

Read Online Shards Of Love  
Exile And The Origins Of The  
Lyric

# **Shards Of Love Exile And The Origins Of The Lyric**

Exile in Amsterdam is based on a rich, extensive, and previously

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untapped source for one of the most important and fascinating Jewish communities in early modern Europe: the sermons of Saul Levi Morteira (ca. 1596-1660). Morteira, the leading rabbi of Amsterdam and a master

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of Jewish homiletical art, was known to have published only one book of fifty sermons in 1645, until a collection of 550 manuscript sermons in his own handwriting turned up in the Rabbinical Seminary of

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Budapest. After years of painstaking study from microfilms and three trips to Budapest to consult the actual manuscripts, Marc Saperstein has written the first comprehensive analysis of the

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historical significance of these texts, some of which were heard by the young Spinoza.

Saperstein reviews the broad outlines of Morteira's biography, his treatment by scholars, and his image in literary works. He

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then reconstructs the process by which the preacher produced and delivered his sermons.

Morteira's sermons also provide a trove of information about individuals and institutions in Morteira's Amsterdam, enabling

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Saperstein to analyze the shortcomings of behavior and the lapses in faith criticized by the preacher. The sermons also presented an ongoing program of adult education that transmitted the Jewish tradition

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on a high yet accessible level to a congregation of new Jews-immigrants who had lived as Christians in Portugal and were now assuming a Jewish identity with minimal prior knowledge. Here Saperstein focuses on



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themes Morteira considered crucial: memories of the historical past, confrontations with Christianity, ideas of exile and messianic redemption, and attitudes toward the New Christians who remained in

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Portugal. These historical reflections on Amsterdam's community of new Jews are illustrated by eight of Morteira's sermons, which Saperstein presents in English and with full annotation for the first time. Exile

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in Amsterdam offers those interested in European Jewish history and homiletics access to primary source documents and the scholarship of one of the premier historians of Jewish preaching.

## Read Online Shards Of Love Exile And The Origins Of The Lyric

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

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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

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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

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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

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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



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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

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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.

This volume brings together a

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team of leading scholars in Spanish studies to interrogate the contemporary significance of the medieval past, offering a counterbalance to intellectual withdrawal from urgent public debates.

## Read Online Shards Of Love Exile And The Origins Of The Lyric

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.

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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

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cultural productions of the  
Ottoman/div

Modal Subjectivities

Saul Levi Morteira's Sermons to  
a Congregation of New Jews

Studying Modern Arabic

Literature

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Romance, Intimacy, and the  
Marriage Crisis

Baron, Popper, Strauss,  
Auerbach

Exile and the Origins of the Lyric  
A Forgotten Heritage

The Transmutation of Love and

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Avant-Garde Poetics

**Sacrifice Your Love** develops the idea that sacrifice is a mode of enjoyment--that our willingness to sacrifice our desire is actually a way of pursuing it. Fradenburg considers the implications of this idea for various problems important in medieval studies



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**today and beyond.**

**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**

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**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**

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**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**

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complete the volume.

**This book presents an interpretation of Maurice Scève's lyric sequence *Délie, objet de plus haulte vertu* (Lyon, 1544) in literary relation to the *Vita nuova*, *Commedia*, and other works of Dante Alighieri. Dante's subtle influence on Scève is elucidated in depth for the first**

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**time, augmenting the allusions in Délie to the Canzoniere of Petrarch (Francesco Petrarca). Scève's sequence of dense, epigrammatic dizains is considered to be an early example, prior to the Pléiade poets, of French Renaissance imitation of Petrarch's vernacular poetry, in a time when**

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**imitatio** was an established literary practice, signifying the poet's participation in a tradition. While the *Canzoniere* is an important source for Scève's *Délie*, both works are part of a poetic lineage that includes Occitan troubadours, Guinizzelli, Cavalcanti, and Dante. The book situates Dante as a

