s translation of *Beowulf*, published in 1999, was immediately hailed as an undisputed masterpiece, “something imperishable and great” (James Wood, *The Guardian*). A few

years after his death in 2013, his translation of Virgil's Aeneid Book VI caused a similar stir, providing "a remarkable and fitting epilogue to one of the great poetic careers of recent times" (Nick Laird, Harper's Magazine). Now, for the first time, the poet, critic, and essayist's translations are gathered in one volume. Heaney translated not only classic works of Latin and Old English but also a great number of poems from Spanish, Romanian, Dutch, Russian, German, Scottish Gaelic, Czech, Ancient and Modern Greek, Middle and Modern French, and Medieval and Modern Italian, among other languages. In particular, the Nobel laureate engaged with works in Old, Middle, and Modern Irish, the languages of his homeland and early education. As he said, "If you lived in the Irish countryside as I did in my childhood, you lived in a primal Gaeltacht." In *The Translations of Seamus Heaney*, Marco Sonzogni has collected Heaney's translations and framed them with the poet's own writings on his works and their composition, sourced from introductions, interviews, and commentaries. Through this volume, we come closer to grasping the true extent of Heaney's extraordinary abilities and his genius.

An Anthology of Neo-Latin Poetry by Classical Scholars Stephen Harrison, Gesine Manuwald, William M. Barton, Bobby Xinyue, 2024-01-11 Presenting a range of Neo-Latin poems written by distinguished classical scholars across Europe from c. 1490 to c. 1900, this anthology includes a selection of celebrated names in the history of scholarship. Individual chapters present the Neo-Latin poems alongside new English translations (usually the first) and accompanying introductions and commentaries that annotate these verses for a modern readership, and contextualise them within the careers of their authors and the history of classical scholarship in the Renaissance and early modern period. An appealing feature of Renaissance and early modern Latinity is the composition of fine Neo-Latin poetry by major classical scholars, and the interface between this creative work and their scholarly research. In some cases, the two are actually combined in the same work. In others, the creative composition and scholarship accompany each other along parallel tracks, when scholars are moved to write their own verse in the style of the subjects of their academic endeavours. In still further cases, early modern scholars produced fine Latin verse as a result of the act of translation, as they attempted to render ancient Greek poetry in a fitting poetic form for their contemporary readers of Latin.

The Cambridge History of Italian Literature Peter Brand, Lino Pertile, 1999-08-28 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.

The Idea of Beauty in Italian Literature and Language ,2019-01-04 Beauty is a central concept in the Italian cultural

imagination throughout its history and in virtually all its manifestations. It particularly permeates the domains that have governed the construction of Italian identity: literature and language. *The Idea of Beauty in Italian Literature and Language* assesses this long tradition in a series of essays covering a wide chronological and thematic range, while crossing from historical linguistics to literary and cultural studies. It offers elements for reflection on cross-disciplinary approaches in the humanities, and demonstrates the power of beauty as a fundamental category beyond aesthetics.

Emigrant Nation Mark I. Choate, 2008-06-30 Between 1880 and 1915, thirteen million Italians left their homeland, launching the largest emigration from any country in recorded world history. As the young Italian state struggled to adapt to the exodus, it pioneered the establishment of a “global nation”—an Italy abroad cemented by ties of culture, religion, ethnicity, and economics. In this wide-ranging work, Mark Choate examines the relationship between the Italian emigrants, their new communities, and their home country. The state maintained that emigrants were linked to Italy and to one another through a shared culture. Officials established a variety of programs to coordinate Italian communities worldwide. They fostered identity through schools, athletic groups, the Dante Alighieri Society, the Italian Geographic Society, the Catholic Church, Chambers of Commerce, and special banks to handle emigrant remittances. But the projects aimed at binding Italians together also raised intense debates over priorities and the emigrants’ best interests. Did encouraging loyalty to Italy make the emigrants less successful at integrating? Were funds better spent on supporting the home nation rather than sustaining overseas connections? In its probing discussion of immigrant culture, transnational identities, and international politics, this fascinating book not only narrates the grand story of Italian emigration but also provides important background to immigration debates that continue to this day.

Acta Conventus Neo-Latini Vindobonensis Astrid Steiner-Weber, Franz Römer, 2018-03-06 Since 1971, the International Congress for Neo-Latin Studies has been organised every three years in various cities of Europe and North America. In August 2015, Vienna in Austria was the venue of the sixteenth Neo-Latin conference, held by the International Association for Neo-Latin Studies. The proceedings of the Vienna conference have been collected in this volume under the motto “Contextus Neolatini - Neo-Latin in Local, Trans-Regional and Worldwide Contexts - Neulatein im lokalen, transregionalen und weltweiten Kontext”. Sixty-five individual and five plenary papers spanning the period from the Renaissance to the present offer a variety of themes covering a range of genres such as history, literature, philology, art history, and religion. The contributions will be of relevance not only for scholarly readers, but also for an interested non-professional audience.

[Directory of Museums](#) Kenneth Hudson, Ann Nicholls, 1975-06-18

Echoes of Opera in Modern Italian Poetry Mattia Acetosio, 2020-06-24 Twentieth-century Italian poetry is haunted by countless ghosts and shadows from opera. *Echoes of Opera in Modern Italian Poetry* reveals their presence and sheds light on their role in shaping that great poetic tradition. This is the first work in English to analyze the influence of opera on

modern Italian poetry, uncovering a fundamental but neglected relationship between the two art forms. A group of Italian poets, from Gabriele D'Annunzio to Giorgio Caproni, by way of Umberto Saba and Eugenio Montale, made opera a cornerstone of their artistic craft. More than an occasional stylistic influence, opera is rather analyzed as a fundamental facet of these poets' intellectual quest to overcome the expressive limitations of lyrical poetry. This book reframes modern Italian poetry in a truly interdisciplinary perspective, broadening our understanding of its prominence within the humanities, in the twentieth century and beyond.

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