

Maturit Maschile Le Sacre Verit Che Guidano Luomo A Realizzarsi Nella Vita In Amore E Nel Lavoro Saggi Per Lanima

Given the variety and richness of the sixteenth- and seventeenth-century English 'songscape', it might seem unsurprising to suggest that early modern song needs to be considered as sung. When a reader encounters a song in a sonnet sequence, a romance, and even a masque or a play, however, the tendency is to engage with it as poem rather than as musical performance. Opening up the notion of song from a performance-based perspective The Matter of Song in Early Modern England considers the implications of reading song not simply as lyric text but as an embodied and gendered musical practice. Animating the traces of song preserved in physiological and philosophical commentaries, singing handbooks, poetic treatises, and literary texts ranging from Mary Sidney Herbert's Psalmes to John Milton's Comus, the book confronts song's ephemerality, its lexical and sonic capriciousness, and its airy substance. These features can resist critical analysis but were vital to song's affective workings in the early modern period. The volume foregrounds the need to attend much more closely to the embodied and musical dimensions of literary production and circulation in sixteenth- and seventeenth-century England. It also makes an important and timely contribution to our understanding of women's engagement with song as writers and as performers. A companion recording of fourteen songs featuring Larson (soprano) and Lucas Harris (lute) brings the project's innovative methodology and central case studies to life.

The most cherished values of modernity are unthinkable without the eighteenth-century Enlightenment. Equal rights, the growth of democracy, and the idea of perpetual progress stem from thinkers who lived 250 years ago but whose ideas are as attractive as ever. This book argues that while Catholic beliefs are commonly assumed to be at odds with modernity, of the progressive reforms associated with the Enlightenment actually began to take shape during the Catholic Counter-Reformation two centuries earlier and were staunchly defended by enlightened Catholics during the eighteenth century. This is the forgotten story of a progressive Catholicism that actively engaged with the world. Although this mode of thought declined in the nineteenth century, it reemerged powerfully at and after Vatican II (1962-1965)

Sono sempre più numerosi i progetti di Edizioni Critiche Digitali che permettono di studiare, per mezzo di sistemi open source, il processo di genesi ed evoluzione delle opere attraverso la rappresentazione e interpretazione delle varianti d'autore. Il Seminario Internazionale ECD/DCE Edizioni a confronto/Comparing editions – organizzato nell'ambito del Progetto multidisciplinare THEMMA (Sapienza Ricerca 2014) – ha riunito i maggiori esperti in Italia e in Europa di DH per presentare alla comunità scientifica internazionale i principali modelli di edizioni critiche digitali realizzati sulle opere di grandi autori italiani ed europei, da Leopardi a Gadda, da Jane Austen a Proust, da Nietzsche a Pessoa. There is an increasing number of Digital Critical Editions which clarify, by means of open source systems, the genetic process and the evolution of literary works. This has been achieved by representing and interpreting the author's variants. The International Conference ECD/DCE Edizioni a confronto/Comparing Editions – organised within multidiscipinar THEMMA PROJECT (Sapienza Research 2014) – has shown to the scientific community the main models of digital critical editions, produced at national and international levels, on the works by important Italian and European writers, from Leopardi to Gadda, Jane Austen to Proust, Nietzsche to Pessoa.

The Encyclopedia of Twentieth-Century Photography explores the vast international scope of twentieth-century photography and explains that history with a wide-ranging, interdisciplinary manner. This unique approach covers the aesthetic history of photography as an evolving art and documentary form, while also recognizing it as a developing technology and cultural force. This Encyclopedia presents the important developments, movements, photographers, photographic institutions, and theoretical aspects of the field along with information about equipment, techniques, and practical applications of photography. To bring this history alive for the reader, the set is illustrated in black and white throughout, and each volume contains a color plate section. A useful glossary of terms is also included.