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**relevant predecessor and source for Scève, and examines anew the Petrarchan label for Délie. Compelling poetic affinities emerge between Dante and Scève that do not correlate with Petrarch.**

**This bibliography - intended to be as complete as possible - provides**

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**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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**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**

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**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**

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**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**

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**other sources. This collection brings  
together these essays for the first time.**

**Bibliography of Eleven Centuries of  
Strophic Poetry and Music from Al-  
Andalus and Their Influence on East  
and West**

**Reading Music**

**Between Poetry and Prose in the**

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**Medieval Mediterranean**

**Self-Fashioning in the Italian Madrigal**

**From the Song of Songs to Shakespeare**

**and Milton's Eden**

**Islam, the West, and the Relevance of  
the Past**

**Exiled German Scholars Challenge**

**Nazism**

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**The Arabic Role in Medieval Literary  
History**

**In Wonder and Exile in  
the New World, Alex Nava  
explores the border  
regions between wonder  
and exile, particularly**

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**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,**

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**goes on to investigate  
later representations in  
the Baroque age, and  
ultimately enters the  
twentieth century with  
the emergence of so-  
called magical realism.**



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**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**

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**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**

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**descendants—Nava finds  
that wonder and exile  
have been two of the  
most significant  
metaphors within Latin  
American cultural,  
literary, and religious**

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**representations.**

**Beginning with the  
period of the Conquest,  
especially with Cabeza  
de Vaca and Las Casas,  
continuing through the  
Baroque with Cervantes**

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**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**

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**Latin American narrative  
in which religious and  
theological perspectives  
figure prominently.  
Demonstrates how four  
books by dissident  
German intellectuals**

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**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**

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**Confronts the Sword  
examines the shared  
motives behind four  
remarkable texts German  
exiles began writing  
that year: Thomas Mann's  
Doctor Faustus (1947);**



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**Ernst Cassirer's The  
Myth of the State  
(1946); Erich Auerbach's  
Mimesis: The  
Representation of  
Reality in Western  
Literature (1946); and**

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**Max Horkheimer and  
Theodor Adorno's  
Dialectic of  
Enlightenment (1944).  
Each identified a  
specific danger in Nazi  
ideology and mustered**

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**new theories,  
approaches, and sources  
to combat it. The books  
aimed to expose the  
encompassing  
catastrophes of German  
culture (Mann), politics**

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**(Cassirer), philology  
(Auerbach), and  
philosophy and sociology  
(Horkheimer and Adorno).  
Their scope, mastery,  
and sense of urgency  
constitute a**

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**comprehensive  
Kulturkampf (culture war)  
against Nazi barbarism.  
Avihu Zakai cogently  
analyzes each work,  
explains the context of  
its creation, and draws**

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**connections between  
these four landmark  
books in Western  
intellectual history.  
“This book provides a  
remarkable synopsis of  
four well-known, but**

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**disparate, responses to  
Nazism and links them as  
part of a humanist  
cultural war with  
dictatorship. By  
combining the readings  
of Mann, Cassirer,**

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**Auerbach, and  
Adorno/Horkheimer, we  
gain a comprehensive  
view of an ideal of  
Western culture composed  
from very different  
directions. This**



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**approach unlocks a  
reading of these  
classics of modern  
scholarship that is  
usually lost either in  
their specific reception  
by subdisciplines or in**

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**their isolated reading  
as brilliant works.” –  
Gregory B. Moynahan,  
author of Ernst Cassirer  
and the Critical Science  
of Germany: 1899–1919  
This outstanding**

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**collection of Susan  
McClary's work  
exemplifies her  
contribution to a  
bridging of the gap  
between historical  
context, culture and**

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**musical practice. The  
selection includes  
essays which have had a  
major impact on the  
field and others which  
are less known and  
reproduced here from**

