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MILLS CARDENAS

This title offers an authoritative and up-to-date collection of original essays bringing together ground breaking research into the development of contemporary poetry in Britain and Ireland.

Despite the prodigious inventiveness of the Middle Ages, the era is often characterized as deeply suspicious of novelty. But if poets and philosophers urged caution about the new, Patricia Clare Ingham contends, their apprehension was less the result of a blind devotion to tradition than a response to radical expansions of possibility in diverse realms of art and science. Discovery and invention provoked moral questions in the Middle Ages, serving as a means to adjudicate the ethics of invention and opening thorny questions of creativity and desire. The *Medieval New* concentrates on the preoccupation with newness and novelty in literary, scientific, and religious discourses of the twelfth through sixteenth centuries. Examining a range of evidence, from the writings of Roger Bacon and Geoffrey Chaucer to the letters of Christopher Columbus, and attending to histories of children's toys, the man-made marvels of romance, the utopian aims of alchemists, and the definitional precision of the scholastics, Ingham analyzes the ethical ambivalence with which medieval thinkers approached the category of the new. With its broad reconsideration of what the "newfangled" meant in the Middle Ages, *The Medieval New* offers an alternative to histories that continue to associate the medieval era with conservatism rather than with novelty, its benefits and liabilities. Calling into question present-day assumptions about newness, Ingham's study demonstrates the continued relevance of humanistic inquiry in the so-called traditional disciplines of contemporary scholarship.

In *Wonder and Exile in the New World*, Alex Nava explores the border regions between wonder and exile, particularly in relation to the New World. It traces the preoccupation with the concept of wonder in the history of the Americas, beginning with the first European encounters, goes on to investigate later representations in the Baroque age, and ultimately enters the twentieth century with the emergence of so-called magical realism. In telling the story of wonder in the New World, Nava gives special attention to the part it played in the history of violence and exile, either as a force that supported and reinforced the Conquest or as a voice of resistance and decolonization. Focusing on the work of New World explorers, writers, and poets—and their literary descendants—Nava finds that wonder and exile have been two of the most significant metaphors within Latin American cultural, literary, and religious representations. Beginning with the period of the Conquest, especially with Cabeza de Vaca and Las Casas, continuing through the Baroque with Cervantes and Sor Juana Inés de la Cruz, and moving into the twentieth century with Alejo Carpentier and Miguel Ángel Asturias, Nava produces a historical study of Latin American narrative in which religious and theologi-

cal perspectives figure prominently.

The *Literature of Al-Andalus* is an exploration of the culture of Iberia, present-day Spain and Portugal, during the period when it was an Islamic, mostly Arabic-speaking territory, from the eighth to the thirteenth century, and in the centuries following the Christian conquest when Arabic continued to be widely used. The volume embraces many other related spheres of Arabic culture including philosophy, art, architecture and music. It also extends the subject to other literatures - especially Hebrew and Romance literatures - that burgeoned alongside Arabic and created the distinctive hybrid culture of medieval Iberia. Edited by an Arabist, an Hebraist and a Romance scholar, with individual chapters compiled by a team of the world's leading experts of Islamic Iberia, Sicily and related cultures, this is a truly interdisciplinary and comparative work which offers an interesting approach to the field.

Explores the influence of Sufism on nineteenth- and early twentieth-century writers. This book reveals the rich, but generally unknown, influence of Sufism on nineteenth- and early twentieth-century American literature. The translation of Persian poets such as Hafiz and Sa'di into English and the ongoing popularity of Omar Khayyam offered intriguing new spiritual perspectives to some of the major American literary figures. As editor Mehdi Aminrazavi notes, these Sufi influences have often been subsumed into a notion of "Eastern," chiefly Indian, thought and not acknowledged as having Islamic roots. This work pays considerable attention to two giants of American literature, Ralph Waldo Emerson and Walt Whitman, who found much inspiration from the Sufi ideas they encountered. Other canonical figures are also discussed, including Mark Twain, Herman Melville, Henry David Thoreau, and Henry Wadsworth Longfellow, along with literary contemporaries who are lesser known today, such as Paschal Beverly Randolph, Thomas Lake Harris, and Lawrence Oliphant. Mehdi Aminrazavi is Professor of Philosophy and Religion at the University of Mary Washington. He is the author of *The Wine of Wisdom: The Life, Poetry, and Philosophy of Omar Khayyam* and the coeditor (with David Ambuel) of *Philosophy, Religion, and the Question of Intolerance*, also published by SUNY Press.

