The Severed Word Ovid's Heroides And The Novela Sentimental

The Severed Word—Marina Scordilis Brownlee 2014-07-14 In this wide-ranging study Marina Scordilis Brownlee investigates the importance of the letter—often a complex interplay of objectivity and subjectivity—in the establishment of novelistic discourse. She shows how Ovid's Heroides explore the discourse of epistolarity in a way that exerted a lasting effect on Italian, French, and Spanish works of the Middle Ages and Renaissance, especially on the fifteenth-century Spanish novela sentimental, or "sentimental romance." Presenting this proto-novelistic form as a highly original rewriting of Ovid, Brownlee demonstrates that its language model interrogers rather than affirms the linguistic referentiality implied by romance. Whereas the ambiguity of the sign had been articulated in fourteenth-century Spain (most notably by the Libro de buen amor), it is the fifteenth-century novela sentimental that fully grasps the existentially, novelistically dire consequences of this ambiguity. In the process of deconstructing the referentiality that underlies romance, the novela sentimental reveals itself to be a discursively essential step in the evolution of the modern novel. Originally published in 1990. 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.

Reading the Ovidian Heroine-Kathryn McKinley 2017-09-18 This study investigates the reception of Ovidian heroines in Metamorphoses commentaries written between 1100 and 1618 on the Continent in England. Medieval and early modern clerical readings of the feminine in Ovid reflect greater heterogeneity than is commonly alleged. A Companion to Ovid-Philip Hardie 2002-05-02 Ovid was one of the greatest writers of classical antiquity, and arguably the single most influential ancient poet for post-classical literature and culture. In this Companion, chapters by leading authorities from Europe and North America discuss the backgrounds and contexts for Ovid, the individual works, and his influence on later literature and art. Coverage of essential information is combined with exciting new critical approaches. This Companion is designed both as an accessible handbook for the general reader who wishes to learn about Ovid, and as a series of stimulating essays for students of Latin poetry and of the classical tradition. The Roman authors has, by contrast, remained sadly neglected. This neglect is somewhat surprising given the fact that Kierkegaard was extremely well read in Latin from his early youth when he attended the Borgerdyd School in Copenhagen. Kierkegaard's interest in the Roman world is perhaps best evidenced by his book collection. In his private library he had a long list of Latin titles and Danish translations of the standard Roman authors in any number of different genres. His extensive and frequent use of writers such as Cicero, Horace, Terence, Seneca, Suetonius and Ovid clearly warrants placing them in the select group of his major sources. The chapters in this volume demonstrate that Kierkegaard made use of the Roman sources in a number of different ways. His readings from the Borgerdyd school seem to have stuck with him as an adult. He constantly refers to Roman authors, such as Livy, Nepos, and Suetonius for colourful stories and anecdotes. In addition, he avails himself of pregnant sayings or formulations from the Roman authors, when appropriate. But his use of these authors is not merely as a rhetorical source. He is also passionately interested in the Roman philosophy of Cicero, Seneca and Marcus Aurelius. Similarly, just as he is fascinated by Tacitus' portrayal of the early Christians, so also he is amused by the humour of Terence and Apuleius. In short, the Roman authors serve to enrich any number of different aspects of Kierkegaard's authorship with respect to both content and form. The chapters in this volume demonstrate that Kierkegaard made use of the Roman sources in a number of different ways. His readings from the Borgerdyd school seem to have stuck with him as an adult. He constantly refers to Roman authors, such as Livy, Nepos, and Suetonius for colourful stories and anecdotes. In addition, he avails himself of pregnant sayings or formulations from the Roman authors, when appropriate. But his use of these authors is not merely as a rhetorical source. He is also passionately interested in the Roman philosophy of Cicero, Seneca and Marcus Aurelius. Similarly, just as he is fascinated by Tacitus' portrayal of the early Christians, so also he is amused by the humour of Terence and Apuleius. In short, the Roman authors serve to enrich any number of different aspects of Kierkegaard's authorship with respect to both content and form. Ovid in the Age of Cervantes-Frederick A. De Armas 2010 The Roman poet Ovid, author of the famous Metamorphoses, is widely considered one of the canonical poets of Latin antiquity. Vastly popular in Europe during the Renaissance and Early Modern periods, Ovid's writings influenced the literature, art, and culture in Spain's Golden Age. The book begins with examinations of the translation and utilization of Ovid's texts from the Middle Ages to the Age of Cervantes. The work includes a section devoted to the influence of Ovid on Cervantes, arguing that Don Quixote is a deeply Ovidian text, drawing upon many classical myths and themes. The contributors then turn to specific myths in Ovid as they were absorbed and transformed by different writers, including that of Echo and Narcissus in Garcilaso de la Vega and Hermaphroditus in Covarrubias and Moya. The final section of the book centers on questions of poetic fame and self-fashioning. Ovid in the Age of Cervantes is an important and comprehensive re-evaluation of Ovid’s impact on Renaissance and Early Modern
Spain.