Tomo secondo del Vecchio Testamento

Instigations

John Heywood

The Structure of the Divine Comedy and Its Meaning

The Catholic Enlightenment

Evidence in Textual Production, Transmission and Reception

Women's Writing in Counter-Reformation Italy

John Heywood was an important literary and theatrical pioneer in his own right, but he is also a revealing lens through which to view the wider tumultuous history of the sixteenth century. He was, through the period from the mid-1520s to the 1560s, as near to a celebrity as Tudor England possessed, famed for his 'merry' persona and good humour. But his public image concealed a deeper engagement with religious and political history. Enduringly resistant to extremism, he variously entertained, counselled, and cautioned his readers and audiences through four reigns, finding himself, as regimes changed and religious policies shifted, successively celebrated, marginalised, anathematised, condemned to death, recuperated, and celebrated once more before finally retreating into exile on the Continent in 1564. He produced plays at the courts of Henry VIII, Edward VI, Mary and Elizabeth, performed and taught keyboard music, wrote lyric poetry and songs, and from the mid-sixteenth century turned to collecting and publishing highly successful volumes of proverbs and epigrams for which he was remembered well into the seventeenth century. Each of these works provides a subtle, often courageously critical engagement with the politics of its moment. To study Heywood's career takes us beyond the clichs of popular history, beyond Shakespeare and the Elizabethan playhouses, beyond the canonical Henrician court poets and the writers of the Elizabethan 'Golden Age', beyond even the experiences of the century's chief ministers, intellectuals, and martyrs, to a theatrical and literary world less visible in the conventional sources. It opens a window on a culture in which the actions of monarchs, their counsellors, and their victims were witnessed and reflected upon at one remove from the centres of power. And it allows us to re-examine the significance of an individual who deserves our attention, not only for his considerable artistic achievements, but also for the determination with which, often against the odds, he used his talents in pursuit of wider humanist cultural principles for over half a century.

Using Italian Vocabulary provides the student of Italian with an in-depth, structured approach to the learning of vocabulary. It can be used for intermediate and advanced undergraduate courses, or as a supplementary manual at all levels – including elementary level – to supplement the study of vocabulary. The book is made up of twenty units covering topics that range from clothing and jewellery, to politics and environmental issues, with each unit consisting of words and phrases that have been organized thematically and according to levels so as to facilitate their acquisition. The book will enable students to acquire a comprehensive control of both concrete and abstract vocabulary allowing them to carry out essential communicative and interactional tasks. • A practical topic-based textbook that can be inserted into all types of course syllabi • Provides exercises and activities for classroom and self-study • Answers are provided for a number of exercises

The North has long attracted attention, not simply as a circumpolar geographical location, but also as an ideological space, a place that is 'made' through the understanding, imagination, and interactions of both insiders and outsiders. The envisioning of the North brings it into being, and it is from this starting point that this volume explores how the North was perceived from ancient times up to the early modern period, questioning who, where, and what was defined as North over the course of two millennia. Covering historical periods as diverse as Ancient Greece to eighteenth-century France, and drawing on a variety of disciplines including cultural history, literary studies, art history, environmental history, and the history of science, the contributions gathered here combine to shed light on one key question: how was the North constructed as a place and a people? Material such as sagas, the ethnographic work of Olaus Magnus, religious writing, maps, medical texts, and illustrations are drawn on throughout the volume, offering important insights into how these key sources continued to be used over time. Selected texts have been compiled into a useful appendix that will be of considerable value to scholars.

Intellectual debates surrounding modernity, modernism and fascism continue to be active and hotly contested. In this ambitious book, renowned expert on fascism Roger Griffin analyzes Western modernity and the regimes of Mussolini and Hitler and offers a pioneering new interpretation of the links between these apparently contradictory phenomena.

The Troubadours

His Life and Works

Knights at Court

Agents, Images, and Practices

Texts in and of the Air

The Design in the Wax

Southern Thought and Other Essays on the Mediterranean

"Plato's Timaeus brings together a number of studies from both leading Plato specialists and up-and-coming researchers from across Europe. The contributions cover a wide variety of topics, ranging from the literary form of the work to the ontology of sense perception and the status of medicine in Timaeus' account. Although informed by a commitment to methodological diversity, the collection as a whole forms an organic unity, opening fresh perspectives on widely read passages, while shedding new light on less frequently discussed topics. The volume thus provides a valuable resource for students and researchers at all levels, whether their interest bears on the Timaeus as a whole or on a particular passage"--

The first comprehensive analysis of an extensive body of rogue pamphlets published in early modern London.

The time when the intellectual affairs of America could be conducted on a monolingual basis is over. It has been irksome for long. The intellectual life of London is dependent on people who understand the French language about as well as their own. America's part in contemporary culture is based chiefly upon two men familiar with Paris: Whistler and Henry James. It is something in the nature of a national disgrace that a New Zealand paper, "The Triad," should be more alert to, and have better regular criticism of, contemporary French publications than any American periodical has yet had. I had wished to give but a brief anthology of French poems, interposing no comment of my own between author and reader; confining my criticism to selection. But that plan was not feasible. I was indebted to MM. Davray and Valette for cordial semi-permissions to quote the "Mercure" publications.

