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Studi sul Poema sacro di Dante Alighieri. (Appendice ... Il Canto primo della Monarchia di Dio [i.e. the Divina Commedia] ... col commento di F. Torricelli.). Laura Battiferra and Her Literary Circle *Il Canzoniere di Francesco Petrarca* *Dizionario Italiano, Ed Inglese Di Giuseppe Baretta* *Le Novelle* *Selected Poetry and Prose* *Più nero di un cielo senza stelle* *La Divina Commedia ... Col commento del P. Bonaventura Lombardi ... Con le illustrazioni aggiunte dagli editori di Padova nel 1822 e con l'appendice già appositamente compilata per le precedenti ristampe fiorentine molto rettificata e accresciuta per la presente* *The force of religion. La forza della religione. Poema ... tradotto ... in versi italiani col testo inglese a rincontro* *Concordance of the Divina Commedia* *Rivista Di Astronomia E Scienze Affini* *The Canzoniere* *La Poesia Sepolcrale in Italia* *Stelle Dispettose* *Concordance of the Divina Commedia* **Italian Modernism **Petrarch** *Nautica Mediterranea* *The Poems of Leopardi* *The Selected Poetry of Pier Paolo Pasolini* *Canti* *Petrarch's Lyric Poems* *Delphi Medieval Poetry Collection (Illustrated)* **“Le” Rime Di Francesco Petrarca** *Delphi Collected Works of Giacomo Leopardi (Illustrated)* *Giacomo Leopardi: Canti* *Studi Di Letteratur E D'arte* *La Commedia di Dante Alighieri. Con commento compilato su tutti i migliori, e particolarmente su quelli del Lombardi, del Costa, del Tommaseo e del Bianchi, da Raffaele Andreoli. Prima edizione napoletana fatta sull'ultima di Lemonnier. [With “Vita di Dante Alighieri” by G. Boccaccio.]* *The Poems of Leopardi* **Lettere dal fronte. The Travels of Anacharsis the Younger, in Greece ... Abridged from the Original Work ... Second Edition. To which is ... Added, the Life of the Author, Translated from the French of the Duc de Nivernois** *Operette Morali* **Poemi Di Giorgio Lord Bryon** *Una Vita Insieme* **Dictionary of foreign phrases and classical quotations** **VERSI. An Introduction to Leopardi's Canti** *Petrarch's Laurels* **Calvino and the Landscape of Childhood** **Studies in Philology****

Chiara Matraini (1515–1604?) was a member of the great flowering of poetic imitators and innovators in the Italian literary heritage begun by Petrarch, cultivated later by the lyric poet Pietro Bembo, and supplanted by the epic poet Torquato Tasso. Though without formal training, Matraini excelled in a number of literary genres popular at the time—poetry, religious meditation, discourse, and dialogue. In her midlife, she published a collection of erotic love poetry, but later in life her work shifted toward a search for spiritual salvation. Near the end of her life, she published a new poetry retrospective. Mostly available in only a handful of rare book collections, her writings are now adeptly translated here for an English-speaking audience and situated historically in an introduction by noted Matraini expert Giovanna Rabitti. *Selected Poetry and Prose* allows the poet to finally take her place as one of the seminal authors of the Renaissance, next to her contemporaries Vittoria Colonna and Laura Battiferra, also published in the Other Voice series. Giacomo Leopardi is Italy's greatest modern poet, the first European writer to portray and examine the self in a way that feels familiar to us today. A great classical scholar and patriot, he explored metaphysical loneliness in entirely original ways. Though he died young, his influence was enormous, and it is no exaggeration to say that all modern poetry, not only in Italian, derives in some way from his work. Galassi, whose translations of Eugenio Montale have been widely acclaimed, has produced a strong, fresh, direct version of this great poet that offers English-language readers a new approach to Leopardi. "Mark Musa, in editing and translating Petrarch's *Canzoniere*, has performed a wonderful service to the English-speaking reader. Here, in one volume, are included the poet's own selection of the best lyric verse he wrote throughout his life, accompanied by brief but useful notes . . ." —Chronicles "As well as skillful and fluent verse renderings of the 366 lyrics that make up this milestone in the development of Western poetic tradition, Musa offers copious and up-to-date annotation to each poem . . . along with a substantial, sensitive, and intelligent introduction that is genuinely helpful for the first-time reader and thought provoking for Petrarch scholars and other medievalists." —Choice The 366 poems of Petrarch's *Canzoniere* represent one of the most influential