

1. Record Nr.	UNINA9910511895903321
Titolo	Self-commentary in early modern European literature, 1400-1700 // edited by Francesco Venturi
Pubbl/distr/stampa	Leiden ; ; Boston : , : Brill, , [2019]
ISBN	90-04-39659-4
Descrizione fisica	1 online resource (445 pages)
Collana	Intersections : interdisciplinary studies in early modern culture, , 1568-1181 ; ; volume 62
Disciplina	809/03
Soggetti	Literature, Medieval - History and criticism European literature - Early modern, 1500-1700 - History and criticism Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front Matter -- Copyright page -- Acknowledgements -- Illustrations -- Notes on the Editor -- Notes on the Contributors -- Introduction / Francesco Venturi -- Alberti's Commentarium to His First Literary Work: Self-Commentary as Self-Presentation in the Philodoxeos / Martin McLaughlin -- Elucidation and Self-Explanation in Filelfo's Marginalia / Jeroen De Keyser -- Vernacular Self-Commentary during Medieval Early Modernity: Reginald Pecock and Gavin Douglas / Ian Johnson -- On the Threshold of Poems: a Paratextual Approach to the Narrative/Lyric Opposition in Italian Renaissance Poetry / Federica Pich -- Self-Commentary on Language in Sixteenth-Century Italian Prefatory Letters / Brian Richardson -- 'All Outward and on Show': Montaigne's External Glosses / John O'Brien -- Companions in Folly: Genre and Poetic Practice in Five Elizabethan Anthologies / Harriet Archer -- The Journey of the Soul: The Prose Commentaries on His Own Poems by St John of the Cross / Colin P. Thompson -- Blood, Sweat, and Tears: Annotation and Self-Exegesis in La Ceppède / Russell Ganim -- Can a Poet be 'Master of [his] owne Meaning'? George Chapman and the Paradoxes of Authorship / Gilles Bertheau -- Critical Failures: Corneille Observes His Spectators / Joseph Harris -- Self-Criticism, Self-Assessment, and Self-Affirmation: The Case of the (Young) Author in Early Modern Dutch Literature / Els Stronks -- Reading the Margins:

The Uses of Authorial Side Glosses in Anna Stanisawska's *Transaction* (1685) / Magdalena Oarska -- Mockery and Erudition: Alessandro Tassoni's *Secchia rapita* and Francesco Redi's *Bacco in Toscana* / Carlo Caruso -- Afterword / Richard Maber -- Back Matter -- Index Nominum.

**Sommario/riassunto**

This volume investigates the various ways in which writers comment on, present, and defend their own works, and at the same time themselves, across early modern Europe. A multiplicity of self-commenting modes, ranging from annotations to explicatory prose to prefaces to separate critical texts and exemplifying a variety of literary genres, are subjected to analysis. Self-commentaries are more than just an external apparatus: they direct and control reception of the primary text, thus affecting notions of authorship and readership. With the writer understood as a potentially very influential and often tendentious interpreter of their own work, the essays in this collection offer new perspectives on pre-modern and modern forms of critical self-consciousness, self-representation, and self-validation.

Contributors are Harriet Archer, Gilles Bertheau, Carlo Caruso, Jeroen De Keyser, Russell Ganim, Joseph Harris, Ian Johnson, Richard Maber, Martin McLaughlin, John O'Brien, Magdalena Oarska, Federica Pich, Brian Richardson, Els Stronks, and Colin Thompson.

2. Record Nr.	UNISA996390512803316
Titolo	Certayne sermons [[electronic resource]] : appoynted by the Queenes Maiestie, to be declared and read, by all parsons, vicars, and curates, euery Sunday and holyday, in theyr churches: and by her Graces aduice perused and ouerseeene, for the better vnderstandingy of the simple people
Pubbl/distr/stampa	[London], : Newly imprinted in partes [by Richard Jugge], accordyng as is mentioned in the booke of Common prayers, 1569
Descrizione fisica	[200] p
Altri autori (Persone)	CranmerThomas <1489-1556.>
Soggetti	Sermons, English - 16th century
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	<p>By Thomas Cranmer and others.</p> <p>Book 1 of the Homilies.</p> <p>Colophon reads: Imprinted at London in Powles Churchyarde, by Richard lugge, printer to the Queenes Maiestie.</p> <p>At foot of title page: Cum priuilegio Regiæ Maiestatis.</p> <p>Signatures: A-M N.</p> <p>Issued with "The seconde tome of Homilies", 1595.</p> <p>Reproduction of the original in the Henry E. Huntington Library and Art Gallery.</p>
Sommario/riassunto	eebo-0113

3. Record Nr.	UNINA9910779669403321
Autore	Buci-Glucksmann Christine
Titolo	The madness of vision : on baroque aesthetics / / Christine Buci-Glucksmann ; translated by Dorothy Z. Baker
Pubbl/distr/stampa	Athens, Ohio : , : Ohio University Press, , 2013
ISBN	0-8214-4437-9
Descrizione fisica	1 online resource (xxii, 172 pages) : illustrations
Collana	Series in continental thought
Altri autori (Persone)	BakerDorothy Zayatz
Disciplina	709.03/201
Soggetti	Aesthetics, Modern - 17th century
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Sommario/riassunto	<p>"Christine Buci-Glucksmann's <i>The Madness of Vision</i> is one of the most influential studies in phenomenological aesthetics of the baroque. Integrating the work of Merleau-Ponty with Lacanian psychoanalysis, Renaissance studies in optics, and twentieth-century mathematics, the author asserts the materiality of the body and world in her aesthetic theory. All vision is embodied vision, with the body and the emotions continually at play on the visual field. Thus vision, once considered a clear, uniform, and totalizing way of understanding the material world, actually dazzles and distorts the perception of reality. In each of the nine essays that form <i>The Madness of Vision</i> Buci-Glucksmann develops her theoretical argument via a study of a major painting, sculpture, or influential visual image--Arabic script, Bettini's "The Eye of Cardinal Colonna," Bernini's Saint Teresa and his 1661 fireworks display to celebrate the birth of the French dauphin, Caravaggio's Judith Beheading Holofernes, the Paris arcades, and Arnulf Rainer's self-portrait, among others--and deftly crosses historical, national, and artistic boundaries to address Gracian's <i>El Criticn</i>; Monteverdi's opera <i>Orfeo</i>; the poetry of Hafiz, John Donne, and Baudelaire; as well as baroque architecture and Anselm Kiefer's Holocaust paintings. In doing so, Buci-Glucksmann makes the case for the pervasive influence of the baroque throughout history and the continuing importance of the baroque in contemporary arts"--</p>

