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The major themes and human concerns expressed in Leopardi's writings are related to his life experiences and to the historical period in which he lived. Of central interest are the book's discussions of nobility and love as these two themes evolve and change as Leopardi acquired a more general and universal conception of life. The fascinating admixture in his work of classical and modern perspectives on life and literature is highlighted throughout the book. Le opere di Leopardi sono proposte da UTET in un inedito formato digitale, corredato di un accurato e autorevole compendio esegetico. Dai Canti alle Operette morali, passando per i Paralipomeni della Batracomiomachia e i Pensieri, la produzione letteraria del maggior poeta dell'Ottocento italiano figura tra le più importanti della letteratura mondiale e del romanticismo letterario ed è ora fruibile nelle modalità di lettura e analisi offerte dall'innovativa editoria digitale, con un accurato compendio critico navigabile ipertestualmente. First published in 1923, this book presents the complete text of Giacomo Leopardi's Canti in the original Italian with facing-page English translation, along with extensive critical notes. The text also contains a biographical introduction, appendices and a detailed bibliography. This book will be of value to anyone with an interest in Leopardi, Italian literature and the Romantic movement in general. This ninth

volume in *The Cambridge History of Literary Criticism* presents a wide-ranging survey of developments in literary criticism and theory during the last century. Drawing on the combined expertise of a large team of specialist scholars, it offers an authoritative account of the various movements of thought that have made the late twentieth century such a richly productive period in the history of criticism. The aim has been to cover developments which have had greatest impact on the academic study of literature, along with background chapters that place those movements in a broader, intellectual, national and socio-cultural perspective. In comparison with Volumes Seven and Eight, also devoted to twentieth-century developments, there is marked emphasis on the rethinking of historical and philosophical approaches, which have emerged, especially during the past two decades, as among the most challenging areas of debate. This series is conceived as a library of bilingual editions of works chosen for their importance to Italian literature and to the international tradition of art and thought Italy has nurtured. In each volume an Italian text in an authoritative edition is paired with a new facing-page translation supplemented by explanatory notes and a selected bibliography. An introduction provides a historical and critical interpretation of the work. The scholars preparing these volumes hope through *Biblioteca Italiana* to point a straight way to the Italian classics. GENERAL EDITOR: Louise George Clubb EDITORIAL BOARD Paul J. Alpers, Vittore Branca, Gene Brucker, Fredi Chiappelli, Phillip W. Damon, Robert M. Durling, Gianfranco Folena, Lauro Martines, Nicolas J. Perella

The Oxford Handbook of European Romanticism focuses on the period beginning with the French Revolution and extending to the uprisings of 1848 across Europe. It brings together leading scholars in the field to examine the intellectual, literary, philosophical, and political elements of European Romanticism. The volume begins with a series of chapters examining key texts

written by major writers in languages including French, German, Italian, Spanish, Russian, Hungarian, Greek, and Polish amongst others. Then follows a second section based on the naturally interdisciplinary quality of Romanticism, encapsulated by the different discourses with which writers of the time, set up an internal comparative dynamic. These chapters highlight the sense a discourse gives of being written knowledgeably against other pretenders to completeness or comprehensiveness of understanding, and the Enlightenment encyclopaedic project. Discourses typically push their individual claims to resume European culture, collaborating and trying to assimilate each other in the process. The main examples featuring here are history, geography, drama, theology, language, geography, philosophy, political theory, the sciences, and the media. Each chapter offers original and individual interpretation of individual aspects of an inherently comparative world of individual writers and the discursive idioms to which they are historically subject. Together the forty-one chapters provide a comprehensive and unique overview of European Romanticism. When Hegel described the Americas as an inferior continent, he was repeating a contention that inspired one of the most passionate debates of modern times. Originally formulated by the eminent natural scientist Georges-Louis Leclerc, Comte de Buffon and expanded by the Prussian encyclopedist Cornelius de Pauw, this provocative thesis drew heated responses from politicians, philosophers, publicists, and patriots on both sides of the Atlantic. The ensuing polemic reached its apex in the latter decades of the eighteenth century and is far from extinct today. Translated in 1973, *The Dispute of the New World* is the definitive study of this debate. Antonello Gerbi scrutinizes each contribution to the debate, unravels the complex arguments, and reveals their inner motivations. As the story of the polemic unfolds, moving through

many disciplines that include biology, economics, anthropology, theology, geophysics, and poetry, it becomes clear that the subject at issue is nothing less than the totality of the Old World versus the New, and how each viewed the other at a vital turning point in history. Giacomo Leopardi was the greatest Italian poet of the nineteenth century and was recognized by readers, from Nietzsche to Beckett, as one of the towering literary figures in Italian history. To many, he is the finest Italian poet after Dante. To many, he is the finest Italian poet after Dante. He was also a prodigious scholar of classical literature and philosophy, and a voracious reader in numerous ancient and modern languages. For most of his writing career, he kept an immense notebook, known as the Zibaldone, or 'hodgepodge,' as Harold Bloom has called it, in which he put down his original, wide-ranging, radically modern responses to his reading. Published at the turn of the twentieth century, it has been recognized as one of the foundational books of modern culture, and its 4,500-plus pages have never been fully translated into English until now. A team led by Michael Caesar and Franco D'Intino, of the Leopardi Centre in Birmingham, has spent years producing this lively, accurate version. This essential book will change our understanding of the origins of modern culture. It is an extraordinary, epochal publication. 'Although all things great and beautiful and alive have been extinguished from the world, our inclination toward them remains. Though we may be denied these things, nothing has or ever could stop us from wanting them. Young people have not lost that longing which drives them to seek a life for themselves and to scorn nothingness and monotony.' In these -Notebooks- Leopardi, the great nineteenth-century Italian poet, records his ideas about poetry and philosophy, makes notes for future poems, and reflects upon his reading. This translation is the first lengthy selection available to English readers, and it affords valuable insights into the thinking of

this most important Italian poet since Petrarch." In this first detailed and comprehensive account of Leopardi's theory of poetry, G. Singh assesses both the literary and critical attainments of a poet whose eminence ranks him with Dante and Petrarch. Singh's analysis, which employs extensive reference to Leopardi's work in order to illustrate the author's own comments, sets forth Leopardi's views on the larger questions of tradition, inspiration, and the imagination in poetry. Later chapters are concerned with the more specific matters of the poetic image, style, and language. This is a reproduction of a book published before 1923. This book may have occasional imperfections such as missing or blurred pages, poor pictures, errant marks, etc. that were either part of the original artifact, or were introduced by the scanning process. We believe this work is culturally important, and despite the imperfections, have elected to bring it back into print as part of our continuing commitment to the preservation of printed works worldwide. We appreciate your understanding of the imperfections in the preservation process, and hope you enjoy this valuable book.

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Alexander. Extensive archival research, and a complete contextual overview of Staël's writings, here restore Staël's canonical status as political philosopher, historian, European Romantic theorist, and Revolutionary. While the term stateswoman is not commonly used, it describes Staël aptly, acting as she necessarily did through men around her. The brilliant game of masks and proxies imposed on her by patriarchy is detailed here, alongside her unending fight for the oppressed, from the nations of Napoleon's subjugated Europe to the victims of the Atlantic slave trade. This title is part of the Flip it Open Programme and may also be available Open Access. Check our website Cambridge Core for details. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

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