"In his song, *Lanqan li jorn*, the early-twelfth-century troubadour Jaufré Rudel expresses a sense of wonder and uncertainty about the future, one that he maps onto his perception of geography as complex, interwoven, and often unknowable. The song proclaims Jaufré's intention to travel eastward to the Crusade front as a Christian pilgrim, and to unite there with his beloved Lady (generally understood as the Countess of Tripoli), the object of his *amor de loing* [love from afar]. Jaufré expresses both ambivalence and a sense of possibility as he prepares to depart *outremer*. In Jaufré's ideology, distance suggests the multivalent difficulties inherent in this effort—the challenges of geographical travels and unknown roads; the emotional separation between lovers and un-

certain pathways; and the subjective distances between the ideals of French courtliness, Christian values, and his imagining of the land of Saracens. Because the pathways that lie before him—the ports and roads—are so many and so unfathomable, Jaufré cannot prophesy the outcome of this journey. As Jaufré contemplated the unknown East, he could not have predicted the impact of the Crusade efforts or the song-making traditions in which he participated. According to his *vida*, or biographical sketch (although these were often fictionalized), Jaufré would die in the East while on the Crusade venture; having often imagined the Countess of Tripoli, he would become ill on the journey, arriving in the Syrian county only just in time to be embraced his beloved and die in her arms. Jaufré was one of many creators of the Crusade period to contemplate a new world, one marked by Crusading, through song. In doing so, he employed geographical rhetoric in ways that engaged his belief systems about love, politics, religion, and space. In this book, I locate ideologies of early Crusade culture as expressed in the Occitanian song (in the south of modern-day France), particularly in Latin devotional song and troubadour lyric. Such songs engage their Crusading context through text and melody, through metaphors of travel, distance, and geography. I argue that these songs reflect Crusade perspectives, articulate regional beliefs and local identities, and demonstrate the rhetorical and expressive possibilities of music and poetry in combination. Today, in keeping with the concepts of *mouvance* and re-invention, as articulated by Paul Zumthor and Amelia Van Vleck among others, we understand troubadour song as a site of re-creation rather than fixity. Troubadour songs circulated abundantly in oral transmission, long before they were committed to writing; each performance of a given song was subject to change and reinvention, with performance acting not as repetition, but as an act of re-composition, improvisation, or variation, aided, but not dictated, by memory. Troubadour songs may exist in multiple variant copies across multiple manuscripts, or they may survive today without any written record of their melodies at all, perhaps once so well known that their notation was not needed. Zumthor thus explained, "the 'work' floats, offering not a fixed shape of firm boundaries but a constantly shifting nimbus . . . Although the production of an individual, it [a song] is characterized by the sense of potential incompleteness it carries within itself." As he looked forward uncertainly into his own travels and his future, Jaufré understood his songs as fluid, as templates for further composition, and as sites of communal, rather than individual, creation. Indeed, among the troubadours, Jaufré can be considered an "extremist" (in the words of Amelia Van Vleck) with regard to transmission and re-composition, as he was particularly explicit about inviting others to change and improve upon his song, placing the singer on par with the composer as a creative agent, and rejecting the idea of single or original author with respect to his work. For Jaufré, the audience too played a role in defining the song; the experience of reception essentially contributed to the process of re-creation. Thus Rupert Pickens wrote, regarding his edition of Jaufré's poems: "It soon became apparent . . . that not only can 'authentic' texts not be discovered, much less 'established' . . . but that, given the condition of the manuscripts and the esthetic principles involving textual integrity affirmed by Jaufré himself . . . the question of 'authenticity' . . . was largely irrelevant."--

