

I Frammenti Dellanima Storia E Racconto Nel Canzoniere Di Petrarca

Treating the subject of early modern national expression from a broad comparative perspective, The Site of Petrarchism will be of interest to scholars of late medieval and early modern literature in Europe, historians of culture, and critical theorists.

Pastoral Drama and Healing in Early Modern Italy represents the first full-length study to confront seriously the well-rehearsed analogy of the pastoral poet as healer. Usually associated with the edifying function of the Renaissance pastoral, this analogy, if engaged more profoundly, raises a number of questions that remain unanswered to this day. How does the pastoral heal? How exactly do the inner workings of the text cater to the healing? What socio-cultural conventions make the healing possible? What are the major problems that pastoral poetry as mimesis must overcome to make its healing morally legitimate? In the wake of Derrida's seminal work on the Platonic pharmakon, which has in turn led recent criticism to formulate a much more concrete understanding of the theater/drug analogy, the stringent approach to the therapeutic function of the Renaissance pastoral offered in this work provides a valuable critical tool to unpack the complexity contained within a little-understood cliché.

A Handbook to the Reception of Ovid presents more than 30original essays written by leading scholars revealing the richnessdiversity of critical engagement with Ovid's poetry thatspans the Western tradition from antiquity to the presentday. Offers innovative perspectives on Ovid's poetry and itsreception from antiquity to the present day Features contributions from more than 30 leading scholars inthe Humanities. Introduces familiar and unfamiliar figures in the history ofOvidian reception. Demonstrates the enduring and transformative power ofOvid's poetry into modern times.

An investigation into the various ways in which Renaissance writers comment on, present, and defend their own works, and at the same time themselves in Britain, France, Italy, Spain, Poland, and the Dutch Republic.

A Handbook to the Reception of Ovid

The Renaissance

The Body in Early Modern Italy

Petrarchism at Work

The Interplay between Scholarly Reflection and Artistic Production

Petrarch's Humanism and the Care of the Self

Maimonides Centre for Advanced Studies 2017

The aim of this Companion volume is to provide scholars and advanced graduate students with a comprehensive and authoritative state-of-the-art review of current research work on Anglo-Italian Renaissance studies. Written by a team of international scholars and experts in the field, the chapters are grouped into two large areas of influence and intertextuality, corresponding to the dual way in which early modern England looked upon the Italian world from the English perspective – Part 1: 'Italian literature and culture' and Part 2: 'Appropriations and ideologies'. In the first part, prominent Italian authors, artists, and thinkers are examined as a direct source of inspiration, imitation, and divergence. The variegated English response to the cultural, ideological, and political implications of pervasive Italian intertextuality, in interrelated aspects of artistic and generic production, is dealt with in the second part. Constructed on the basis of a largely interdisciplinary approach, the volume offers an in-depth and wide-ranging treatment of the multifaceted ways in which Italy's material world and its iconologies are represented, appropriated, and exploited in the literary and cultural domain of early modern England. For this reason, contributors were asked to write essays that not only reflect current thinking but also point to directions for future research and scholarship, while a purposefully conceived bibliography of primary and secondary sources and a detailed index round off the volume.

The Yearbook of the Maimonides Centre for Advanced Studies mirrors the annual activities of staff and visiting fellows of the Centre as well as scholars of the Institute for Jewish Philosophy and Religion at the University of Hamburg and reports on symposia, workshops, and lectures. Although aimed at a wider audience, the yearbook also contains academic articles and book reviews on scepticism in Judaism and scepticism in general.

This book explores one of the central questions that has haunted husbands and wives and lovers over the millennia of history: What kind of afterlife might they expect for their love once one or both of them have died? Focusing on the evolution of ideas about posthumous love within medieval and early modern Europe, the book includes many religions and cultures in order to understand how expectations about the afterlife differed across traditions.

First published in 1999, this volume is a collection of papers on Portuguese literature, giving a historical and more updated review. Included are twelve essays presented in chronological order, providing students with a series of assessments and developments.

Erotic Bonds and the Study of Premodern Europe

The Narrative and Theological Unity of 'Rerum vulgarium fragmenta'

The Cambridge History of Italian Literature

The Changing Face of Ovid in Medieval and Early Modern Europe

Metamorphosis

Possibilities of Lyric

Discourses of Mourning in Dante, Petrarch, and Proust

Although modernity historically defined itself by relation to the medieval, the ways in which early moderns invoked and conceptualized the medieval are still insufficiently understood. This volume's seventeen essays present some preliminary explorations into the field of early modern medievalisms.