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**hard-to-find sources.**

**The volume is divided  
into four parts:**

**Interpretation and**

**Polemics, Gender and**

**Sexuality, Popular**

**Music, and Early Music.**

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**Each of the essays  
treats music as cultural  
text and has a strong  
interdisciplinary  
appeal. Together with  
the autobiographical  
introduction they will**

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**prove essential reading  
for anyone interested in  
the life and times of a  
renegade musicologist.  
Hans Baron, Karl Popper,  
Leo Strauss and Erich  
Auerbach were among the**

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**many German-speaking  
Jewish intellectuals who  
fled Continental Europe  
with the rise of Nazism  
in the 1930s. Their  
scholarship, though not  
normally considered**



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**together, is studied  
here to demonstrate how,  
despite their different  
disciplines and  
distinctive modes of  
working, they responded  
polemically in the guise**

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**of traditional  
scholarship to their  
shared trauma. For each,  
the political calamity  
of European fascism was  
a profound intellectual  
crisis, requiring an**

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**intellectual response  
which Weinstein and  
Zakai now contextualize,  
ideologically and  
politically. They  
exemplify just how  
extensively, and**

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**sometimes how subtly,  
1930s and 1940s  
scholarship was used not  
only to explain, but to  
fight the political  
evils that had infected  
modernity, victimizing**

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**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**

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**contribution to  
twentieth-century  
intellectual history.  
Nationalism, like  
medieval romance  
literature, recasts  
history as a**

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**mythologized and  
seamless image of  
reality. Living in the  
Future analyzes how the  
anachronistic  
nationalist fantasies in  
Geoffrey Chaucer's**

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**Canterbury Tales create  
a false sense of  
England's historical  
continuity that in turn  
legitimized contemporary  
political ambitions.  
This book spells out the**



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**legacy of the Tales that  
still resonates  
throughout English  
literature, exploring  
the idea of England in  
the medieval literary  
imagination as well as**

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**critiquing more recent  
centuries' conceptions  
of Chaucer's  
nationalism. Chaucer  
uses two extant national  
ideals, sovereignty and  
domesticity, to**

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**introduce the concept of  
an English nation into  
the contemporary popular  
imagination and reinvent  
an idealized England as  
a hallowed homeland. For  
nationalist thinkers,**

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**sovereignty governs  
communities with  
linguistic, historical,  
cultural, and religious  
affinities. Chaucerian  
sovereignty appears  
primarily in romantic**

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**and household contexts  
that function as  
microcosms of the  
nation, reflecting a  
pseudo-familial love  
between sovereign and  
subjects and relying on**

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**a sense of shared  
ownership and judgment.  
This notion also has  
deep affinities with  
popular and political  
theories flourishing  
throughout Europe.**

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**Chaucer's  
internationalism,  
matched with his  
artistic use of the  
vernacular and skillful  
distortions of both time  
and space, frames a**

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**discrete sovereign  
English nation within  
its diverse  
interconnected world. As  
it opens up significant  
new points of resonance  
between postcolonial**



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**theories and medieval  
ideas of nationhood,  
Living in the Future  
marks an important  
contribution to medieval  
literary studies. It  
will be essential for**

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**scholars of Middle  
English literature,  
literary history,  
literary political and  
postcolonial theory, and  
literary  
transnationalism.**

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**Love Songs**

**The Age of Beloveds**

**An Anthology**

**Diasporic Avant-Gardes**

**How the Songs Work**

**Nature and Mind in**

**Cultural Transfer**

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**Love and Politics in the  
Contemporary Spanish  
American Novel**

***The Literature of Al-  
Andalus is an exploration  
of the culture of Iberia,***

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***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***

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***the centuries following  
the Christian conquest  
when Arabic continued to  
be widely used. The  
volume embraces many  
other related spheres of  
Arabic culture including***

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***philosophy, art,  
architecture and music. It  
also extends the subject  
to other literatures -  
especially Hebrew and  
Romance literatures -  
that burgeoned alongside***