The *Transmutation of Love and Avant-Garde Poetics* is a probing examination of how the writing of sexual love undergoes a radical revision by avant-garde poets in the twentieth and twenty-first centuries. Today, the exploration of love by poets—long a fixture of Western poetic tradition—is thought to be in decline, with love itself understood to be a mere ideological overlay for the more "real" entities of physical sex and desire. In *The Transmutation of*

Love and Avant-Garde Poetics, Jeanne Heuving claims that a key achievement of poetry by Ezra Pound, H.D., Robert Duncan, Kathleen Fraser, Nathaniel Mackey, and others lies significantly in their engagement with the synergistic relations between being in love and writing love. These poets, she argues, have traded the clichéd lover of yore for impersonal or posthuman poetic speakers that sustain the *gloire* and mystery of love poetry of prior centuries. As Robert Duncan writes, "There is a love in which we are outcast and vagabond from what we are that we call 'falling in love.'" Heuving claims that this writing of love is defining for avant-garde poetics, identifying how such important discoveries as Pound's and H.D.'s Imagism, Pound's *Cantos*, and Duncan's "open field poetics" are derived through their changed writing of love. She draws attention to how the prevailing concept of language as material is inadequate to the ways these poets also engage language as a medium—as a conduit—enabling them to address love afresh in a time defined through preoccupations with sexuality. They engage love as immanent and change it through a writing that acts on itself. *The Transmutation of Love and Avant-Garde Poetics* ascribes the waning of love poetry to its problematic form: a genre in which empowered poetic speakers constitute their speech through the objectification of comparatively disempowered subjects, or beloveds. Refusing this pervasive practice, the poets she highlights reject the delimiting, one-sided tradition of masculine lovers and passive feminine beloveds; instead, they create a more nuanced, dynamic poetics of ecstatic exploration, what Heuving calls "projective love" and "libidized field poetics," a formally innovative poetry, in which one perception leads directly to the next and all aspects of a poem are generative of meaning.

Recognized as one of the most innovative and influential directors of our time, Peter Sellars has produced acclaimed—and often controversial—versions of many beloved operas and oratorios. He has also collaborated with several composers, including John C. Adams and Kaija Saariaho, to create challenging new operas. *The Passions* of Peter Sellars follows the development of his style, beginning with his interpretations of the Mozart-Da Ponte operas, proceeding to works for which he assembled the libretti and even the music, and concluding with his celebrated stagings of Bach's passions with the Berlin Philharmonic. Many directors leave the musical aspects of opera entirely to the singers and conductor. Sellars, however, immerses himself in the score, and has created a distinctive visual vocabulary to embody musical gesture on stage, drawing on the energies of the music as he shapes characters, ensemble interaction, and large-scale dramatic trajectories. As a leading scholar of gender and music, and the history of opera, Susan McClary is ideally positioned to illuminate Sellars's goal to address both the social tensions embodied in these operas as well as the spiritual dimensions of operatic performance. McClary considers Sellars's productions of Mozart's *Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*; Handel's *Theodora*; Messiaen's *Saint François d'Assise*; John C. Adams's *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, and *Doctor Atomic*; Kaija Saariaho's *L'amour de loin*, *La Passion de Simone*, and *Only the Sound Remains*; Purcell's *The Indian Queen*; and Bach's passions of *Saint Matthew* and *Saint John*. Approaching Sellars's theatrical strategies from a musicological perspective, McClary blends insights from theater, film, and literary scholarship to explore the work of one of the most brilliant living interpreters of opera.