Although Francesco Petrarca (1304–74) is best known today for cementing the sonnet's place in literary history, he was also a philosopher, historian, orator, and one of the foremost classical scholars of his age. Petrarch: A Critical Guide to the Complete Works is the only comprehensive, single-volume source to which anyone—scholar, student, or general reader—can turn for information on each of Petrarca's works, its place in the poet's oeuvre, and a critical exposition of its defining features. A sophisticated but accessible handbook that illuminates Petrarca's love of classical culture, his devout Christianity, his public celebrity, and his struggle for inner peace, this encyclopedic volume covers both Petrarca's Italian and Latin writings and the various genres in which he excelled: poem, tract, dialogue, oration, and letter. A biographical introduction and chronology anchor the book, making Petrarch an invaluable resource for specialists in Italian, comparative literature, history, classics, religious studies, the Middle Ages, and the Renaissance.

This book brings together, in a novel and exciting combination, three authors who have written movingly about mourning: two medieval Italian poets, Dante Alighieri and Francesco Petrarca, and one early twentieth-century French novelist, Marcel Proust. Each of these authors, through their respective narratives of bereavement, grapples with the challenge of how to write adequately about the deeply personal and painful experience of grief. In Jennifer Rushworth's analysis, discourses of mourning emerge as caught between the twin, conflicting demands of a comforting, readable, shared generality and a silent, solitary respect for the uniqueness of any and every experience of loss. Rushworth explores a variety of major questions in the book, including: what type of language is appropriate to mourning? What effect does mourning have on language? Why and how has the Orpheus myth been so influential on discourses of mourning across different time periods and languages? Might the form of mourning described in a text and the form of closure achieved by that same text be mutually formative and sustaining? In this way, discussion of the literary representation of mourning extends to embrace topics such as the medieval sin of acedia, the proper name, memory, literary epiphanies, the image of the book, and the concept of writing as promise. In addition to the three primary authors, Rushworth draws extensively on the writings of Sigmund Freud, Julia Kristeva, Jacques Derrida, and Roland Barthes. These rich and diverse psychoanalytical and French theoretical traditions provide terminological nuance and frameworks for comparison, particularly in relation to the complex term melancholia.

If terms are associated with particular historical periods, then 'polemic' is firmly rooted within early modern print culture, the apparently inevitable result of religious controversy and the rise of print media. Taking a broad European approach, this collection brings together specialists on medieval as well as early modern culture in order to challenge stubborn assumptions that medieval culture was homogenous and characterized by consensus; and that literary discourse is by nature 'eirenic'. Instead, the volume shows more clearly the continuities and discontinuities, especially how medieval discourse on the sins of the tongue continued into early modern discussion; how popular and influential medieval genres such as sermons and haglography dealt with potentially heterodox positions; and the role of literary, especially fictional, debate in developing modes of articulating discord, as well as demonstrating polemic in action in political and ecclesiastical debate. Within this historical context, the position of early modern debates as part of a more general culture of articulating discord becomes more clearly visible. The structure of the volume moves from an internal textual focus, where the nature of polemic can be debated, through a middle section where these concerns are also played out in social practice, to a more historical group investigating applied polemic. In this way a more nuanced view is provided of the meaning, role, and effect of 'polemic' both broadly across time and space, and more narrowly within specific circumstances.

Grace, Melancholy, and the Uncanny

Responding to a Versatile Muse

Contextual Economies in the Age of Shakespeare

Leopardi's Nymphs

Mirages of the Selfe

The Fire Within

Desire for love, desire for knowledge, desire to possess, desire to desire and to be desired: our life is shaped by what we want and by our efforts to achieve it. Hailed by philosophers and psychoanalysts as the core of human identity, desire informs not only our actions, but also our dreams and hopes and their sublimation into art and literature. This collection of essays explores how desire is portrayed in modern and contemporary Italian literature, by best known today for cementing the sonnet's place in literary history, followed by his poetic successors. These include Gaspara Stampa in the emergent salon society of Venice, Michelangelo Buonarroti in the "gift" economy of Medici Florence and papal Rome, Pierre de Ronsard and the poets of his Pléiade brigade in the fluctuant Valois court, and William Shakespeare and his contemporaries in the commercial world of Elizabethan and early Stuart London. As Kennedy shows, the poetic practices of revision and redaction by Petrarch and his successors exemplify the transition from a premodern economy of patronage to an early modern economy dominated by unstable market forces.