works in Western literature. Varied in form, style, and subject matter, these "scattered rhymes" contains metaphors and conceits that have been absorbed into the literature and language of love. In this bilingual edition, Mark Musa provides verse translations, annotations, and an introduction co-authored with Barbara Manfredi. *Italian Modernism* was written in response to the need for an historiographic and theoretical reconsideration of the concepts of Decadentismo and the avant-garde within the Italian critical tradition. Focussing on the confrontation between these concepts and the broader notion of international modernism, the essays in this important collection seek to understand this complex phase of literary and artistic practices as a response to the epistemes of philosophical and scientific modernity at the end of the nineteenth century and in the first three decades of the twentieth. Intellectually provocative, this collection is the first attempt in the field of Italian Studies at a comprehensive account of Italian literary modernism. Each contributor documents how previous critical categories, employed to account for the literary, artistic, and cultural experiences of the period, have provided only partial and inadequate descriptions, preventing a fuller understanding of the complexities and the interrelations among the cultural phenomena of the time. First published in 1937, this book presents a selection of poems from Leopardi's *Canti* in the original Italian. Created primarily for university

students, the selection was made with the idea of representing as fully as possible all stages of Leopardi's poetic career. The text also contains a detailed introduction, notes and bibliography, all in English. This book will be of value to anyone with an interest in Leopardi's poetry and Italian literature. A comprehensive new reading of Petrarch's lyric collection known as the *Canzoniere* or *Rime sparse*, the work that stands at the origins of the dominant tradition of European Renaissance poetry. Unlike many other considerations of Petrarch's poetry, this study takes into account through close reading the vast majority of the 366 poems included in the collection. At the same time it adopts a range of intertextual perspectives. It emphasizes the position of the *Rime* within Petrarch's own varied literary corpus and in relation to his precursors both classical and vernacular. New insights emerge into his transgressions and evasions of the primary Ovidian myth in the collection, into his engagement with Dante, and into his adaptation of the motifs of the romance quest. Sturm-Maddox also explores Petrarch's creation of a personal myth of poetic origins, one centered in Valchiusa as the locus of an amorous epiphany, and in the shade of the laurel as the locus of the production of *Rime sparse*. Ample notes complement the text, and English translations of the Italian poetry are included. Francesco Petrarca (1304-74) has been described as the 'first modern man of letters' and his influence on the European lyric tradition has been widespread. The poems of his *Canzoniere*, closely associated as they are with the enigmatic figure of Laura, were soon to become the models for love-poetry in nearly all major European literatures in the Renaissance. The new translations here use the same rhyme schemes and broadly the same metres as those used by Petrarch himself. The facing English texts are thus not intended to be absolutely literal, but to reflect the inner meanings and moods of the originals, with some further literal translations of difficult passages added in the notes. The notes to the poems also cover their likely dates, mythological allusions, certain background settings, and a number of other calendrical and structural features which appear to emerge from the actual sequencing of the collection itself. There is also a section on old Italian syntax and other linguistic aids. The new translation of Petrarch's *Rerum Vulgarium Fragmenta* is in two separate volumes. This series is conceived as a library of bilingual editions of works chosen for their importance to Italian literature and to the international tradition of art and thought Italy has nurtured. In each volume an Italian text in an authoritative edition is paired with a new facing-page translation supplemented by explanatory notes and a selected bibliography. An introduction provides a historical and critical interpretation of the work. The scholars preparing these volumes hope through *Biblioteca Italiana* to point a straight way to the Italian classics. GENERAL EDITOR: Louise