Menocal (Spanish and Portuguese, Yale U.) explores the shift from the Middle Ages to the Renaissance through the birth of lyric poetry in the context of the conquest of the Americas and the reconquest of Spain from the Moors. Includes nearly 100 pages of bibliographic essays. Paper edition (unseen), \$18.95. Annotation

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In *Jewish Literary Eros*, Isabelle Levy explores the originality and complexity of medieval Jewish writings. Examining medieval prosimetra (texts composed of alternating prose and verse), Levy demonstrates that secular love is the common theme across Arabic, Hebrew, French, and Italian texts. At the crossroads of these spheres of intellectual activity, Jews of the medieval Mediterranean composed texts that combined dominant cultures' literary stylings with biblical Hebrew and other elements from Jewish cultures. Levy explores Jewish authors' treatments of love in prosimetra and finds them creative, complex, and innovative. *Jewish Literary Eros* compares the mixed-form compositions by Jewish authors of the medieval Mediterranean with their Arabic and European counterparts to find the particular moments of innovation among textual practices by Jewish authors. When viewed in the comparative context of the medieval Mediterranean, the evolving relationship between the mixed form and the theme of love in secular Jewish compositions refines our understanding of the ways in which the Jewish literature of the period negotiates the hermeneutic and theological underpinnings of Islamic and Christian literary traditions.

The Latin American Literary Boom was marked by complex novels steeped in magical realism and questions of nationalism, often with themes of surreal violence. In recent years, however, those revolutionary projects of the sixties and seventies have given way to quite a different narrative vision and ideology. Dubbed the new sentimentalism, this trend is now keenly elucidated in *Love and Politics in the Contemporary Spanish American Novel*. Offering a rich account of the rise of this new mode, as well as its political and cultural implications, Aníbal González delivers a close reading of novels by Miguel Barnet, Elena Poniatowska, Isabel Allende, Alfredo Bryce Echenique, Gabriel García Márquez, Antonio Skármeta, Luis Rafael Sánchez, and others. González proposes that new sentimental novels are inspired principally by a desire to heal the division, rancor, and fear produced by decades of social and political upheaval. Valuing pop culture above the avant-garde, such works also tend to celebrate agape—the love of one's neighbor—while denouncing the negative effects of passion (eros). Illuminating these and other aspects of post-Boom prose, *Love and Politics in the Contemporary Spanish American Novel* takes a fresh look at contemporary works.

This collection of essays and reviews represents the most significant and comprehensive writing on Shakespeare's *A Comedy of Errors*. Miola's edited work also features a comprehensive critical history, coupled with a full bibliography and photographs of major productions of the play from around the world. In the collection, there are five previously unpublished essays. The topics covered in these new essays are women in the play, the play's debt to contemporary theater, its critical and performance histories in Germany and Japan, the metrical variety of the play, and the distinctly modern perspective on the play as containing dark and disturbing elements. To compliment these new essays, the collection features significant scholarship and commentary on *The Comedy of Errors* that is published in obscure and difficult accessible journals, newspapers, and other sources. This collection brings together these essays for the first time.

One Of The Earliest Persian Poets In India, Masud Sad Remains An Important And Influential Poet Across India, Pakistan And Iran. In This First Substantial Critical Study Of The Poets Life And Works, The Author Weaves A Rich Tapestry That Includes Literary Anecdotes, History And Poetry.

This study of Andalusian strophic poetry and their "Kharjas" provides an updated survey of the debates on this topic. The texts are studied historically, prosodically, thematically and stylistically

and they are related to other literary traditions of the Middle Ages.

Essays illustrate the ways Renaissance Florentines expressed or shaped their identities as they interacted with their society.