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***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***



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***team of the world's  
leading experts of Islamic  
Iberia, Sicily and related  
cultures, this is a truly  
interdisciplinary and  
comparative work which  
offers a interesting***

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***approach to the field.  
What sort of thing is a  
lyric poem? An intense  
expression of subjective  
experience? The fictive  
speech of a specifiable  
persona? Examining***

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***ancient and modern  
poems from Sappho to  
Ashbery, Jonathan Culler  
reveals the limitations of  
these two models—the  
Romantic and the  
modern—and challenges***

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***the assumption that  
poems exist to be  
interpreted.***

***Shards of LoveExile and  
the Origins of the  
LyricDuke University  
Press***

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***The Latin American  
Literary Boom was  
marked by complex  
novels steeped in magical  
realism and questions of  
nationalism, often with  
themes of surreal***

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***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***

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***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***

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***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***



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**Allende, Alfredo Bryce  
Echenique, Gabriel García  
Márquez, Antonio  
Skármeta, Luis Rafael  
Sánchez, and others.  
González proposes that  
new sentimental novels**

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***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-***

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***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***

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***other aspects of post-  
Boom prose, Love and  
Politics in the  
Contemporary Spanish  
American Novel takes a  
fresh look at  
contemporary works.***

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***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***

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***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***

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***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***

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***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***



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***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***

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***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***

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***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,***

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***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***

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***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***

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***medium—as a  
conduit—enabling them  
to address love afresh in  
a time defined through  
preoccupations with  
sexuality. They engage  
love as immanent and***

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***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***

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***genre in which  
empowered poetic  
speakers constitute their  
speech through the  
objectification of  
comparatively  
disempowered subjects,***



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***or beloveds. Refusing this  
pervasive practice, the  
poets she highlights  
reject the delimiting, one-  
sided tradition of  
masculine lovers and  
passive feminine***

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***beloveds; instead, they  
create a more nuanced,  
dynamic poetics of  
ecstatic exploration, what  
Heuving calls “projective  
love” and “libidinized  
field poetics,” a formally***

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***innovative poetry, in  
which one perception  
leads directly to the next  
and all aspects of a poem  
are generative of  
meaning.***

***American/Medieval***

*Page 115/201*

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***Selected Essays***

***Love and the Beloved in  
Early-Modern Ottoman  
and European Culture and  
Society***

***Muwaššah, Zajal, Kharja  
A Companion to***

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***Contemporary British and  
Irish Poetry, 1960 - 2015  
Materialist Readings of  
the Troubadour Razo  
Corpus  
Arabs and Islam in the  
Nineteenth Century***

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***Imaginary***

***Persian Poetry at the  
Indian Frontier***

*In Jewish Literary Eros, Isabelle Levy  
explores the originality and complexity  
of medieval Jewish writings.*

*Examining medieval prosimetra (texts*

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*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*

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*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*



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*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*

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*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*

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*negotiates the hermeneutic and  
theological underpinnings of  
Islamicate and Christian literary  
traditions.*

*In this boldly innovative book,  
renowned musicologist Susan McClary  
presents an illuminating cultural*

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*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*

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*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*

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*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*

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*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*

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*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*



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*the madrigal. This pathbreaking book demonstrates how we might glean insights into a culture on the basis of its nonverbal artistic enterprises.*

*An increased awareness of the importance of minority and subjugated voices to the histories and*

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*narratives which have previously excluded them has led to a wide-spread interest in the effects of colonization and displacement. This collection of essays is the first to apply post-colonial theory to the Middle Ages, and to critique that theory through the*

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*excavation of a distant past. The essays examine the establishment of colony, empire, and nationalism in order to expose the mechanisms of oppression through which 'aboriginal' 'native' or simply pre-existent cultures are displaced, eradicated, or*

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*transformed.*

*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?*

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*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*

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*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*

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*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,*

