

Il Pic Per Tutti 2

This edited collection brings together new research by world-leading historians and anthropologists to examine the interaction between images of plague in different temporal and spatial contexts, and the imagination of the disease from the Middle Ages to today. The chapters in this book illuminate to what extent the image of plague has not simply reflected, but also impacted the way in which the disease is experienced in different historical periods. The book asks what is the contribution of the entanglement between epidemic image and imagination to the persistence of plague as a category of human suffering across so many centuries, in spite of profound shifts in our medical understanding of the disease. What is it that makes plague such a visually charismatic subject? And why is the medical, religious and lay imagination of plague so consistently determined by the visual register? In answering these questions, this volume takes the study of plague images beyond its usual, art-historical framework, so as to examine them and their relation to the imagination of plague from medical, historical, visual anthropological, and postcolonial perspectives.

"Music cultures in sounds, words and images", edited by Antonio Baldassarre and Tatjana Markovic, is dedicated to the 60th birthday of the Croatian-American musicologist Zdravko Blažekovic (b. 1956, Zagreb). After his studies of musicology and first working experiences in Zagreb, Blažekovic moved to New York City, where he is since 1996 the executive editor of the RILM - Répertoire International de Littérature Musicale, and since 1998 director of the RCMI - Research Center for Music Iconography as well as editor of one of the leading journals for music iconography, "Music in Art", in the framework of the Barry S. Brook Center for Music Reserach and Documentation at the Graduate Center of the City University of New York. In view of Blažekovic's very broad multidisciplinary interests, including historical musicology, music iconography, organology, archeology, lexicography and databases, this book contains 38 studies in six languages (English, German, Italian, Serbian, Croatian, Chinese) organized in six chapters: Sounds of nations, Words on musics, Performance of musical cultures, Images on musics, Organology, and Classifying data on music.

This is the sixth in a series that documents the vast collection of Greek vases in the Getty Museum. Eight essay--in English, German, and Italian--shed light on a number of objects from the Museum's fine collection. Included are the identification of a new Corinthian painter by C.W. Neeft; the publication of three Caeretan hydriai by J.M. Hemelrijk; and the reconstruction of an important early krater by the Berlin painter discussed by Mary B. Moore. Also included is a discussion of a parody of a phylax comedy on a South Italian vase by Anneliese Kossatz-Deissmann, as well as essays by Petra Reichert-Sudbeck, Glann Markoe, Flavia Zisa, and Ruth Lindner.

An exploration of ways of looking in Renaissance Florence, where works of art were part of a complex process of social exchange Renaissance Florence, of endless fascination for the beauty of its art and architecture, is no less intriguing for its dynamic political, economic, and social life. In this book Patricia Lee Rubin crosses the boundaries of all these areas to arrive at an original and comprehensive view of the place of images in Florentine society. The author asks an array of questions: Why were works of art made? Who were the artists who made them, and who commissioned them? How did they look, and how were they looked at? She demonstrates that the answers to such questions illuminate the contexts in which works of art were created, and how they were valued and viewed. Rubin seeks out the meeting places of meaning in churches, in palaces, in piazzas--places of exchange where identities were taken on and transformed, often with the mediation of images. She concentrates on questions of vision and visibility, on "seeing and being seen." With a blend of exceptional illustrations; close analyses of sacred and secular paintings by artists including Fra Angelico, Fra Filippo Lippi, Filippino Lippi, and Botticelli; and wide-ranging bibliographic essays, the book shines new light on fifteenth-century Florence, a special place that made beauty one of its defining features.

is a great resource anywhere you go; it is an easy tool that has just the words completed description you want and need! The entire dictionary is an alphabetical list of English words with their full description plus special Alphabet, Irregular Verbs and Parts of speech. It will be perfect and very useful for everyone who needs a handy, reliable resource for home, school, office, organization, students, college, government officials, diplomats, academics, professionals, business people, company, travel, interpreting, reference and learning English. The meaning of words you will learn will help you in any situations in the palm of your hand. è un'ottima risorsa ovunque tu vada; è uno strumento facile che ha solo le parole completate nella descrizione che desideri e di cui hai bisogno! L'intero dizionario è un elenco alfabetico di parole inglesi con la loro descrizione completa più alfabeto speciale , verbi irregolari e parti del discorso. Sarà perfetto e molto utile per tutti coloro che hanno bisogno di una risorsa pratica e affidabile per casa, scuola, ufficio, organizzazione, studenti, università, funzionari governativi, diplomatici, accademici , professionisti , persone di usabilità , compagnia, viaggio, interpretazione, riferimento e apprendimento dell'inglese. Il significato delle parole che imparerai ti aiuterà in ogni situazione nel palmo della tua mano.