In this book, Gur Zak examines two central issues in Petrarca's works - his humanist philosophy and his concept of the self.

This collection of essays tracks the rise to prominence of the Ten Commandments in religious and artistic developments in the culture of late-medieval Western Europe (13th-15th centuries). Contributions include discussions of catechetical texts as well as literary writings.

The Italian scholar and poet Francesco Petrárch (1304 – 1374) is best remembered today for vibrant and impassioned love poetry that helped to establish Italian as a literary language. Petrarch inspired later Renaissance writers, who produced an extraordinary body of work regarded today as perhaps the high-water mark of poetic productivity in the European West. These "Petrarchan" poets were self-consciously aware of themselves as poets—as craftsmen, revisers, and professionals. As William J. Kennedy shows in Petrarchism at Work, this commitment to professionalism and the mastery of poetic craft is essential to understanding Petrárch' s legacy. Petrarchism at Work contributes to recent scholarship that explores relationships between poetics and economic history in early-modern European literature. Kennedy traces the development of a Renaissance aesthetics from one based upon Platonic intuition and visionary furor to one grounded in Aristotelian craftsmanship and technique. Their polities harbor economic consequences, the first privileging the poet' s divinely endowed talent, rewarded by the autocratic largess of patrons, the other emphasizing the poet' s acquired skill and hard work. Petrarch was the first to exploit the tensions between these polarities, followed by his poetic successors. These include Gaspara Stampa in the emergent salon society of Venice, Michelangelo Buonarroti in the "gift" economy of Medici Florence and papal Rome, Pierre de Ronsard and the poets of his Pléiade brigade in the fluctuant Valois court, and William Shakespeare and his contemporaries in the commercial world of Elizabethan and early Stuart London. As Kennedy shows, the poetic practices of revision and redaction by Petrarch and his successors exemplify the transition from a premodern economy of patronage to an early modern economy dominated by unstable market forces.

Dead Lovers

Between Literature and Philosophy

The Cambridge Companion to Boccaccio

The Cambridge Companion to Petrarch

The Unity of Knowledge in the Pre-modern World

The Site of Petrarchism

Inventing Tradition from Petrarch to Gramsci

Opening to passion as an unsettling, transformative force; extending desire to the text, expanding the self, and dissolving its boundaries; imagining pleasures outside the norm and intensifying them; overcoming loss and reaching beyond death; being loyal to oneself and defying productivity, resolution, and cohesion while embracing paradox, non-linearity, incomplectn. These are some of the possibilities of lyric that this book explores by reading Petrárch's vernacular poetry in dialogue with that of other poets, including Guido Cavalcanti, Dante, and Shakespeare. In the Epilogue, the poet Antonella Anedda Angioy engages with Ossip Mandel'stam and Paul Celan's dialogue with Petrárch and extends it into the present.

Petrarch (Francesco Petrarca, 1304-74), best known for his influential collection of Italian lyric poetry dedicated to his beloved Laura, was also a remarkable classical scholar, a deeply religious thinker and a philosopher of secular ethics. In this wide-ranging study, chapters by leading scholars view Petrárch's life through his works, from the epic Africa to the Letter to Posterity, from the Canzoniere to the vernacular epic Triumph. Petrárch is revealed as the heir to the converging influences of classical cultural and medieval Christianity, but also to his great vernacular precursor, Dante, and his friend, collaborator and sly critic, Boccaccio. Particular attention is given to Petrárch's profound influence on the humanist movement and on the courtly cult of vernacular love poetry, while raising important questions as to the validity of the distinction between medieval and modern and what is lost in attempting to classify this elusive figure.