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*Lucie Brock Broido, Jorie Graham,  
Barbara Guest, Lyn Hejinian, Brenda  
Hillman, Susan Howe, Ann  
Lauterbach, Harryette Mullen.*

*Latin America now contains some of  
the world's largest cities. The mass  
migration from country to city has*



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*placed an enormous strain on the  
region's already inadequate  
infrastructure and services of cities  
such as Bogotá and Caracas.*

*Jewish Literary Eros  
Medieval Andalusian Courtly Culture  
in the Mediterranean*

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*History, Structure, and Meaning of the  
Kharja*

*The Literature of Al-Andalus*

*Exploring the Spiritual in Popular  
Music*

*Jewish Exiles and European Thought  
in the Shadow of the Third Reich*

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*Scève's Délie*

*American Women Poets in the 21st  
Century*

One Of The Earliest Persian Poets  
In India, Masud Sad Remains An  
Important And Influential Poet  
Across India, Pakistan And Iran.

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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.

The Occitan literary tradition of

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the later Middle Ages is a marginal and hybrid phenomenon, caught between the preeminence of French courtly romance and the emergence of Catalan literary prose. In this book, Catherine Léglu brings

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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

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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

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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



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are works of courtly literature, these linguistic encounters are often narrated indirectly, through literary motifs of love, rape, incest, disguise, and travel.

This book is a history of love and the challenge love offers to the

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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

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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

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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

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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,

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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

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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

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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



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of literature, and to the educated general reader interested in treatments of love in poetry throughout history.

This book is devoted to the life and academic legacy of Mustafa Badawi who transformed the

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study of Modern Arabic  
Literature in the second half of  
the 20th century.

Since 1964, the annual Socialist  
Register has brought together  
leading writers on the left to  
investigate aspects of a common

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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

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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

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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,

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"Imperialism and the Ecosphere."

Love Songs from Al-Andalus

Shards of Love

Mas'ud Sa'd Salmân of Lahore

What Speech Can Bring to

Writing

The Pen Confronts the Sword

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Wonder and Exile in the New  
World

Multilingualism and Mother  
Tongue in Medieval French,  
Occitan, and Catalan Narratives

Theory of the Lyric

*Medieval Andalusian Courtly*

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*Culture discusses the unicum manuscript of the Hadîth Bayâd wa Riyâd, the only illustrated manuscript known to have survived for more than eight centuries of Muslim and Arabic-speaking presence in*



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*present-day Spain. The manuscript is of paramount importance as it contains the only known surviving version, both in terms of text and of image, of the love story of Bayâd wa Riyâd. This study*

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*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*

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*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.*

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*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*

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*Mediterranean courtly culture.  
A comprehensive and scholarly  
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*British and Irish Poetry, 1960-2015 offers a collection of writings from a diverse group of experts. They explore the richness of individual poets, genres, forms, techniques, traditions,*

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wide range of diverse  
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*Menocal (Spanish and  
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*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.  
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*Diasporic Avant-Gardes draws  
into dialogue two differing  
traditions of poetic practice:*

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*the diasporic and the avant-garde. This interdisciplinary collection examines the unacknowledged affinities (and crucial differences) between avant-garde and diasporic formal strategies and*

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*social formations. The essays foreground the creation of experimental forms and investigate the specific contexts of cultural displacement and language use that inform their poetics.*

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*This book highlights how the diverse nature of spiritual practices are experienced and manifest through the medium of popular music. At first glance, chapters on Krishnacore, the Rave Church*



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*phenomenon and post-punk repertoire of Psychic TV may appear to have little in common; however, this book draws attention to some of the similarities of the nuances of spiritual expression that*

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*underpin the lived experience of popular music. As an interdisciplinary volume, the extensive introduction unpacks and clarifies terminology relating to the study of religion and popular music. The cross-*

