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this anthology features nearly 300 works in 14 linguistic areas latin hymns and lyrics from 800 to 1300 carmina burana proven al lyrics italian lyrics north french lyrics german lyrics lyrics of iberia including arabic hebrew mozarabic galician portuguese castilian and catalan lyrics of great britain including irish welsh old english middle english and scottish english ballads more than 100 authors are represented including chaucer dante petrarch the major troubadours and trouvres walther von der vogelweide st thomas aquinas peter abelard the countess of dia the queen of mallorca hildegard of bingen ibn hazm mozarabic kharja writers denis i of portugal alfonso x of castile sordello francois villon charles d'orleans and many who are anonymous there are indexes of authors opening lines and genres and 12 photographs represent scenes that are related to the poems special features inclusion of the widest possible range of texts from the western middle ages allows comparative cross cultural approaches fresh translations by an authoritative team of scholars were prepared especially for this volume tape or cd information is provided for medieval lyrics that have been given modern recordings apparatus includes a selection of texts in their original languages and indices of authors titles first lines and genres suitable for courses in medieval literature in translation comparative literature the lyric

what kind of a thing is a middle english lyric considers issues pertaining to a corpus of several hundred short poems written in middle english between the twelfth and early fifteenth centuries the chapters draw on perspectives from varied disciplines including literary criticism musicology art history and cognitive science since the early 1900s the poems have been categorized as lyrics the term now used for most kinds of short poetry yet neither the difficulties nor the promise of this treatment have received enough attention in one way the book argues considering these poems to be lyrics obscures much of what is interesting about them since the nineteenth century lyrics have been thought of as subjective and best read without reference to cultural context yet nonetheless they are taken to form a distinct literary tradition since middle english short poems are often communal and usually spoken sung and or danced this lyric template is not a good fit in another way however the very differences between these poems and the later ones on which current debates about the lyric still focus suggest they have much to offer those debates and vice versa as its title suggests this book thus goes back to the basics asking fundamental questions about what these poems are how they function formally and culturally how they are and are not related to other bodies of short poetry and how they might illuminate and be illuminated by contemporary lyric scholarship eleven chapters by medievalists and two responses by modernists all in careful conversation with one another reflect on these questions and suggest very different answers the editors introduction synthesizes these answers by suggesting that these poems can most usefully be read as a kind of play in several senses of that word the book ends with eight new middle english lyrics by seven contemporary poets

what sort of thing is a lyric poem an intense expression of subjective experience the fictive

speech of a specifiable persona examining ancient and modern poems from sappho to ashbery jonathan culler reveals the limitations of these two models the romantic and the modern and challenges the assumption that poems exist to be interpreted

this bibliography assembles annotation of collections and criticism of lyrics of religious and secular love carols and songs and rhymes of everyday life

what is distinctive about greek lyric poetry how should we conceptualize it in relation to broader categories such as literature song music rhetoric history what critical tools might we use to analyse it how do we should we can we relate to its intensities of expression its modes of address its uses of myth and imagery its attitudes to materiality its sense of its own time and its contextualizations these are questions that this discussion seeks to investigate exploring and analysing a range of influential methodologies that have shaped the recent history of the field

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