Volume 1 of 2-volume set. Total of 1,566 extracts includes writings on painting, sculpture, architecture, anatomy, mining, inventions, and music. Dual Italian-English texts, with 186 plates plus over 500 additional drawings.

The present volumes unites papers which explore the European image of god in an intercultural context. They range from classical antiquity to contemporary philosophy and science.

Are images and spectacles fundamental mediators of power relationships in the West? This book draws upon the language of cultural studies to investigate a contemporary hypothesis in the shifting ideological landscape of early modern Europe. Apparently aesthetic choices by artists may also have been the means to consolidate and subvert institutionalized or non-institutionalized bodies of power. Meanwhile, communities in Europe reacted to the intrinsic power of the image in literature and letters, commenting upon both its use and abuse. Both diachronic and geographic connections are made among disparate but important moments of image making in the twelfth through seventeenth centuries. The influence of Descartes is traced from La Rochefoucauld and the communal spectacles of the Ancien Régime salon, to the Netherlands and Rembrandt's sketch, Death of the Virgin. Shakespeare bears similar anxieties about Joan of Arc's transgression of gender boundaries in Henry VI, as does Castiglione's Courtier when serving the Renaissance Prince. Spenser's dilemma about the (non)difference between fiction and history resolves itself in the same way as does the Byzantine rejection of iconoclasm. Other articles in the collection examine anomie in Vatican frescoes by Giorgio Vasari, corporeal decay and the supernatural as spectacle on the early modern English stage, and affective self-perception and subjectivity in the scoring of Italian opera. ""[...] not as "just" a conference volume, but [as] an organic group of essays on early modernity. The essays span an impressive number of cultures – from "Byzantium" to England, Italy and Spain to the Netherlands – and theorize the image from a number of disciplinary vantage points. Not surprisingly, art history and theatre are well-represented, but so are music history and literary studies. Most of the essays are short, but sufficiently developed to allow for thoughtful arguments on the status of the visual in early modern culture: on the stage, on the page, and

as artistic and musical representation. [...] "they [do] deliver fine close readings and leave me sufficiently intrigued to want to return to, or familiarize myself with, the original "texts." I come away from this collection encouraged about the state of graduate studies in Europe and North America." —Jane Tylus, Professor of Italian and Comparative Literature and Vice Provost for Academic Affairs, New York University "The essays are interdisciplinary and touch upon many themes that lie outside my own field of specialization. I was therefore surprised and pleased to find them not only original and instructive, but also inviting and accessible to the non-specialist. Although they range far with respect to chronology and theoretical suppositions, they are coherently united in their concern for the functioning of the image in the conservation, revision or critique of socio-political power in their respective cultural contexts. I will mention three essays, representing three different fields, as striking examples of disparate images used to consolidate, reconstruct or overthrow the dominant powers of their times. Kathryn Falzareno's essay, "Mother's Milk and Deborah's Sword," is a close reading of Shakespeare's portrayal of Joan of Arc in Henry VI. It is a close analysis of the paradoxical status of Joan, Saint of the French, strumpet for the English, Christian warrior maiden, contrasting with Deborah in the Ancient Testament. The dominant and totally unexpected image which brings together the contradictions embodied by Joan are the breasts, the source of nurture in the figure of Mary, but an encumbrance for the mythological amazons who removed one breast to facilitate their use of the bow. Ljubica Ilic's "Echo and Narcissus: Labyrinths of the Self," is an elegant reading of "echo music," the apparently impossible "translation" of the Ovidian story into music and opera. Ovid's story represents the nymph Echo as the auditory equivalent of Narcissus' reflection -- echoing sound as reflecting light. Ovid's echo myth undoubtedly influenced opera by Jacopo Peri (during the time of the Medici) and then, Monteverdi in the musical setting of "Orfeo." Finally, Elissa Auerbach's "Taking Mary's Pulse: Cartesianism and Modernity in Rembrandt's 'Death of the Virgin' " is a brilliant commentary on the Dutch painter's rendering of an ancient theme, the "dormition" of the Virgin, but at the center of the painting is the figure of a physician taking the pulse of her limp hand. The intrusion of this "scientific" element in the ancient iconography of the event of Mary's death is the unmistakable sign of the wave of modernity that swept over the Netherlands with the popularity of Cartesian philosophy and science." —John Freccero, Professor of Italian and Comp. Lit., NYU