This book is a history of love and the challenge love offers to the laws and customs of its times and places, as told through poetry from the Song of Songs to John Milton's *Paradise Lost*. It is also an account of the critical reception afforded to such literature, and the ways in which criticism has attempted to stifle this challenge. Bryson and Movsesian argue that the poetry they explore celebrates and reinvents the love the troubadour poets of the eleventh and twelfth centuries called *fin'amor*: love as an end in itself, mutual and freely chosen even in the face of social, religious, or political retribution. Neither eros nor agape, neither exclusively of the body, nor solely of the spirit, this love is a middle path. Alongside this tradition has grown a critical movement that employs a 'hermeneutics of suspicion', in Paul Ricoeur's phrase, to claim that passionate love poetry is not what it seems, and should be properly understood as worship of God, subordination to Empire, or an entanglement with the structures of language itself - in short, the very things it resists. The book engages with some of the seminal literature of the Western canon, including the Bible, the poetry of Ovid, and works by English authors such as William Shakespeare and John Donne, and with criticism that stretches from the earliest readings of the Song of Songs to contemporary academic literature. Lively and enjoyable in its style, it attempts to restore a sense of pleasure to the reading of poetry, and to puncture critical insistence that literature must be outwitted. It will be of value to professional, graduate, and advanced undergraduate scholars of literature, and to the educated general reader interested in treatments of love in poetry throughout history.

This bibliography - intended to be as complete as possible - provides information on written material in 22 languages about "muwassa?" and "zajal" (poetical strophic forms in al-Andalus during the Middle Ages) and the "kharja" (final segment of "muwassa?" and some "zajals"), and about their popularity in East and West.

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DIVExamines the "golden age" of the culture of the Ottoman empire in the 16th century, exploring sexuality, gender and literary society, as well as the demographics, economics, politics, society of love and other cultural productions of the Ottoman/div

This book is devoted to the life and academic legacy of Mustafa Badawi who transformed the study of Modern Arabic Literature in the second half of the 20th century.

Demonstrates how four books by dissident German intellectuals served as a rebuke to the Nazi regime. During 1942, the decisive battles of Stalingrad and El Alamein raged and the Nazi genocide was at its lethal peak. *The Pen Confronts the Sword* examines the shared motives behind four remarkable texts German exiles began writing that year: Thomas Mann's *Doctor Faustus* (1947); Ernst Cassirer's *The Myth of the State* (1946); Erich Auerbach's *Mimesis: The Representation of Reality in Western Literature* (1946); and Max Horkheimer and Theodor Adorno's *Dialectic of Enlightenment* (1944). Each identified a specific danger in Nazi ideology and mustered new theories, approaches, and sources to combat it. The books aimed to expose the encompassing catastrophes of German culture (Mann), politics (Cassirer), philology (Auerbach), and philosophy and sociology (Horkheimer and Adorno). Their scope, mastery, and sense of urgency constitute a comprehensive *Kulturkampf* (culture war) against Nazi barbarism. Avihu Zakai cogently analyzes each work, explains the context of

its creation, and draws connections between these four landmark books in Western intellectual history. "This book provides a remarkable synopsis of four well-known, but disparate, responses to Nazism and links them as part of a humanist cultural war with dictatorship. By combining the readings of Mann, Cassirer, Auerbach, and Adorno/Horkheimer, we gain a comprehensive view of an ideal of Western culture composed from very different directions. This approach unlocks a reading of these classics of modern scholarship that is usually lost either in their specific reception by subdisciplines or in their isolated reading as brilliant works." — Gregory B. Moynahan, author of *Ernst Cassirer and the Critical Science of Germany: 1899-1919*

Hans Baron, Karl Popper, Leo Strauss and Erich Auerbach were among the many German-speaking Jewish intellectuals who fled Continental Europe with the rise of Nazism in the 1930s. Their scholarship, though not normally considered together, is studied here to demonstrate how, despite their different disciplines and distinctive modes of working, they responded polemically in the guise of traditional scholarship to their shared trauma. For each, the political calamity of European fascism was a profound intellectual crisis, requiring an intellectual response which Weinstein and Zakai now contextualize, ideologically and politically. They exemplify just how extensively, and sometimes how subtly, 1930s and 1940s scholarship was used not only to explain, but to fight the political evils that had infected modernity, victimizing so many. An original perspective on a popular area of research, this book draws upon a mass of secondary literature to provide an innovative and valuable contribution to twentieth-century intellectual history.