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*disciplinary approach of the book makes it accessible and appealing to scholars of religious studies, cultural studies, popular music studies and theology. Unlike existing collections dealing with*

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*popular music and religion  
that focus on a specific genre,  
this innovative book offers a  
range of music and case  
studies, with chapters written  
by international contributors.  
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*Ottoman Lyric Poetry*

*Modern Love*

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*Society and Individual in*

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*psychoanalysis, historicism,*

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*Chaucer*

*Sacrifice your love [electronic  
resource]*

*How and why did the academic  
style of writing, with its emphasis  
on criticism and correctness,  
develop? Seth Lerer suggests*

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*that the answer lies in medieval and Renaissance philology and, more specifically, in mistakes. For Lerer, erring is not simply being wrong, but being errant, and this book illuminates the wanderings of exiles, émigrés,*

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*dissenters, and the socially estranged as they helped form the modern university disciplines of philology and rhetoric, literary criticism, and literary theory. Examining a diverse group that includes Thomas More, Stephen*



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*Greenblatt, George Hickers,  
Seamus Heaney, George Eliot,  
and Paul de Man, Error and the  
Academic Self argues that this  
critical abstraction from society  
and retreat into ivory towers  
allowed estranged individuals to*

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*gain both a sense of private worth and the public legitimacy of a professional identity.*

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

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*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*

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*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.*

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*This volume offers a dialogue with and through the medieval informed by cultural categories of performativity and simultaneity in on-line media, architecture, film, poetry, and social formations. The articles depart from*

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*Medievalism Studies and attempt to answer questions such as: How do medievalists, artists, writers, and entertainment industries communicate, replicate, and evoke medieval formations? How do national and*

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*transnational discursive fields  
relate to understandings of the  
medieval in its many unstable  
states? Where are the communal  
memory sites and what functions  
do they serve for those who are  
associated with them? Where are*

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*the medieval disjunctions and  
conjunctions of race, ethnicity  
and time in a settler society? And  
what do place, nature, and  
landscape have to do with it?*

*Living in the Future*

*The Shadow of Dante in French*



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*Renaissance Lyric*

*Error and the Academic Self*

*Hadîth Bayâd Wa Riyâd*

*The Postcolonial Middle Ages*

*Experimental Poetics and*

*Cultural Displacement*

*Sovereignty and Internationalism*

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*in the Canterbury Tales*

*The Scholarly Imagination,  
Medieval to Modern*

*The love song is timeless. From its  
beginnings, it has been shaped by  
bohemians and renegades, slaves and  
oppressed minorities, prostitutes,*

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*immigrants and other excluded groups. But what do we really know about the origins of these intimate expressions of the heart? And how have our changing perceptions about topics such as sexuality and gender roles changed our attitudes towards these songs? In Love Songs: The*

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*Hidden History, Ted Gioia uncovers the unexplored story of the love song for the first time. Drawing on two decades of research, Gioia presents the full range of love songs, from the fertility rites of ancient cultures to the sexualized YouTube videos of the present day. The book traces the*

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*battles over each new insurgency in the music of love--whether spurred by wandering scholars of medieval days or by four lads from Liverpool in more recent times. In these pages, Gioia reveals that the tenderest music has, in different eras, driven many of the most heated cultural conflicts, and how*

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*the humble love song has played a key role in expanding the sphere of individualism and personal autonomy in societies around the world. Gioia forefronts the conflicts, controversies, and the battles over censorship and suppression spurred by such music, revealing the outsiders and*

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*marginalized groups that have played a decisive role in shaping our songs of romance and courtship, and the ways their innovations have led to reprisals and strife. And he describes the surprising paths by which the love song has triumphed over these obstacles, and emerged as the*

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*dominant form of musical expression  
in modern society.*

*American Arabesque*

*Beatified Beats*

*Exile in Amsterdam*

*Where Lyric Meets Language*

*Love and its Critics*

*Bob Dylan's Poetics*



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*The Hidden History*