

1. Record Nr.	UNINA9911008976403321
Autore	Buonarroti Michelangelo
Titolo	The Complete Poems of Michelangelo : Joseph Tusiani's Classic Translation
Pubbl/distr/stampa	, : University of Toronto Press, , 2023 ©2022
ISBN	9781487543631 1487543638
Edizione	[1st ed.]
Descrizione fisica	1 online resource (349 pages)
Collana	Lorenzo Da Ponte Italian Library
Altri autori (Persone)	RizzoGianluca TusianiJoseph
Disciplina	850.8
Soggetti	Italian literature
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	Table of Contents -- Front Matter(pp. i-iv) -- Front Matter(pp. i-iv) -- <a href="https://www.jstor.org/stable/10.3138/jj.919524.1">https://www.jstor.org/stable/10.3138/jj.919524.1</a> -- Table of Contents(pp. v-vi) -- Table of Contents(pp. v-vi) -- <a href="https://www.jstor.org/stable/10.3138/jj.919524.2">https://www.jstor.org/stable/10.3138/jj.919524.2</a> -- Justified Envy: An Editor's Note(pp. vii-x) -- Justified Envy: An Editor's Note(pp. vii-x) -- GIANLUCA RIZZO -- <a href="https://www.jstor.org/stable/10.3138/jj.919524.3">https://www.jstor.org/stable/10.3138/jj.919524.3</a> -- A humbling form of envy seems to be the only appropriate emotional response when contemplating the life and works of Michelangelo Buonarroti. The achievements of the man are such that they can only be seen as a perpetual indictment of the bland and feeble lives we average people seem to lead. -- How can one fail to admire the sprawling imagination behind the Sistine Chapel; or gasp at the upward pull exercised by St. Peter's Dome; or be entranced by the subtle aesthetic trickery of the Pieta; or be deafened by the daunting, primeval scream that's eternally on the verge of. . . -- Introduction to The Complete Poems of Michelangelo(pp. 3-16) -- Introduction to The Complete Poems of Michelangelo(pp. 3-16) -- <a href="https://www.jstor.org/stable/10.3138/jj.919524.4">https://www.jstor.org/stable/10.3138/jj.919524.4</a> -- Michelangelo's poems did not pass unnoticed in his lifetime. They "sounded" utterly different from the general poetic trend of the century - an over-musical current of Platonism and Petrarchism. Composers such as Arcadelt and Tromboncino had set them to music;

men of letters such as Benedetto Varchi and Francesco Berni had praised them. Yet those madrigals and sonnets lacked the sonority of Bembo's verse and seemed to envy the fluency of Vittoria Colonna's spiritual rhymes and the refinement of Molza's, or Alamanni's, descriptive ease. Both Varchi and Berni had understood, almost instinctively, that the new voice, though rude and rugged,. . . -- RIME/POEMS(pp. 17-245) -- RIME/POEMS(pp. 17-245) -- <https://www.jstor.org/stable/10.3138/jj.919524.5> -- A Chronology of Michelangelo's Life(pp. 246-251) -- A Chronology of Michelangelo's Life(pp. 246-251) -- <https://www.jstor.org/stable/10.3138/jj.919524.6> -- A General Bibliography on Michelangelo's Literary Output (pp. 252-262) -- A General Bibliography on Michelangelo's Literary Output(pp. 252-262) -- <https://www.jstor.org/stable/10.3138/jj.919524.7> -- Joseph Tusiani: A Biographical Profile(pp. 265-268) -- Joseph Tusiani: A Biographical Profile(pp. 265-268) -- ANTHONY JULIAN TAMBURRI -- <https://www.jstor.org/stable/10.3138/jj.919524.8> -- Joseph Tusiani (San Marco in Lamis, 14 January 1924 - New York, 11 April 2020) represents a unique profile within the history of Italian immigration to the United States. He arrived with his mother on 6 September 1947 on what could have been a short visit. Instead, they remained. Tusiani, over the more than seven decades he spent in New York, developed into the polymath that he became. Poet, first and foremost, prose writer, essayist, and translator, Tusiani was the true award-winning scholar and intellectual many aspire to be. Professionally, Tusiani's university teaching career began at the College of Mount. . . -- "The Michelangelo Man": An Interview with Joseph Tusiani, New York City, 19 October 2019(pp. 269-278) -- "The Michelangelo Man": An Interview with Joseph Tusiani, New York City, 19 October 2019(pp. 269-278) -- GIANLUCA RIZZO and Joseph Tusiani -- <https://www.jstor.org/stable/10.3138/jj.919524.9> -- On a crisp Saturday morning, I met Joseph Tusiani and Anthony Tamburri (whom I would like to thank for all his support and assistance in arranging this interview) at the former's apartment in Manhattan's Upper East Side. After shaking hands and a brief introduction (it was the first time we met in person) we got right to it. In editing and translating this transcript (the interview took place in Italian) I strived to maintain as much as possible the warm atmosphere of comradeship that Tusiani was able to establish from the very start. The numerous offerings of biscotti, to be. . . -- Notes(pp. 279-306) -- Notes(pp. 279-306) -- <https://www.jstor.org/stable/10.3138/jj.919524.10> -- List of First Lines in Italian(pp. 307-322) -- <https://www.jstor.org/stable/10.3138/jj.919524.11> -- List of First Lines in English(pp. 323-338) -- List of First Lines in English(pp. 323-338) -- <https://www.jstor.org/stable/10.3138/jj.919524.12>.

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#### Sommario/riassunto

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This important new edition reintroduces Joseph Tusiani's classic translation of Michelangelo's poetry.

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