Nationalism, like medieval romance literature, recasts history as a mythologized and seamless image of reality. *Living in the Future* analyzes how the anachronistic nationalist fantasies in Geoffrey Chaucer's *Canterbury Tales* create a false sense of England's historical continuity that in turn legitimized contemporary political ambitions. This book spells out the legacy of the *Tales* that still resonates throughout English literature, exploring the idea of England in the medieval literary imagination as well as critiquing more recent centuries' conceptions of Chaucer's nationalism. Chaucer uses two extant national ideals, sovereignty and domesticity, to introduce the concept of an English nation into the contemporary popular imagination and reinvent an idealized England as a hallowed homeland. For nationalist thinkers, sovereignty governs communities with linguistic, historical, cultural, and religious affinities. Chaucerian sovereignty appears primarily in romantic and household contexts that function as microcosms of the nation, reflecting a pseudo-familial love between sovereign and subjects and relying on a sense of shared ownership and judgment. This notion also has deep affinities with popular and political theories flourishing throughout Europe. Chaucer's internationalism, matched with his artistic use of the vernacular and skillful distortions of both time and space, frames a discrete sovereign English nation within its diverse interconnected world. As it opens up significant new points of resonance between postcolonial theories and medieval ideas of nationhood, *Living in the Future* marks an important contribution to medieval literary studies. It will be essential for scholars of Middle English literature, literary history, literary political and postcolonial theory, and literary transnationalism.

Latin America now contains some of the world's largest cities. The mass migration from country to city has placed an enormous strain on the region's already inadequate infrastructure and services of cities such as Bogotá and Caracas.

A writing guide for the twenty-first century, *Vernacular Eloquence* explores how the variety of ways the spoken word can enhance

the written word, drawing on examples from blogs, email, and other recent trends.

María Rosa Menocal argues that Arabic culture was a central and shaping phenomenon in medieval Europe.

Close readings of canonical Spanish "Golden Age" and Latin American "colonial" texts, drawing heavily on the findings and strategies of psychoanalytic criticism, gender studies and Marxism, and offering an understanding of a repres/div

The Ottoman Empire was one of the most significant forces in world history and yet little attention is paid to its rich cultural life. For the people of the Ottoman Empire, lyrical poetry was the most prized literary activity. People from all walks of life aspired to be poets. Ottoman poetry was highly complex and sophisticated and was used to express all manner of things, from feelings of love to a plea for employment. This collection offers free verse translations of 75 lyric poems from the mid-fourteenth to the early twentieth centuries, along with the Ottoman Turkish texts and, new to this expanded edition, photographs of printed, lithographed, and hand-written Ottoman script versions of several of the texts--a bonus for those studying Ottoman Turkish. Biographies of the poets and background information on Ottoman history and literature complete the volume.

One of the most important authors of the Middle Ages, Petrarch occupies a complex position: historically, he is a medieval author, but, philosophically, he heralds humanism and the Renaissance. Teachers of Petrarch's *Canzoniere* and his formative influence on the canon of Western European poetry face particular challenges. Petrarch's poetic style brings together the classical tradition, Christianity, an exalted sense of poetic vocation, and 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 Petrarch in Italian or in translation, in surveys or in specialized courses, by providing a wealth of pedagogical approaches to Petrarch and his legacy. Part 1, "Materials," reviews the extensive bibliography on Petrarch 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 use the design and structure of the *Canzoniere* as entryways into the work; others approach it through discussion of Petrarch'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.

Uncovers the unexplored history of the love song, from the fertility rites of ancient cultures to the sexualized YouTube videos of the present day, and discusses such topics as censorship, the legacy of love songs, and why it is a dominant form of modern musical expression.

Volume 22, *Diversity*, is a special volume in the new series of *Medievalia et Humanistica*, focusing on the diversity of voices in medieval and early Renaissance literature. Six original articles explore themes of law, art, and piety at all levels of medieval and early Renaissance society, from the common audience of Malory's England to the aristocratic courts of Germany. . In addition to these six original articles, this volume offers two review articles and 28 review notices on 49 recent publications. Scholars, teachers, and students will find this volume presents a sampling of the variety and abundance of medieval and early Renaissance studies today.