Dante and Petrárch are two of the world's greatest love poets who convey the story of their emotional, intellectual, and religious life in part through a story of human love. The focus here is not so much on the myriad symbolic values and associations of Beatrice and Laura but rather both on the attitudes of these two poets to sexual desire in order to throw some light on the character of their human love and on the status and value they give to human love in the context of their Christian lives.For all the stark contrasts between them, Dante and Petrárch have been often compared, for they write in a common literary, classical, and Christian tradition. The comparison generally leads to the conclusion that Dante describes his human love experience as positive and constructive whilst Petrárch's experience of love is negative and destructive. My intention here is not to polarize their views in this way, but rather to identify the different yet positive and historically critical attitudes both poets attribute to human love. More than fifty years ago, Etienne Gilson claimed that Peter Abelard turned to loving God in the way that Heloise had loved him, with the disinterestedness which she claimed in loving him and which she accused him of never understanding in loving her. It is the general argument of this study that Dante and Petrárch, as well as leaving their original mark on the treatment of love in literature, have insights into religion, personal to them, which can be likewise characterized by examining their attitude to human love and the story of their personal loves. There are many more aspects to their Catholicism than are examined in these essays. The discussion here is of that part of their faith which grows out of, is coloured by, or at least can be explored, through their human loving.

A major re-evaluation of Boccaccio's status as literary innovator and cultural mediator equal to that of Petrárch and Dante.

A Critical Guide to the Complete Works

The Routledge Research Companion to Anglo-Italian Renaissance Literature and Culture

The Experience of Time in Medieval Europe

Approaches to Teaching Petrárch's Canzoniere and the Petrarchan Tradition

Desire in Modern and Contemporary Italian Literature

Petrarch

Self-Commentary in Early Modern European Literature, 1400-1700

One of the most important authors of the Middle Ages, Petrarca occupies a complex position: historically, he is a medieval author, but, philosophically, he heralds humanism and the Renaissance. Teachers of Petrarca's Canzoniere and his formative influence on the canon of Western European poetry face particular challenges. Petrarca's poetic style brings together the poetic vocations of an obsessive love for Laura during her life and after her death in ways that can seem at once very strange and—because of his style's immense influence—very familiar to students. This volume aims to meet the varied needs of instructors, whether they teach Petrarca in Italian or in translation, in surveys or in specialized courses, by providing a Part 1, "Materials," reviews the extensive bibliography on Petrarca and Petrarchism, covering editions and translations of the Canzoniere secondary works, and music and other audiovisual and electronic resources. Part 2, "Approaches," opens with essays on teaching the Canzoniere and continues with essays on teaching the Petrarchan tradition. Some contributors' entryways into the work: others approach it through discussion of Petrarca's literary influences and subject matter or through the context of medieval Christianity and culture. The essays on Petrarchism map the poet's influence on the Italian lyric tradition as well as on other national literatures, including Spanish, French, English, and Russian.

Presents a comprehensive survey of Italian literature from its earliest origins to the present

Marco Santagata illuminates one of the world's supreme poets from many angles—philosopher, father, courtier, political partisan. He brings together a vast body of Italian scholarship on Dante's medieval world, untangles a complex web of family relationships for English readers, and shows the influence of local and regional politics on his writing.

"How can one make poetry in a disenchanting age? For Giacomo Leopardi (1798-1837) this was the modern subject's most insolvable deadlock, after the Enlightenment's pitiless unveiling of truth. Still, in the poems written in 1828-29 between Pisa and the Marches, Leopardi manages to turn disillusion into a powerful source of inspiration, through an unprecedentedly different yet positive and historically critical attitude both poets attribute to human love. More than fifty years ago, Etienne Gilson claimed that Peter Abelard turned to loving God in the way that Heloise had loved him, with the disinterestedness which she claimed in loving him and which she accused him of never understanding in loving her. It is the general argument of this study that Dante and Petrárch, as well as leaving their original mark on the treatment of love in literature, have insights into religion, personal to them, which can be likewise characterized by examining their attitude to human love and the story of their personal loves. There are many more aspects to their Catholicism than are examined in these essays. The discussion here is of that part of their faith which grows out of, is coloured by, or at least can be explored, through their human loving.