In Individuals and Materials in the Greco-Roman
Cults of Isis Valentino Gasparini and Richard Veymiers present 26 studies with a focus on the individuals and groups which animated the diffusion and reception of the cults of Isis and other Egyptian gods throughout the Hellenistic and Roman worlds.

Ulysses

Contributions in honour of Sorin Stat'i's 65th birthday

Machiavelli and Empire

Puccini

Plato's Timaeus

The Forgotten History of a Global Movement

Visions of North in Premodern Europe

"The first comprehensive history of courtliness and chivalry in their literary and cultural contexts."--Robert Grudin, University of Oregon "The first comprehensive history of courtliness and chivalry in their literary and cultural contexts."--Robert Grudin, University of Oregon

Combining close textual readings with a broad theoretical perspective, Gender, Narrative, and Dissonance in the Modern Italian Novel is a study of the ways in which gender shapes the principal characters and narratives of seven important Italian novels of the nineteenth and twentieth centuries, from Alessandro Manzoni's I promessi sposi (1827) to Elsa Morante's Aracoeli (1982). Silvia Valisa's innovative approach focuses on the tensions between the characters and the gender ideologies that surround them, and the ways in which this dissonance exposes the ideological and epistemological structures of the modern novel. A provocative account of the intersection between gender, narrative, and epistemology that draws on the work of Georg Lukács, Barbara Spackman, and Teresa de Lauretis, this volume offers an intriguing new approach to investigating the nature of fiction.

With: Historical commentary Biographical info Appendix with further readings For nearly 2,000 years, Christian mystics, martyrs, and sages have documented their search for the divine. Their writings have bestowed boundless wisdom upon subsequent generations. But they have also burdened many spiritual seekers. The sheer volume of available material creates a seemingly insurmountable obstacle. Enter the Upper Room Spiritual Classics series, a collection of authoritative texts on Christian spirituality curated for the everyday reader. Designed to introduce 15 spiritual giants and the range of their works, these volumes are a first-rate resource for beginner and expert alike. Living in turbulent 14th-century Italy, Catherine was

often in a position to submit her will completely to God's will for her. Her intense prayer life led her to write hundreds of letters to friends, other monastics, and heads of state, urging them to turn away from sin and draw closer to God. Catherine's life of total prayer has long inspired admiration.

Statius, plume Buck Mulligan came from the stables, bearing a bowl of lather on whicha mirror and a razor lay crossed. A yellow dressinggown, ungirded, was sustained gentlybehind him on the mild morning air. He held the bowl aloft and intoned: -Introibo ad altare Dei.Halted, he peered down the dark winding stairs and called out coarsely: -Come up, Kinch! Come up, you fearful jesuit!Solemnly he came forward and mounted the round gunrest. He faced about and blessedgravely thrice the tower, the surrounding land and the awaking mountains. Then, catchingsight of Stephen Dedalus, he bent towards him and made rapid crosses in the air, gurglingin his throat and shaking his head. Stephen Dedalus, displeased and sleepy, leaned his armons on the top of the staircase and looked coldly at the shaking gurgling face that blessed him, equine in its length, and at the light untoussured hair, grained and hued like pale oak.Buck Mulligan peeped an instant under the mirror and then covered the bowl smartly.-Back to barracks! he said sternly.He added in a preacher's tone: -For this, O dearly beloved, is the genuine Christine: body and soul and blood and ouns.Slow music, please. Shut your eyes, gents. One moment. A little trouble about those whitecorpscles. Silence,

Crime and Culture in Early Modern London

James Joyce's Epiphanies

Roguary in Print

The Matter of Song in Early Modern England

Panepiphanal World

Readings on the Paradiso of Dante

The Life of Texts

UlyssesInstigationsCreatapes Independent Pub

The textual foundations of works of great cultural significance are often less stable than one would wish them to be. No work of Homer, Dante or Shakespeare survives in utterly reliable witnesses, be they papyri, manuscripts or printed editions. Notions of textual authority have varied considerably across the ages under the influence of different (and differently motivated) agents, such as scribes, annotators, editors, correctors, grammarians, printers and publishers, over and above the authors themselves. The need for preserving the written legacy of peoples and nations as faithfully as possible has always been counterbalanced by a duty to ensure its accessibility to successive generations at different times and in different cultural contexts. The ten chapters collected in this volume offer critical approaches to such authors and texts as Homer, the Bible, The Thousand and One Nights, Dante, Montaigne, Shakespeare, Eliot, but also Leonardo da Vinci's manuscripts uniquely combining word and image, as well as Beethoven's 'Tempest' sonata (Op. 31, No. 2) as seen from the angle of music as text. Together the contributors argue that an awareness of what the 'life of texts' entails is essential for a critical understanding of the transmission of culture.

