In recent years it has become increasingly clear to students of medieval and Renaissance culture that the art of memory was closely related to compositional processes in literature, art, and music. The fact that something was written down does not necessarily mean that it was conceived in writing. Authors, painters, and composers established throughout their careers memorial archives into which they delved when they composed new works. The papers presented in this volume explore various aspects of how the relevant material was memorized—whether through division and classification, or through visual diagrams. Then, the authors go on to ask how the memorized material was used to create new works. How were the old texts and models incorporated into new ones? What was left out or forgotten and what was reinterpreted in new ways? The essays assembled in this volume all emphasize the interplay of literate and oral composition and transmission and thus enrich our current understanding of medieval and Renaissance art, literature, and music.

Negli ultimi anni è diventato sempre più chiaro quanto l’arte della memoria sia strettamente legata ai processi compositivi, in letteratura, arte e musica. Questi saggi indagano sul perché e quali di questi materiali siano stati memorizzati o no attraverso il frazionamento e la classificazione oppure diagrammi visivi; inoltre su quali testi o modelli siano stati rielaborati in nuove opere oppure reinterpretati in nuovi modi.