Medieval Temporalities

Petrarch and Boccaccio

Through Human Love to God

The Ten Commandments in Medieval and Early Modern Culture

Acta Conventus Neo-Latini Upsaliensis

I frammenti dell'anima

Language as Violence in Medieval and Early Modern Discourse

Human bodies have been represented and defined in various ways across different cultures and historical periods. As an object of interpretation and site of social interaction, the body has throughout history attracted more attention than perhaps any other element of human experience. The essays in this volume explore the manifestations of the body in Italian society from the fourteenth through the seventeenth centuries. Adopting a variety of interdisciplinary approaches, these fresh and thought-provoking essays offer original perspectives on corporeality as understood in the early modern literature, art, architecture, science, and politics of Italy. An impressively diverse group of contributors comment on a broad range and variety of conceptualizations of the body, creating a rich dialogue among scholars of early modern Italy. Contributors: Albert R. Ascoli, University of California, Berkeley; Douglas Biow, The University of Texas at Austin; Margaret Brose, University of California, Santa Cruz; Anthony Colantuono, University of Maryland, College Park; Elizabeth Horodowich, New Mexico State University; Sergius Kodera, New Design University, St. Pölten, Austria; Jeanette Kohl, University of California, Riverside; D. Medina Lasansky, Cornell University; Luca Marcozzi, Roma Tre University; Ronald L. Martinez, Brown University; Katharine Park, Harvard University; Sandra Schmidt, Free University of Berlin; Bette Talvacchia, University of Connecticut

In this first book-length study in the fieldof authorial criticism, various specialists from Italian, French, English, and Spanish studies collectively discuss literary careers spanning from classical antiquity through the Renaissance.

The early modern and modern cultural world in the West would be unthinkable without Petrarch and Boccaccio. Despite this fact, there is still no scholarly contribution entirely devoted to analysing their intellectual revolution. Internationally renowned scholars are invited to discuss and rethink the historical, intellectual, and literary roles of Petrarch and Boccaccio between the great model of Dante's encyclopedia and the ideas of a double or multifaceted culture in the era of Italian Renaissance Humanism. In his lyrical poems and Latin treatises, Petrarch created a cultural pattern that was both Christian and Classical, exercising immense influence on the Western World in the centuries to come. Boccaccio translated this pattern into his own vernacular narratives and erudite works, ultimately claiming as his own achievement the reconstructed unity of the Ancient Greek and Latin world in his contemporary age. The volume reconsiders Petrárch's and Boccaccio's heritages from different perspectives (philosophy, theology, history, philology, paleography, literature, theory), and investigates how these heritages shaped the cultural transition between the end of the Middle Ages and the early modern era, as well as European identity.

No description available.

Love after Death

The Author from Antiquity to the Renaissance

Style in Theory

Essays on Dante and Petrarch

Italian Readers of Ovid from the Origins to Petrarch

Polemic

A Revisionary History of Portuguese Literature

"Rocco Rubini studies the motives and literary forms in the making of a "tradition," not understood narrowly, as the conservative, stubborn preservation of received conventions, values, and institutions, but rather more generously and etymologically interpreted: as the deliberate effort on the part of writers to transmit a reformulated past across generations. Leveraging Italian thinkers from Petrarch to Gramsci, with stops at the most prominent humanists in between (including Giambattista Vico, Carlo Goldoni, Francesco De Sanctis, and Benedetto Croce), Rubini gives us an innovative lens through which to view an Italian intellectual tradition that is at once premodern and modern, a legacy that does not depend on a date or a single masterpiece, but instead requires the reader to parse an entire career of writings to uncover deeper, transhistorical continuities that span 600 years. Whether reading forward to the 1930s, or backward to the 14th century, Rubini elucidates the interplay of creation and reception underlying the enactment of tradition, the practice of retrieving and conserving, and the revivification of shared themes and intentions linking these thinkers across time"--

First published in 1988, Alison Brown's The Renaissance soon established itself as one of the most popular and useful books on this complex topic. For this expanded Second Edition the author has rewritten the text entirely in the light of the wealth of literature published over the past decade. It contains two new chapters, one on the rise of lordships and the impact of the Black Death and one on Renaissance theatre. As ever, the main focus of the book is on the influence of classical ideas on Italy, and although Florence is still central to the book its uniqueness is now viewed more critically.

In Italian Readers of Ovid from the Origins to Petrarch, Julie Van Peteghem examines Ovid's influence on Italian poetry from its beginnings, through Dante, to Petrarch, situating it within the history of reading Ovid in medieval and early modern Italy.

Essays investigating the question of time, and how it was perceived, both in philosophical/religious terms, and in reality.