The Occitan literary tradition of the later Middle Ages is a margi-

nal and hybrid phenomenon, caught between the preeminence of French courtly romance and the emergence of Catalan literary prose. In this book, Catherine Léglu brings together, for the first time in English, prose and verse texts that are composed in Occitan, French, and Catalan—sometimes in a mixture of two of these languages. This book challenges the centrality of "canonical" texts and draws attention to the marginal, the complex, and the hybrid. It explores the varied ways in which literary works in the vernacular composed between the twelfth and fifteenth centuries narrate multilingualism and its apparent opponent, the mother tongue. Léglu argues that the mother tongue remains a fantasy, condemned to alienation from linguistic practices that were, by definition, multilingual. As most of the texts studied in this book are works of courtly literature, these linguistic encounters are often narrated indirectly, through literary motifs of love, rape, incest, disguise, and travel.

A close examination of Bob Dylan's songs that locates his transgressive style within a long history of modern (and modernist) art. The 2016 Nobel Prize in Literature recognized Bob Dylan as a major modern artist, elevating his work beyond the world of popular music. In this book, Timothy Hampton focuses on the details and nuances of Dylan's songs, showing how they work as artistic statements designed to create meaning and elicit emotion. With *Bob Dylan's Poetics*, Hampton offers a unique examination of both the poetics and politics of Dylan's compositions. He studies Dylan not as a pop hero, but as an artist, as a maker of songs. Focusing on the interplay of music and lyric, Hampton traces Dylan's innovative use of musical form, his complex manipulation of poetic diction, and his dialogues with other artists, from Woody Guthrie to Arthur Rimbaud. Moving from Dylan's earliest experiments with the blues through his mastery of rock and country to his densely allusive more recent recordings, Hampton offers a detailed account of Dylan's achievement. Locating Dylan in the long history of artistic modernism, he examines the relationships among form, genre, and the political and social themes that crisscross Dylan's work. With this book, Hampton offers both a nuanced engagement with the work of a major artist and a meditation on the contribution of song at times of political and social change.

Given Christianity's valuation of celibacy and its persistent association of sexuality with the Fall and of women with sin, Western medieval attitudes toward the erotic could not help but be vexed. In contrast, eroticism is explicitly celebrated in a large number of theological, scientific, and literary texts of the medieval Arab Islamicate tradition, where sexuality was positioned at the very heart of religious piety. In *Crossing Borders*, Sahar Amer turns to the rich body of Arabic sexological writings to focus, in particular, on their open attitude toward erotic love between women. By juxtaposing these Arabic texts with French works, she reveals a medieval French literary discourse on same-sex desire and sexual practices that has gone all but unnoticed. The Arabic tradition on eroticism breaks through into French literary writings on gender and sexuality in often surprising ways, she argues, and she demonstrates how strategies of gender representation deployed in Arabic texts came to be models to imitate, contest, subvert, and at times censor in the West. Amer's analysis reveals Western literary representations of gender in the Middle Ages as cross-cultural, hybrid discourses as she reexamines borders—cultural, linguistic, historical, geographic—not as elements of separation and division but as fluid spaces of cultural exchange, adaptation, and collaboration. Crossing these borders, she salvages key Arabic and French writings on alternative sexual practices from oblivion to give voice to a group that has long been silenced.

