

Liberation of Jerusalem (Gerusalemme liberata)

Oxford University Press - Gerusalemme liberata

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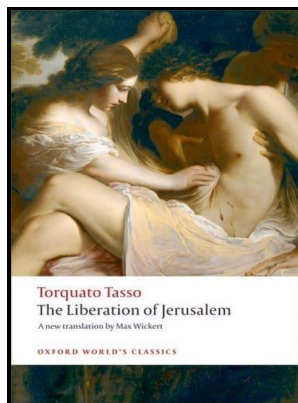
Jerusalem (Gerusalemme liberata)

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Notes: Includes bibliographical references and index.

This edition was published in 2009



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Tags: #[Tasso, #Jerusalem #Delivered; #an
#Heroic #Poem. #[Large #/ #Better
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The Liberation of Jerusalem (Oxford

World's Classics) (豆瓣)

Unlike his predecessors, he took his subject not from myth but from history: the Christian capture of Jerusalem during the First Crusade. I literally hung on every line and read it the way I might have read Tolkien in my youth. This work, describing in twenty masterful cantos the taking of Jerusalem during the first crusade, is one of the masterpieces of epic poetry; in the same lofty realms as Paradise Lost and Dante's Inferno.

Illustration to Scene from the Liberation of Jerusalem (Gerusalemme Liberata)

Translated by Max Wickert, with an Introduction and Notes by Mark Davie. Most paintings showed the love stories, typically with lovers as the two main figures. Thus Caesar ruled and taxed peoples, such as the Jews, through client-kings, such as Herod, who ruled with sharply repressive violence.

Torquato Tasso: The Liberation of Jerusalem (Gerusalemme Liberata) . Translated by Max Wickert, with an Introduction and Notes by Mark Davie. Oxford: Oxford University Press, 2009 (World's Classics). Pp. xxxvi + 454. Pb. £12.99., Translation and Literature

The siege of the city is played out alongside a magical romance of love and sacrifice, in which the Christian knight Rinaldo succumbs to the charms of the pagan sorceress Armida, and the warrior maiden Clorinda inspires a fatal passion in the Christian Tancred. Thus Caesar ruled and taxed peoples, such as the Jews, through client-kings, such as Herod, who ruled with sharply repressive violence. Now, after being left breathless, I feel the need to read it again, immediately; to savor its many heroic moods and revel in its beautiful metaphors.

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Notwithstanding these macro- and micro-textual difficulties, Oxford University Press has now the temerity to publish, and Max Wickert the stamina to pen, a new English version of the poem. The first illustrated edition was in 1590, in Italian, and others followed.

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