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Titolo	British Romanticism and Italian Literature : Translating, Reviewing, Rewriting // edited by Laura Bandiera, Diego Saglia
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Collana	Internationale Forschungen zur Allgemeinen und Vergleichenden Literaturwissenschaft ; ; 92
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Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Laura BANDIERA and Diego SAGLIA: Introduction: 'Home of the Arts! Land of the Lyre!': Scholarly Approaches and Fictional Myths of Italian Culture in British Romanticism -- Setting the Scene: Literary and Cultural Intersections -- William SPAGGIARI: The Canon of the Classics: Italian Writers and Romantic-Period Anthologies of Italian Literature in Britain -- Gian Mario ANSELM: Shelley and the Italian Lyrical Tradition -- Building the Past: Re-Approaching the Italian Literary Heritage -- Carla Maria GNAPPI: The Sunflower and the Rose: Notes Towards a Reassessment of Blake's Illustrations of Dante -- Maria Cristina CIGNATTA: William Hazlitt and Dante as the Embodiment of 'Power, Passion, Self-Will' -- Silvia BORDONI: 'The Sonnet's Claim': Petrarch and the Romantic Sonnet -- Luca MANINI: Charlotte Smith and the Voice of Petrarch -- Edoardo ZUCCATO: Writing Petrarch's Biography: From Susanna Dobson (1775) to Alexander Fraser Tytler (1810) -- Laura BANDIERA: Wordsworth's Ariosto: Translation as Metatext and Misreading -- Looking at Contemporary Italy: Mapping the Present -- Lilla Maria CRISAFULLI: Theatre and Theatricality in British Romantic Constructions of Italy -- Gioia ANGELETTI: 'I Feel the Improvisatore': Byron, Improvisation, and Romantic Poetics -- Serena BAIESI: The Influence of the Italian Improvvisatrici on British Romantic Women

Writers: Letitia Elizabeth Landon's Response -- Mauro PALA: Facets of the Risorgimento : The Debate on the Classical Heritage from Byron's Childe Harold to Leopardi's Canzone ad Angelo Mai -- Cecilia PIETROPOLI: The Tale of the Two Foscari from the Chronicles to the Historical Drama: Mary Mitford's Foscari and Lord Byron's The Two Foscari -- Lia GUERRA: Mary Shelley's Contributions to Lardner's Cabinet Cyclopaedia: Lives of the Most Eminent Literary and Scientific Men of Italy -- Diego SAGLIA: 'Freedom alone is wanting': British Views of Contemporary Italian Drama, 1820-1830 -- Caroline FRANKLIN: Cosmopolitanism and Catholic Culture: Byron, Italian Poetry, and The Liberal -- Index.

Sommario/riassunto

Drawing on a long-standing tradition of fictional images, British writers of the Romantic period defined and constructed Italy as a land that naturally invites inscription and description. In their works, Italy is a cultural geography so heavily overwritten with discourse that it becomes the natural recipient of further fictional transformations. If critics have frequently attended to this figurative complex and its related Italophilia, what seems to have been left relatively unexplored is the fact that these representations were paralleled and sustained by intense scholarly activities. This volume specifically addresses Romantic-period scholarship about Italian literature, history, and culture under the interconnected rubrics of 'translating', 'reviewing', and 'rewriting'. The essays in this book consider this rich field of scholarly activity in order to redraw its contours and examine its connections with the fictional images of Italy and the general fascination with this land and its civilization that are a crucial component of British culture between the eighteenth and nineteenth centuries.

2. Record Nr.	UNINA9910524848903321
Autore	Burckhardt Sigurd <1916-1966.>
Titolo	The Drama of Language : Essays on Goethe and Kleist
Pubbl/distr/stampa	Johns Hopkins University Press, 2019 Baltimore, : Johns Hopkins Press, [1970] ©[1970]
ISBN	0-8018-1049-3 1-4214-3497-0
Edizione	[1st ed.]
Descrizione fisica	1 online resource (viii, 175 p.)
Disciplina	832/.6/09
Soggetti	Literary essays Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	Cover -- Copyright -- Contents -- Foreword -- Introduction: Of Order, Abstraction, and Language -- 1. Language as Form in Goethe's Prometheus and Pandora -- 2. "The voice of truth and of humanity": Goethe's Iphigenie -- 3. The Consistency of Goethe's Tasso -- 4. Die natürliche Tochter: Goethe's Iphigenie in Aulis? -- 5. Egmont and Prinz Friedrich von Homburg: Expostulation and Reply -- 6. Heinrich von Kleist: The Poet as Prussian -- 7. Kleist's Hermannsschlacht: The Lock and the Key -- Notes -- Index.
Sommario/riassunto	Originally published in 1970. For Sigurd Burckhardt, literary interpretation began with the discovery of an "inconsistency" in a text. Minimizing the possibility that the writer has "unconsciously" fallen into an inconsistency in the use of material, the true interpreter, Burckhardt believes, abandons a tendency to "correct" the writer and seeks instead a new formulation by which the inconsistency can be seen as a part of a work's essential unity. "Whether I search for the meaning of a word or for the meaning of my life," he wrote, "I am looking for something under which I can subsume the otherwise unrelated and meaningless particular so as to place it in a larger order." That method, so characteristic of Burckhardt's criticism, underlies his studies of Goethe and Kleist and unifies the essays of this volume. Prior to his death in

December 1966, Professor Burckhardt had considered the possibility of collecting his writings on Goethe and Kleist. One essay had never been published; others had appeared only in German or were available in scattered sources. The preparation of the essays for publication, a service of professors Bernhard Blume and Roy Harvey Pearce, makes possible this impressive demonstration of their late colleague's interest in German literature. The seven critical studies are introduced by an essay that makes explicit the concern for language implicit throughout the volume. Burckhardt proceeds by close adherence to the text and by analysis of its writer's use of language and structure. He interprets Goethe's Prometheus, Pandora, Iphigenie, Tasso, Die natürliche Tochter, and Egmont and Kleist's Prinz Friedrich von Homburg and Die Hermannsschlacht. He provides original and challenging interpretations, shaping each into a self-contained entity.