George Clubb EDITORIAL BOARD: Paul J. Alpers, Vittore Branca, Gene Brucker, Fredi Chiappelli, Phillip W. Damon, Robert M. Durling, Gianfranco Folena, Lauro Martines, Nicolas J. Perella. There is a sense in which one might say, as Leopardi did say about poetry, that his poems are born of illusion, yet what they register is a lament over its loss and a persistent rejection of all deception. The *Canti* are conspicuously influenced by illusion, but paradoxically dominated by a continual taking the measure, as it were, of truth, of a human and cosmic reality which simply is what it is. In generalising his convictions the poet does make a certain claim on our belief and he challenges us to take what he says seriously. However, the merit of the poems themselves is the full expression of those convictions; it is this aspect that this Introduction addresses, and not whether we should agree or disagree with Leopardi. Its aim is to explain in order to help appreciate what is found on the page. It is an analysis of the poems and an attempt to create a coherent and comprehensive structure for students in which nearly all the *Canti* can be considered from several points of view. "Although never named as such, the landscape of Sanremo was a visual source for Calvino's fiction. This recurring theme provides both a link between some very different works and an insight into the autobiographical dimension of an author whose attitude to privacy is protective but detached. This work is an analysis of the criteria of representative (and of representational distortion) of a descriptive motif." Con l'ingresso dell'Italia nel primo conflitto mondiale i direttori dei periodici teramani affidarono al *Corriere Abruzzese* la pubblicazione di un *Bollettino della Guerra*, il cui primo numero uscì il 30 maggio 1915, con l'intento di «esaudire un voto non solo del Comitato per l'organizzazione Civile, ma della cittadinanza, desiderosa di essere tenuta sollecitamente informata dalle notizie di guerra». Inoltre il *Corriere* si fece promotore di un abbonamento eccezionale per i soldati, i quali potevano ricevere il periodico due volte la settimana; l'iniziativa ebbe grande successo e presto iniziarono ad essere pubblicate le numerosissime lettere che giungevano dal fronte, ed alle quali le pagine del periodico dedicò largo spazio (soprattutto nei primi due anni del conflitto) nella rubrica "Il saluto dei nostri soldati". La presente pubblicazione è un'antologia di lettere ed articoli pubblicati negli anni del conflitto. Indice: La guerra raccontata dalle pagine del *Corriere*; Lettere dal fronte; Articoli ed episodi di guerra; Elenco degli articoli pubblicati sul *Corriere Abruzzese*; Elenco alfabetico dei militari che hanno scritto dal fronte; Indice dei personaggi. Featuring twenty major works of European poetry over a period of a thousand years, this collection charts the development of verse from the fall of the Roman Empire to the birth of the Renaissance. Contrary to popular belief, the poetry of the Dark Ages enjoyed a pioneering development, exploring new metres and complex imagery. Throughout the Middle Ages, poetry adopted numerous forms across the continent, from the epic greatness of the 'chanson de geste' to the sublime lyrical qualities of love poetry. This eBook provides a rich sample of medieval poetry; from the earliest dawn of English literature to the unparalleled brilliance of Dante; from the courtly adventures of Arthurian legend to the stirring lays of the Vikings; from the Eastern magic of Georgia to the ribald genius of Chaucer; this collection will immerse you in the perilous, amusing and tantalising world of the Middle Ages. (Version 1) * Beautifully illustrated with images relating to the

poets' lives and works * Concise introductions to the works * Most of the poems appear with their original medieval texts, as well as an English translation — ideal for students * Images of how the original manuscripts first appeared, giving your eReader a taste of the medieval texts * Excellent formatting of the poems * Easily locate the sections you want to read * Features three critical works on the development of medieval literature * Scholarly ordering of texts into chronological order Please visit www.delphiclassics.com to see our wide range of poet titles CONTENTS: Medieval Poetry Hymn by Cædmon (7th century) Christ II by Cynewulf (8th century) (Tr. Raymond Wilson Chambers) Beowulf (c.1000) (Tr. William Morris) The Song of Roland (c. 1050) (Tr. C. K. Moncreiff) The Poem of the Cid (c. 1140) (Tr. Robert Southey) Chronicle of the Norman Conquest from 'Roman de Rou' by Wace (c. 1170) (Tr. Edgar Taylor) Yvain, the Knight of the Lion by Chrétien de Troyes (c. 1180) (Tr. 