Valerio Fermo is the Harold and Edythe Toso Endowed Chair professor in Italian Studies at Santa Clara University. --Book Jacket.

First published in 1919 by Ezra Pound, Ervin Panofsky's essay on the Chinese written language has become one of the most often quoted statements in the history of American poetics. As edited by Pound, it presents a powerful conception of language that continues to shape our poetic and stylistic preferences: the idea that poems consist primarily of images; the idea that the sentence form with active verb mirrors relations of natural force. But previous editions of the essay represent Pound's understanding—it is fair to say, his appropriation—of the text. Fenollosa's manuscripts, in the Beinecke Library of Yale University, allow us to see this essay in a different light, as a document of early, sustained cultural interchange between North America and East Asia. Pound's editing of the essay obscured two important features, here restored to view:

Fenollosa's encounter with Tendai Buddhism and Buddhist ontology, and his concern with the dimension of sound in Chinese poetry. This book is the definitive critical edition of Fenollosa's important work. After a substantial Introduction, the text as edited by Pound is presented, together with his notes and plates. At the heart of the edition is the first full publication of the essay as Fenollosa wrote it, accompanied by the many diagrams, characters, and notes Fenollosa (and Pound) scrawled on the verso pages. Pound's deletions, insertions, and alterations to Fenollosa's sometimes ornate prose are meticulously captured, enabling readers to follow the quasi-dialogue between Fenollosa and his posthumous editor. Earlier drafts and related talks reveal the development/Fenollosa's ideas about culture, poetry, and translation. Copious multilingual annotation is an important feature of the edition. This masterfully edited book will be an essential resource for scholars and poets and a starting point for a renewed discussion of the multiple sources of American modernist poetry.

Meaning in the Visual Arts

Comedy and Survival in Tudor England

Rhymes of Love

The Chinese Written Character as a Medium for Poetry

The Prodigious Muse

Courtliness, Chivalry & Courtesy from Ottonian Germany to the Italian Renaissance

Self, Consciousness, and the Invention of the Sonnet

Julian Budden provides a look at the process of putting an opera together, the cut-and-slash of nineteenth-century Italian opera, -the struggle to find the right performers for the debut of La Boheme, Puccini's anxiety about completing Turandot (he in fact died of cancer before he did so), and his animosity toward his rival Leoncavallo (whom he called Leonasino or "lion-ass"). Budden provides an analysis of the operas themselves, examining the music act by act. He highlights, among other things, the influence of Wagner on Puccini--alone among his Italian contemporaries, Puccini followed Wagner's example in bringing the motif into the forefront of his narrative, sometimes voicing the singer's unexpressed thoughts, sometimes sending out a signal to the audience of which the character is unaware. And Budden also paints a portrait of Puccini the man--talented but modest, a man who had friends from every walk of life: shopkeepers, priests, wealthy landowners, fellow artists. --From publisher's description.

In her award-winning, critically acclaimed Women's Writing in Italy, 1400–1650, Virginia Cox chronicles the history of women writers in early modern Italy – who they were, what they wrote, where they fit in society, and how their status changed during this period. In this book, Cox examines more closely one particular moment in this history, in many ways the most remarkable for the richness and range of women's literary output. A widespread critical notion sees Italian women's writing as a phenomenon specific to the peculiar literary environment of the mid-sixteenth century, and most scholars assume that a reactionary movement such as the Counter-Reformation was unlikely to spur its development. Cox argues otherwise, showing that women's writing flourished in the period following 1560, reaching beyond the customary 'feminine' genres of lyric, poetry, and letters to experiment with pastoral drama, chivalric romance, tragedy, and epic. There were few widely practiced genres in this eclectic phase of Italian literature to which women did not turn their hand. Organized by genre, and including translations of all excerpts from primary texts, this comprehensive and engaging volume provides students and scholars with an invaluable resource as interest in these exceptional writers grows. In addition to familiar, secular works by authors such as Isabella Andreini, Moderata Fonte, and Lucrezia Marinella, Cox also discusses important writings that have largely escaped critical interest, including Fontana's and Marinella's vivid religious narratives, an unfinished Amazonian epic by Maddalena Salvetti, and the startlingly fresh autobiographical lyrics of Francesca Turina Bufalini. Juxtaposing religious and secular writings by women and tracing their relationship to the male-authored literature of the period, often surprisingly affirmative in its attitudes toward women, Cox reveals a new and provocative vision of the Italian Counter-Reformation as a period far less uniformly repressive of women than is commonly assumed. Praise for Women's Writing in Italy, 1400–1650 "Exhaustive and insightful... This is an amazing book, a major achievement in the field of women's studies." -- Renaissance Quarterly "This is a definitive study and will surely remain so for many years to come." -- Choice "Virginia Cox has written a magisterial study of the major trends in women's writing in Renaissance and Counter-Reformation Italy... This is indeed an impressive volume and one which deserves to be read and studied. It will change the way we think about women's writing in early modern Italy." -- Modern Language Review