Killing Hercules-Richard Rowland 2012-08-08 This book offers an entirely new reception history of the myth of Hercules and his wife/killer Deianira. The book poses, and attempts to answer, two important and related questions. First, why have artists across two millennia felt compelled to revisit this particular myth to express anxieties about violence at both a global and domestic level? Secondly, from the moment that Sophocles disrupted a myth about the definitive exemplar of masculinity and marital prowess and turned it into a story about domestic abuse, through to a 2014 production of Handel’s Hercules that was set in the context of the ‘war on terror’, the reception history of this myth has been one of discontinuity and conflict; how and why does each culture reinvent this narrative to address its own concerns and discontent, and how does this generation speak to, qualify or annihilate the certainties of its predecessors in order to understand, contain or exonerate the aggression with which their governors – of state and of the household – so often enforce their authority, and the violence to which their nations, and their homes, are perennially vulnerable?

Va Lettre Va-Yvonne LeBlanc 1995

Ovid in the Middle Ages-James G. Clark 2011-07-28 Explores the extraordinary influence of Ovid upon the culture - learned, literary, artistic and popular - of medieval Europe.

Desiring Discourse-James J. Faxon 1998 These essays examine the central role played by Ovid in medieval amatory literature. In so doing, they show the theoretical problems of the entrenched “aesthetics of reception” long tied to the Ovidian Middle Ages, while they also seek at times to overturn many of the prior critical perceptions associated with Ovidian susasive discourse - in particular the unproblematised assertion of male will and the erasure of female voice. Responding to the great fund of critical work done on amatory literature in the Middle Ages - a literature thus far organized into an array of categories such as the rhetorical institution of persuasion and seduction, the Ovidian heritage, aetas ovidiana, the language of amatory trial, the genealogy of the romance, and the convention of courtly love - this volume seeks to provide a comprehensive look at the rhetorical and social conditions of desire.

Lost Property-Jennifer Summit 2000-07 The English literary canon is haunted by the figure of the lost woman writer. In our own age, she has been a powerful stimulus for the rediscovery of works written by women. But as Jennifer Summit argues, “the lost woman writer” also served as an evocative symbol during the very formation of an English literary tradition from the fourteenth through the sixteenth centuries. Lost Property traces the representation of women writers from Margery Kempe and Christine de Pizan to Elizabeth I and Mary Queen of Scots, exploring how the woman writer became a focal point for emerging theories of literature and authorship in English precisely because of her perceived alienation from tradition. Through original archival research and readings of key literary texts, Summit writes a new history of the woman writer that reflects the impact of such developments as the introduction of printing, the Reformation, and the rise of the English court as a literary center. A major rethinking of the place of women writers in the histories of books, authorship, and canon-formation, Lost Property demonstrates that, rather than being an unimaginable anomaly, the idea of the woman writer played a key role in the invention of English literature.

The Prison of Love-Emily C. Francomano 2018-01-18 The Spanish romance Cárkel de amor blossomed into a transnational and multilingual phenomenon that captivated audiences throughout Europe at a time when literacy was expanding and print production was changing the nature of reading, writing, and of literature itself. In The Prison of Love, Emily Francomano offers the first comparative study of this sixteenth-century work as a transcultural, humanist fiction. Blending literary analysis and book history, Francomano provides us with the richly textured history of the translations, material books, and artefacts that make this tale of love, letters, and courtly intrigue an invaluable prism through which the multiplicities of sixteenth-century literary and book cultures are refracted.

Reconsidering Boccaccio-Olivia Holmes 2018-06-12 Reconsidering Boccaccio highlights the great Florentine writer’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 Studies, this collection highlights the necessity of a technical and historical framework when approaching Boccaccian studies, while also shedding new light on the lives of women and their role in the reception of Boccaccio’s works.

The Reception of the Legend of Hero and Leander-Brian Oliver Murdoch 2019-05-27 A study of the literary reception of the love-story of Hero and Leander and its popularity from classical times to the present in different genres, from epigram to epic, and including drama, opera, burlesques and modern experimental works.

