

Rime pastorale

Bettoni - Inheriting Antiquity: Giambattista Marino's "Rime Boscherecce", Luis de Góngora's "La fábula de Polifemo y Galatea" and the Baroque Literary Aesthetic



Description: -
-Rime pastorale
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Newark, DE: Juan De La Cuesta, 1992. Her steps alone can turn seashells into silver.

Le visite pastorali in Sardegna nel medioevo ed in età moderna: difficoltà, modalità, fonti, storiografia

It is less problematic to ascertain that both poets composed their works in a similar fashion, and relied on many of the same sources for inspiration. Marino thus reconsidered and expanded the conventional poetic notions of love, often concentrating on the sensual and corporeal aspects, while extolling examples of women normally not considered worthy of accolade or attention within the Petrarchan tradition. He therefore contends that the connection between the Polyphemus poems is in no degree mimetic: Nor can it be claimed that Góngora owes anything to his Italian contemporary, for it is generally agreed now that the two poets wrote independently, with only common sources as a link.

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Clearly, this description allows Góngora to flaunt his penchant for hyperbole and extravagance, and encapsulates the propensity for excess during the Baroque age.

Before you continue to YouTube

In Canto 53 of *La fábula de Polifemo y Galatea*, the image is repeated: *Miréme, y lucir vi un sol en mi frente, cuando en el cielo un ojo se veía: neutral el agua dudaba a cuál fe preste, o al cielo humano, o al ciclope celeste*. The final part is characterized by one note relating to the specific studies and the related computer elaborations. This same phrase is used by Góngora in Canto 47: *cuando niega la luz un carro de oro, que en dos la restituye Galatea*.

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Perhaps the most compelling manner to actually deduce the influence of one work upon the other is to refer to the texts themselves, and place them into conversation with one another. Authors who publish with this Journal agree to the following terms: Authors retain copyright and grant the Journal right of first publication with the work simultaneously licensed under a.

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