Patterns of Personhood in Ancient and Early Modern Europe

Early Modern Medievalisms

Pastoral Drama and Healing in Early Modern Italy

Concepts of Posthumous Love in Medieval and Early Modern Europe

European Literary Careers

Yearbook of the Maimonides Centre for Advanced Studies. 2017

Early Modern National Sentiment in Italy, France, and England

Through extensive readings in philosophical, legal, medical, and imaginative writing, this book explores notions and experiences of being a person from European antiquity to Descartes. It offers quite new interpretations of what it was to be a person[]to experience who-ness[]in other times and places, involving new understandings of knowing, willing, and acting, as well as of political and material life, the play of public and private, passions and emotions. The trajectory the author reveals reaches from the ancient sense of personhood as set in a totality of surroundings inseparable from the person, to an increasing sense of impermeability to the world, in which anger has replaced love in affirming a sense of self. The author develops his analysis through an impressive range of authors, languages, and texts: from Cicero, Seneca, and Galen; through Avicenna, Hildegard of Bingen, and Heloise and Abelard; to Petrarch, Montaigne, and Descartes. 'What, in theory, is style? How has style been rethought in literary theory?' Drawing together leading academics working within and across the disciplines of English, philosophy, literary theory, and comparative literature, *Style in Theory: Between Philosophy and Literature* sets out to rethink the important but all-too-often-overlooked issue of style, exploring in particular how the theoretical humanities open conceptual spaces that afford and encourage reflection on the nature of style, the ways in which style is experienced and how style allows disciplinary boundaries to be both drawn and transgressed. Offering incisive reflections on style from a diverse and contemporary range of theoretical and methodological perspectives, the essays contained in this volume critically revisit and challenge accepted accounts of style, and provide fresh and compelling readings of the relevance in any rethinking of style of specific works by the likes of Shakespeare, Petrarch, Kant, Nietzsche, Heidegger, Deleuze, Blanchot, Derrida, Nancy, Cixous and Meillassoux.

I frammenti dell'anima storia e racconto nel Canzoniere di PetrarcaI MulinoPetrarchism at WorkContextual Economies in the Age of ShakespeareCornell University Press

"Building on recent Petrarch scholarship and broader studies of medieval poetics, poetic narrativity and biblical intertextuality, this study argues that Petrárch's Rerum vulgarium fragmenta is an ordered and coherent work unified by narrative and theological structures. The author begins with the premise that the multiple voices of the Petrarchan figure (or subject) call for a reading informed by historical and autobiographical considerations. Within such a reading, the internal chronology of the work coincides with a temporal framework provided by Petrárch's Latin prose and poetry. Drawing on this material, he argues that Petrárch's Petrárch's 'Fragmenta'

Posterity

storia e racconto nel Canzoniere di Petrarca

Dante

Reading Petrarch in Dialogue. With an Epilogue by Antonella Anedda Angioy

Chaucer and Petrarch

From Eurydice to Laura and beyond, dead lovers call forth powerful expressions of grief, sorrow, love, and longing. They occasion mourning and other rituals and seem to be intrinsically bound up with changing ideas of subjecthood itself. Dead Lovers explores the complex attachments to the figure of the dead lover in Western literature, art, and other forms of cultural expression from classical antiquity through the Middle Ages and into the early modern period. By reflecting on the study of dead lovers, these essays also trace the development of themes and claims relating to our own investment in a "dead" but eroticized past that we seek to recover. The collection offers a sustained discussion of how scholarly interest in the representation of loss and erotic bonds raises pressing questions about nostalgia, performance, the role of affect in intellectual work, and the gendered cultural values that script the description and experience of the erotic. In its focus on loss as a site of affect and imagination, Dead Lovers offers an original and provocative contribution to the history of scholarship. Basil Dufallo is Assistant Professor of Greek and Latin and Comparative Literature at the University of Michigan. Peggy McCracken is Professor of French and Women's Studies at the University of Michigan.

Since 1971, the International Congress for Neo-Latin Studies has been organised every three years in various cities in Europe and North America. In August 2009, Uppsala in Sweden was the venue of the fourteenth Neo-Latin conference, held by the International Association for Neo-Latin Studies. The proceedings of the Uppsala conference have been collected in this volume under the motto *Litteras et artes nobis tradidit excolere* Reception and Innovation. Ninety-nine individual and five plenary papers spanning the period from the Renaissance to the present offer a variety of themes covering a range of genres such as history, literature, philology, art history, and religion. The contributions will be of relevance not only for scholarly readers, but also for an interested non-professional audience.