Modernité au Moyen Age-Brigitte Cazez 1990

Don Quixote Among the Saracens-Frederick A. De Armas 2011 The fictional Don Quixote was constantly defeated in his knightly adventures. In writing Quixote's story, however, Miguel Cervantes succeeded in a different kind of quest — the creation of a modern novel that conquers' and assimilates countless literary genres. Don Quixote among the Saracens considers how Cervantes's work reflects the clash of civilizations and anxieties towards cultural pluralism that permeated Golden Age Spain. Frederick A. de Armas unravels an essential mystery of one of world literature's best known figures: why Quixote sets out to revive knight errantry, and why he comes to feel at home only among the Moorish 'Saracens,' a people whom Quixote feared at the beginning of the novel. De Armas also reveals Quixote's inner conflicts as both a Christian who vows extreme charity as his rule, and (auto)biographical reconstruction. Applying techniques drawn from modern theories of epistolarity and contemporary literary criticism to letters treated as whole constructs, Knight demonstrates the presence of a range of manipulative strategies and argues for the consequent production of a significant degree of fictionalisation. She traces the emergence of an epistolarly sequence which forms a kind of extended narrative, drawing its authority from Augustine and Jerome, and rooted in classical rhetoric. The work raises important implications both for the study of relations between Cluniacs and Cistercians in the first half of the 12th century and for the approach to letter-writing as a whole.

The Cambridge History of Spanish Literature-David T. Gies 2004 Publisher Description

The Correspondence between Peter the Venerable and Bernard of Clairvaux-Gillian R. Knight 2017-03-02 Starting from the premise of the letter as literary artefact, with a potential for ambiguity, irony and textual errantry, and why he comes to feel at home only among the Moorish 'Saracens,' a people whom Quixote feared at the beginning of the novel. De Armas also reveals Quixote's inner conflicts as both a Christian who vows to battle the infidel, but also a secret Saracen sympathizer. While delving into genre theory, Don Quixote among the Saracens adds a new dimension to our understandings of Spain's multicultural history. The Correspondence between Peter the Venerable and Bernard of Clairvaux-Gillian R. Knight 2017-03-02 Starting from the premise of the letter as literary artefact, with a potential for ambiguity, irony and textual allusion, this innovative analysis of the correspondence between the Cluniac abbot, Peter the Venerable, and the future saint, Bernard of Clairvaux, challenges the traditional use of these letters as a source for historical and (auto)biographical reconstruction. Applying techniques drawn from modern theories of epistolarity and contemporary literary criticism to letters treated as whole constructs, Knight demonstrates the presence of a range of manipulative strategies and argues for the consequent production of a significant degree of fictionalisation. She traces the emergence of an epistolarly sequence which forms a kind of extended narrative, drawing its authority from Augustine and Jerome, and rooted in classical rhetoric. The work raises important implications both for the study of relations between Cluniacs and Cistercians in the first half of the 12th century and for the approach to letter-writing as a whole.

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Fifteenth-Century Studies-Barbara I. Gusick 2011-03-01 Annual collection on diverse aspects of the fifteenth century, with an emphasis on manuscripts and manuscript culture.

Isabel Rules-Barbara F. Weissberger As queen of Spain, Isabel I of Castile (Isabella the Catholic) laid the foundations for its emergence as the largest empire the West has ever known. This is the first book to examine Isabel’s reign, and (auto)biographical reconstruction. Applying techniques drawn from modern theories of epistolarity and contemporary literary criticism to letters treated as whole constructs, Knight demonstrates the presence of a range of manipulative strategies and argues for the consequent production of a significant degree of fictionalisation. She traces the emergence of an epistolarly sequence which forms a kind of extended narrative, drawing its authority from Augustine and Jerome, and rooted in classical rhetoric. The work raises important implications both for the study of relations between Cluniacs and Cistercians in the first half of the 12th century and for the approach to letter-writing as a whole.

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The Cambridge Companion to Medieval Romance—Roberta L. Krueger 2000-06-22 This Companion presents fifteen original and engaging essays by leading scholars on one of the most influential genres of Western literature. Chapters describe the origins of early verse romance in twelfth-century French and Anglo-Norman courts and analyze the evolution of verse and prose romance in France, Germany, England, Italy, and Spain throughout the Middle Ages. The volume introduces a rich array of traditions and texts and offers fresh perspectives on the manuscript context of romance, the relationship of romance to other genres, popular romance in urban contexts, romance as mirror of familiar and social tensions, and the representation of courtly love, chivalry, 'other' worlds and gender roles. Together the essays demonstrate that European romances not only helped to promulgate the ideals of elite societies in formation, but also held those values up for questioning. An introduction, a chronology and a bibliography of texts and translations complete this lively, useful overview.

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