"The Routledge Companion to Iberian Studies takes an important

place in the scholarly landscape by bringing together a compelling collection of essays that reflect the evolving ways in which researchers think and write about the Iberian Peninsula. Features include: A comprehensive approach to the different languages and cultural traditions of the Iberian Peninsula; -- Five chronological sections spanning the period from the Middle Ages to the 21st century; -- A state-of-the-art account of the field, reaffirming Iberian Studies as a dynamic and evolving discipline with promising areas for future research; -- An array of topics of an interdisciplinary nature (history and politics, language and literature, cultural studies and visual arts), focusing on the cultural distinctiveness of Iberian traditions; -- New perspectives and avenues of inquiry that aim to promote a comparative mode within Iberian Studies and Hispanism. The fifty authoritative, original essays will provide readers with a diverse cross-section of texts that will enrich their knowledge of Iberian Studies from an international perspective"-- In this boldly innovative book, renowned musicologist Susan McClary presents an illuminating cultural interpretation of the Italian madrigal, one of the most influential repertoires of the Renaissance. A genre that sought to produce simulations in sound of complex interiorities, the madrigal introduced into music a vast range of new signifying practices: musical representations of emotions, desire, gender stereotypes, reason, madness, tensions between mind and body, and much more. In doing so, it not only greatly expanded the expressive agendas of European music but also recorded certain assumptions of the time concerning selfhood, making it an invaluable resource for understanding the history of Western subjectivity. *Modal Subjectivities* covers the span of the sixteenth-century polyphonic madrigal, from its early manifestations in Philippe Verdelot's settings of Machiavelli in the 1520s through the tortured chromatic experiments of Carlo Gesualdo. Although McClary takes the lyrics into account in shaping her readings, she focuses particularly on the details of the music itself—the principal site of the genre's self-fashionings. In order to work effectively with musical meanings in this pretonal repertory, she also develops an analytical method that allows her to unravel the sophisticated allegorical structures characteristic of the madrigal. This pathbreaking book demonstrates how we might glean insights into a culture on the basis of its nonverbal artistic enterprises.

Poetry in America is flourishing in this new millennium and asking serious questions of itself: Is writing marked by gender and if so, how? What does it mean to be experimental? How can lyric forms be authentic? This volume builds on the energetic tensions inherent in these questions, focusing on ten major American women poets whose collective work shows an incredible range of poetic practice. Each section of the book is devoted to a single poet and contains new poems; a brief "statement of poetics" by the poet herself in which she explores the forces — personal, aesthetic, political — informing her creative work; a critical essay on the poet's work; a biographical statement; and a bibliography listing works by and about the poet. Underscoring the dynamic give and take between poets and the culture at large, this anthology is indispensable for anyone interested in poetry, gender and the creative process. CONTRIBUTORS: Rae Armantrout, Mei-mei Berssenbrugge, Lucie Brock Broido, Jorie Graham, Barbara Guest, Lyn Hejinian, Brenda Hillman, Susan Howe, Ann Lauterbach, Harryette Mullen.

Since 1964, the annual *Socialist Register* has brought together leading writers on the left to investigate aspects of a common theme. The theme of this issue is the new U.S.-led imperialist project which is currently transforming relations of global power. Contributors to this volume include: Leo Panitch and Sam Gindin, "The new imperialism: relations between the states of the USA

and the advanced capitalist countries." Colin Leys and John S. Saul, "Development under the new imperialism." Greg Albo, "The economics of the new imperialism" David Harvey, "The geography of the new imperialism" Aijaz Ahmad, "Culture and the new imperialism." Saskia Sassen, "The imperial city, north and south." John Bellamy Foster, "Imperialism and the Ecosphere."

Medieval Andalusian Courtly Culture discusses the unique manuscript of the *Hadīth Bayād wa Riyād*, the only illustrated manuscript known to have survived for more than eight centuries of Muslim and Arabic-speaking presence in present-day Spain. The manuscript is of paramount importance as it contains the on-

ly known surviving version, both in terms of text and of image, of the love story of *Bayād wa Riyād*. This study will place this manuscript within the context of late medieval Mediterranean courtly culture, offering: an annotated translation into English of the entire text reproductions of its images an analysis of both text and images in a series of progressively broader contexts including that of al-Andalus (Arabic-speaking); of "reconquista" Iberia; and the larger Mediterranean world. Cynthia Robinson broadens understanding of the Mediterranean region during the Middle Ages, making this text an invaluable resource for scholars with interests in Medieval Spain, art and Mediterranean courtly culture.