

L Uomo Di Marmo Non Dite Che L Arte Senza Cuore

La mia sorte è nelle mani di un drago. Lui è quello che mi ha aiutato a sfuggire alla regina delle fate. Pensavo di essere libera Ma invece di lasciarmi andare... Quest'uomo statuario mi ha presa prigioniera. Ha posto una condizione impossibile. Io dovrei aiutarlo a vendicarsi in cambio della libertà. Ma il suo sguardo penetrante mi ha spinto a chiedermi se voglio davvero andarmene. Un tocco e ho capito di appartenere a quest'uomo. Sapevo che non era destino che io lo avessi. Ma la curva del suo pericoloso sorriso mi ha resa sua prigioniera più di quanto già non fossi. Come farò a scappare, adesso? SERIE COMPLETA DISPONIBILE ORA!

The Modern Language Review

Imaginative, Emotional, Physical, and Spatial Interaction in Late Medieval and Renaissance Art

The Correspondence of Robert Boyle, 1636-1691

La voliera dei pappagalli

Versione Di Alessandro Magni Coll'aggiunta Di Due Racconti Il Nodo Del Coturno Di Enrico Berthoud

The Correspondence of Robert Boyle, 1636-1691 Vol 4

Each number includes the section "Reviews."

Ciao, mi chiamo Tony Le Storie e le traversie di un uomo segnato dal destino

Descritti Da Lui Medesimo in Lettere Familiari All' Erudito Suo Amico Mario Schipano, Divisi in Tre Parti Cio è : La Turchia, la Persia, E L'India, Colla Vita E Ritratto Dell' Autore ...

More Short Stories

Musica E Musicisti

“ L' ” Uomo di pietra

Comparative statistical efficiency of sampling units smaller than the minor civil division for estimating year-to-year change (analysis based on state farm census data)

Ambitious Form describes the transformation of Italian sculpture during the neglected half century between the death of Michelangelo and the rise of Bernini. The book follows the Florentine careers of three major sculptors--Giambologna, Bartolomeo Ammanati, and Vincenzo Danti--as they negotiated the politics of the Medici court and eyed one another's work, setting new aims for their art in the process. Only through a comparative look at Giambologna and his contemporaries, it argues, can we understand them individually--or understand the period in which they worked. Michael Cole shows how the concerns of central Italian artists changed during the last decades of the Cinquecento. Whereas their predecessors had focused on specific objects and on the particularities of materials, late sixteenth-century sculptors turned their attention to models and design. The iconic figure gave way to the pose, individualized characters to abstractions. Above all, the multiplicity of master crafts that had once divided sculptors into those who fashioned gold or bronze or stone yielded to a more unifying aspiration, as nearly every ambitious sculptor, whatever his training, strove to become an architect.

Hybris

L'uomo di marmo. Non dite che l'arte è senza cuore

Commedia Di Dante Alighieri

A Catalogue of Sculptures from the Sanctuary of Diana Nemorensis in the University of Pennsylvania Museum, Philadelphia

giornale letterario, umoristico-critico, con caricature

Fede e bellezza ... Quarta edizione corretta dall'autore con passi che non sono nelle altre

Robert Boyle (1627-1691) was one of the most influential scientific and theological thinkers of his time. This is the first edition of his correspondence, transcribed from the original manuscripts. It is fully annotated, with an introduction and general index and is a set of 6 volumes covering the period of 1636 to 1691

Verdi's Opera Rigoletto

Per sempre con il drago

la carezza del falco

Chiasmi international

Le Ricordanze

Bulletin

Robert Boyle (1627-1691) was one of the most influential scientific and theological thinkers of his time. This is the first edition of his correspondence, transcribed from the original manuscripts. It is fully annotated, with an introduction and general index. The four volumes cover the time periods of Volume 1: 1636-91, Volume 2: 1662-5, Volume 3: 1666-7 and finally Volume 4 1668 to 77.

Viaggi Di Pietro Della Valle, Il Pellegrino

La Grotta di Monte-Calvo: poemetto

Prose di Dante Alighieri e di messer Gio. Boccacci. [Comprising the Vita nuova and Convito of Dante, with the “Vita e costumi di Dante Alighieri” and Letters of Boccaccio. With annotations by A. M. Biscioni.]

Lettere edite ed inedite ... edizione corretta ed accresciuta sopra i MSS. Casanatensi. [Edited by O. Gigli.]

Containing the Italian Text, with an English Translation and the Music of All the Principal Airs

The Sense of Touch in Renaissance England

Le vite agiate e rispettabili di Umberto De Berberis, dei suoi collaboratori e delle loro famiglie vengono sconvolte da una bufera giudiziaria che produce un effetto domino nelle loro esistenze tranquille. Inconfessabili e intrecci inaspettati emergono in quello che sembra apparentemente il normale scenario della media borghesia romana. Storie di amori, solitudini, entusiasmi e tradimenti. Un romanzo in cui le vicende dei protagonisti si intrecciano per mostrare sullo sfondo la tela dei più grandi sentimenti e dei più pressanti interrogativi dell'esistenza umana.