Sayaka's ex-husband Kazuma cheated on her with her friend Rui—and as if that weren't bad enough, he's got a hidden child conceived with yet another woman. But the chickens have come home to roost for Rui—she's now in a coma after being thrown off a railing by Terashima. In the meantime, Sayaka and Akiyama's relationship continues to progress... The twists and turns never stop in this romantic thriller! No other anthologies of Italian women dramatists exist than this. This is a first translation into English of four plays unknown to academic and general public. It includes introductions to each playwright, and critical analysis, historical context and performance history of their plays. It could be used in undergraduate/graduate courses on international women writers in translation, Italian literature, or women's theatre. Books about twentieth-century Italian drama seldom discuss plays by women and when they do very little is written about women dramatists before 1960, even in recent studies of contemporary Italian women's theatre. "Italian Women's Theatre, 1930-1960" redresses this imbalance by providing the first English translation of works by Paola Riccora, Anna Bonacci, Clotilde Masci, and Gici Ganzini Granata. Between 1930 and 1960 these women achieved a high degree of popularity and success, and although their names and works are now largely unknown, even among theatre practitioners and academics, these authors set the stage for the next generation of feminist theatre in the 1970s and for the development of contemporary Italian women's theatre as whole. Following a general introduction the book has four sections, each containing an introduction to the playwright - including biographical information - a translation of one of their major dramatic works, a commentary on the play and the play's performance history, and critical analysis of other works. Translations include: "It Must Have Been Giovannino", "The Fantasy Hour", "The Excluded" and "Men Are Always Right".

Are you a visual learner? Than Teach Yourself VISUALLY Macs is the book for you! This resource: Offers a perfect introduction for visual learners looking to gain a general understanding of Macs and some of the common peripherals associated with them. Demonstrates everything you need to know about transitioning from Windows to a Mac, using iPhoto, creating home movies with iMovie, and connecting all those cool devices, like the iPhone or iPod, so you can maximize iTunes. Shows you how to browse the Web with Safari and use iCal to track appointments, and what to do if something should ever go wrong. Includes full-color, rich screen shots and illustrations as well as step-by-step instructions clearly explain how to get the most from your Mac. United Mine Workers JournalThe United Mine Workers JournalPrimo supplemento al catalogo dei libri italiani, etcThe Literary Works of L. Da VinciLe tragedie ... Novella edizioneItalian women's theatre, 1930–1960An anthology of playsIntellect Books

The Heroic Female: Redefining the Role of the Heroine in the Tragedies of Vittorio Alfieri fills a void in critical inquiry on the works of eighteenth-century tragedian Vittorio Alfieri – perhaps the most important figure of the Italian Enlightenment – by exploring in depth the often neglected female characters and their function within the tragic structure. In this re-reading of the Alfierian tragedies, the author redefines the role of the heroine, and challenges traditional analyses that marginalize the female character and orient her to an abstract ideal characterized by fragility and tragic victimization. The author argues persuasively that, in Alfieri's search for psychological realism, he undermines traditional assumptions of gender roles by his modern portrayal of the tragic characters. The heroine's different orientation towards reality endows her with intuitive and intelligent reasoning that contradicts eighteenth-century views of women as catalysts of anarchy and disorder. Alfieri's tragic heroines are represented also as surprisingly independent and powerful. The resultant image of determined, active, and intelligent women refutes the traditional critical view. In exploring Vittorio Alfieri's pre-modern sensibilities in the representation of his tragic heroines, this book is an important contribution to the growing body of critical works that study the representation of gender in post-Renaissance and pre-modern Italian literature. This book will be of particular interest to: scholars of Italian literature, especially the Enlightenment and Romantic periods; scholars of 18th-century European, American and other literatures; scholars of 18th-century history and sociology; and Women's Studies and Gender Studies scholars.

Fifteen papers focus on the active and dynamic uses of images during the first millennium AD. They bring together an international group of scholars who situate the period's visual practices within their political, religious, and social contexts. The contributors present a diverse range of evidence, including mosaics, sculpture, and architecture from all parts of the Mediterranean, from Spain in the west to Jordan in the east. Contributions span from the depiction of individuals on funerary monuments through monumental epigraphy, Constantine's expropriation and symbolic re-use of earlier monuments, late antique collections of Classical statuary, and city personifications in mosaics to the topic of civic prosperity during the Theodosian period and dynastic representation during the Umayyad dynasty. Together they provide new insights into the central role of visual culture in the constitution of late antique societies.

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