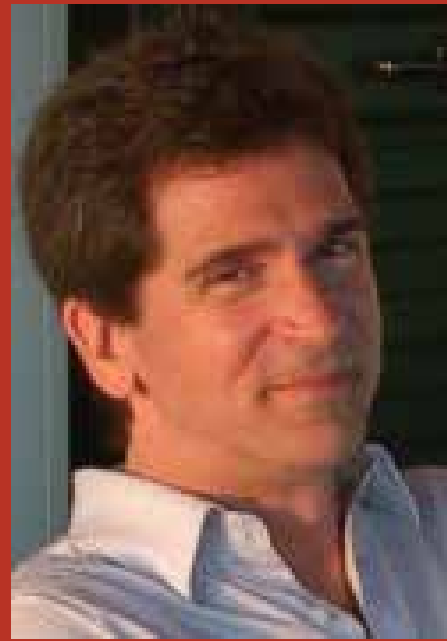


The Accreted Text: Form and Meaning in Italian and Old Occitan Literature from Today to the Middle Ages

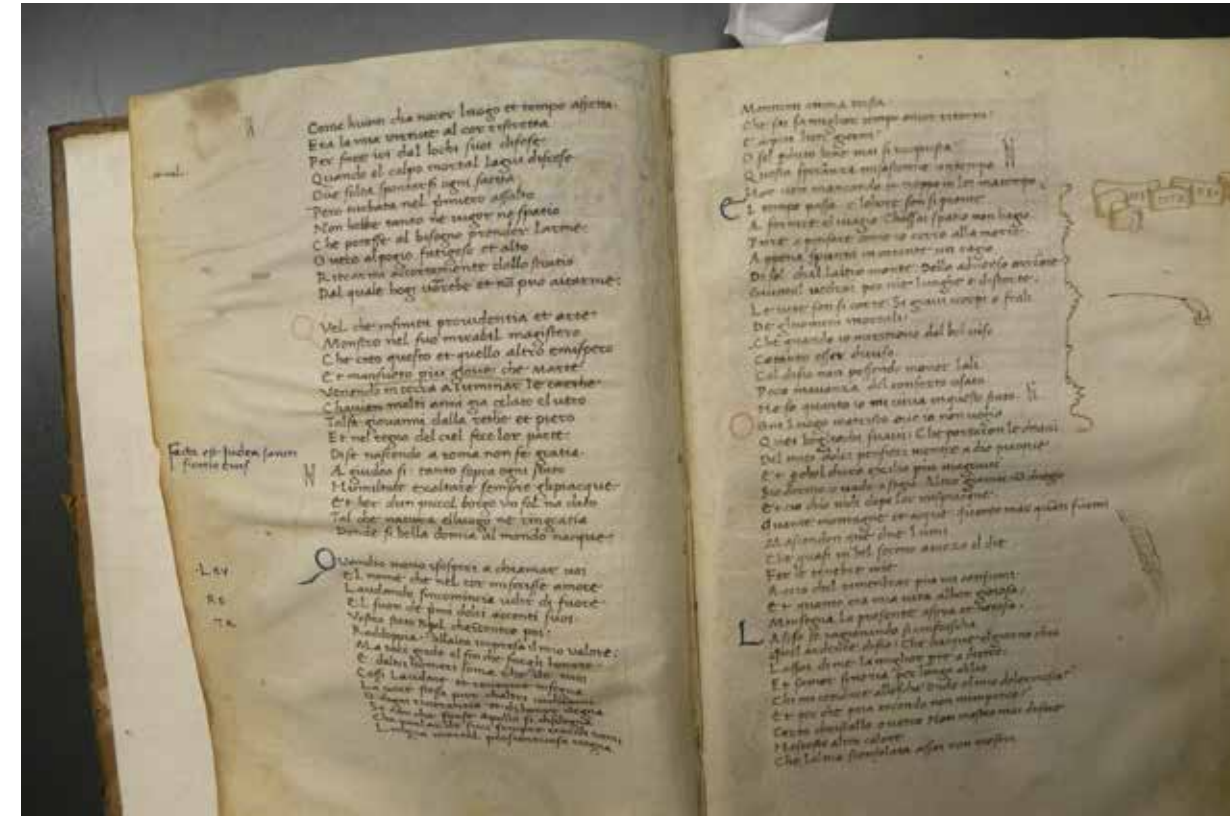
Tuesday, February 14th, SGIS 4067 4:00pm



Wayne Storey

Professor of Italian

Department of
French and Italian



ca. 1470-80

v

Quando io movo i sospiri a chiamar voi,
e 'l nome che nel cor mi scrisse Amore,
LAUDANDO s'incomincia udir di fore
il suon de' primi dolci accenti suoi.

4

Vostro stato REAL, che 'ncontro poi,
raddoppia a l'alta impresa il mio valore;
ma: TACI, grida il fin, ché farle honore
è d'altri homeri soma che da' tuoi.

8

Così LAUDARE et REVERIRE insegna
la voce stessa, pur ch'altri vi chiami,
o d'ogni reverenza et d'onor degna:

11

se non che forse Apollo si disdegna
ch'a parlar de' suoi sempre verdi rami
lingua mortal presumptuosa vegna.

14

1964

How we perceive archival materials is often defined by the mechanical processes by which we represent those documents in print and digital formats. As we move from the material structures of the handwritten document's layout, layers of texts, erasures, interlinear corrections, diverse forms of punctuation, and the multiple functions of the marginal to the standardizing strictures of print and finally the interpretative and structural determinism of encoding, we are called upon to consider two vast codes: the mechanics of perception itself, pioneered by Gibson and Rock, and the dual focus of every culture that copies and transmits the text. The Accreted Text examines the critical implications of how we think we see texts and how we report them to others.

The Institute for
European Studies



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