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Thomas Campbell) Piers Plowman by William Langland (c. 1380) Edited by Thomas Wright The Canterbury Tales by Geoffrey Chaucer (c. 1400) The Criticism The Flourishing of Romance and the Rise of Allegory by George Saintsbury Medieval English Literature by W. P. Ker Epic and Romance: Essays on Medieval Literature by W. P. Ker Please visit www.delphiclassics.com to browse through our range of poetry titles or buy the entire Delphi Poets Series as a Super Set Internationally known during her lifetime, Laura Battiferra (1523-89) was a gifted and prolific poet in Renaissance Florence. The author of nearly 400 sonnets remarkable for their subtlety, intricate narrative structure, and learned allusions, Battiferra, who was married to the prominent sculptor and architect Bartolomeo Ammannati, traversed an elite literary and artistic network, circulating her verse in a complex and intellectually fecund exchange with some of the most illustrious figures in Italian history. In this bilingual anthology, Victoria Kirkham gathers Battiferra's most essential writing, including newly discovered poems, which provide modern readers with a valuable social chronicle of sixteenth-century Italy and the courtly culture of the Counter-Reformation. Durling's edition of Petrarch's poems has become the standard. Readers have praised the translation of the authoritative text as graceful and accurate, conveying a real understanding of what this difficult poet is saying. The literalness of the prose translation makes this book especially useful to students who lack a full command of Italian. Most people outside Italy know Pier Paolo Pasolini for his films, many of which began as literary works—Arabian Nights, The Gospel According to Matthew, The Decameron, and The Canterbury Tales among them. What most people are not aware of is that he was primarily a poet, publishing nineteen books of poems during his lifetime, as well as a visual artist, novelist, playwright, and journalist. Half a dozen of these books have been excerpted and published in English over the years, but even if one were to read all of those, the wide range of poetic styles and subjects that occupied Pasolini during his lifetime would still elude the English-language reader. For the first time, Anglophones will now be able to discover the many facets of this singular poet. Avoiding the tactics of the slim, idiosyncratic, and aesthetically or politically motivated volumes currently available in English, Stephen Sartarelli has chosen poems from every period of Pasolini's poetic oeuvre. In doing so, he gives English-language readers a more complete picture of the poet, whose verse ranged from short lyrics to longer poems and extended sequences, and whose themes ran not only to the moral, spiritual, and social spheres but also to the aesthetic and sexual, for which he is most known in the United States today. This volume shows how central poetry was to Pasolini, no matter what else he was doing in his creative life, and how poetry informed all of his work from the visual arts to his political essays to his films. Pier Paolo Pasolini was "a poet of the cinema," as James Ivory says in the book's foreword, who "left a trove of words on paper that can live on as the fast-deteriorating images he created on celluloid cannot." This generous selection of poems will be welcomed by poetry lovers and film buffs alike and will be an event in American letters. Regarded as the greatest Italian poet of the nineteenth century, Giacomo Leopardi was also a noted philosopher, essayist and philologist. A principal figure of Romanticism, Leopardi wrote poems that reveal a constant and sensitive reflection on existence and the human condition, characterised by a sensuous and materialist inspiration. Leopardi is widely seen as one of the most radical and challenging thinkers of his time, who produced a unique poetic body of lyrical works, confirming his status as a central figure of world literature. The Delphi Poets Series offers readers the works of literature's finest poets, with superior formatting. This volume presents Leopardi's collected works, with related illustrations and the usual Delphi bonus material. (Version 1) * Beautifully illustrated with images relating to Leopardi's life and works * Concise introduction to Leopardi's life and poetry * Two translations of Leopardi's seminal collection of poems, 'I Canti'. 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