Acté E Nerone

publication trilingue autour de la pensée de Merleau-Ponty, trilingual studies concerning Merleau-Ponty's thought, pubblicazione trilingue intorno al pensiero di Merleau-Ponty

A Dictionary of Peculiarities of the Italian Language

Research in Sample Farm Census Methodology

Being a Collection of Sentences from the Most Approved Italian Authors, Particularizing Those Verbs, Prepositions, &c. which Govern Different Moods and Cases : and Forming a Supplement to All the Italian Dictionaries

Cappuccino at Podgorica

The sense of touch had a deeply uncertain status in the sixteenth and seventeenth centuries. It had long been seen as the most certain and reliable of the senses, and also as biologically necessary: each of the other senses could be relinquished, but to lose touch was to lose life itself. Alternatively, touch was seen as dangerously bodily, and too fully involved in sensual and sexual pleasures, to be of true worth. Feeling Pleasures argues that this tension came to the fore during the English Renaissance, and allowed some of the central debates of this period—surrounding the nature of human experience, of the material world, and of the relationship between the human and the divine—to proceed through discussions of touch. It also argues that the unstable status of touch was of particular import to the poetry of this period. By bringing touch to the fore in a period usually associated with the dominance of vision and optics, Joe Moshenska offers reconsiderations of major English poets, especially Edmund Spenser and John Milton, while exploring a range of spheres in which touch assumed new significance. These include theological debates surrounding relics and the Eucharist in the work of Erasmus, Thomas Cranmer and Lancelot Andrewes; the philosophical history of tickling; the touching of paintings and sculptures in a European context; faith healing and experimental science; and the early reception of Chinese medicine in England.

Monumenti delle arti cristiane primitive nella metropoli del cristianismo disegnati ed illustrati per cura di G. M., D.C.D.G. [i.e. Guiseppe Marchi.] Architettura. Distrib. 1-17

Proceedings of the ... International Congress of Philosophy

Volgarizzamento delle vite de' SS. Padri, di Fra D. Cavalca. tom. 1(-3). (tom. 4-6. Vite di alcuni Santi scritte nel buon secolo della lingua Toscana.) With dedications and prefaces by D. M. Manni

Rigoletto

L'origine - Manuale Base

Il Carroccio (The Italian Review).

Late Medieval and Renaissance art was surprisingly pushy; its architecture demanded that people move through it in prescribed patterns, its sculptures played elaborate games alternating between concealment and revelation, while its paintings charged viewers with imaginatively moving through them. Viewers wanted to interact with artwork in emotional and/or performative ways. This inventive and personal interface between viewers and artists sometimes conflicted with the Church's prescribed devotional models, and in some cases it complemented them. Artists and patrons responded to the desire for both spontaneous and sanctioned interactions by creating original ways to amplify devotional experiences. The authors included here study the provocation and the reactions associated with medieval and Renaissance art and architecture. These essays trace the impetus towards interactivity from the points of view of their creators and those who used them. Contributors include: Mickey Abel, Alfred Acres, Kathleen Ashley, Viola Belghaus, Sarah Blick, Erika Boeckeler, Robert L.A. Clark, Lloyd DeWitt, Michelle Erhardt, Megan H. Foster-Campbell, Juan Luis González García, Laura D. Gelfand, Elina Gertsman, Walter S. Gibson, Margaret Goehring, Lex Hermans, Fredrika Jacobs, Annette LeZotte, Jane C. Long, Henry Luttikhuisen, Elizabeth Monroe, Scott B. Montgomery, Amy M. Morris, Vibeke Olson, Katherine Poole, Alexa Sand, Donna L. Sadler, Pamela Sheingorn, Suzanne Karr Schmidt, Anne Rudloff Stanton, Janet Snyder, Rita Tekippe, Mark Trowbridge, Mark S. Tucker, Kristen Van Ausdall, Susan Ward.

ENCICLOPEDIA ECONOMICA ACCOMODATA ALL' INTELLIGENZA

Il Codice Cassinese della Divina Commedia per la prima volta letteralmente messo a stampa per cura dei Monaci Benedettini della Badia di Monte Cassino

Cultural Landscape Report for Saint-Gaudens National Historic Site

Feeling Pleasures

Giambologna, Ammanati, and Danti in Florence

Ambitious Form

Cappucino at Podgorica is a second collection of short stories by Dr. David Holcombe. It moves from the sunny hills of California, to the rugged mountains of Montenegro, with many intriguing places in between. Various aspects of the human heart are explored with a curiosity and precision that delights and amuses. There is even some lagniappe (a little extra), four stories in translation for the international audience (Bulgarian, Czech, French and Italian). Come join the fun and explore the world through the eyes of the a humanistic doctor.

Dante Studies

The Bricklayer, Mason and Plasterer

Camp and Plant

Opera in Three Acts

Push Me, Pull You