Since its original publication, Erwin Panofsky's Meaning in the Visual Arts has been standard reading for students of art history. It is both an introduction to the study of art and, for those with more specialized interests, a profound discussion of art and life in the Middle Ages and Renaissance. Panofsky's historical technique reveals an abundance of detail, detail he skillfully relates to the life and work of individual painters and their times. The papers in this volume represent a cross-section of Panofsky's major work. Included are selections from his well-known Studies in Iconology and The Life and Art of Albrecht Durer, plus an introduction and an epilogue--The History of Art as a Humanistic Discipline and Three Decades of Art History in the United States: Impressions of a Transplanted European--as well as pieces written especially for this collection. All display Panofsky's vast erudition and deep commitment to a humanistic conception of art and art history.

Recovers the specifically medieval interpretation of the structure of the The Divine Comedy. This work provides a useful tool for students interested in studying Dante's calculated use of poetry to overcome the limits of human understanding.

The Voice of Bel Canto

The Path of Humility

Gender, Narrative, and Dissonance in the Modern Italian Novel

Twelve Years A Slave (Illustrated)

A Comprehensive Library of Information for Music Lovers and Musicians

Lezioni sacre sopra la divina scrittura composite, e dette dal padre Ferdinando Zucconi della Compgnia di Gesu. Tomo primo (-terzo)

Using Italian Vocabulary

As the essays in this collection make plain, Isaiah Berlin invented neither the term "Counter-Enlightenment" nor the concept. However, more than any other figure since the eighteenth century, Berlin appropriated the term, made it the heart of his own political thought, and imbued his interpretations of particular thinkers with its meanings and significance. His diverse treatment of writers at the margins of the Enlightenment, who themselves reflected upon what they took to be its central currents, were at once historical and philosophical. Berlin sought to show that our patterns of culture, manufactured by ourselves, must be explained differently from the ways in which we seek to fathom laws of nature. Many of the essays in this volume were prepared for the International Seminar in memory of Sir Isaiah Berlin, held at the School of History in Tel Aviv University during the academic year 1989-2000.

Everyone is familiar with the words diva or prima donna, which have come to mean a (usually) outrageous operatic soprano, but there was a time when the star of the show was more often a contralto, or a soprano singing in today's mezzo-soprano range. This performer was referred to as an alto. In the 17th and 18th centuries, the male and female leading roles were likely to be sung by emasculated males, the alto castrati, although there were many great female altos during this period as well. The music for these fantastic artists, written by such composers as Porpora, Vinci, Hasse, and even Handel, has been largely forgotten. At the beginning of the 19th century, as the castrati died out, their roles were often assumed by female altos referred to as musici. New repertoire continued to be written for them by Rossini and others, but gradually, this musical tradition and technique was lost. Now, however, because of the talent and industry of such gifted artists as Marilyn Horne, Cecilia Bartoli, and Joyce DiDonato, and the sudden ease with which the performance of these forgotten works can be obtained, there is a resurgence of interest in the performance and preservation of this lost art. Alto: The Voice of Bel Canto examines the careers of nearly 320 great alto singers, including the great castrati, from the dawn of opera in 1597 to the present. The music of the composers who wrote for the alto voice is discussed along with musical examples and suggestions for listening. The exploration of the greatest altos' careers and techniques offers inspiration for aspiring young singers as well as absorbing reading for the music lover who wants to know more about the fascinating world of opera.

The topic of this volume was discussed at a Round Table of the International Association for Dialogue Analysis (IADA) at the University of Bologna in March 1995. The Round Table was intended to make a scientific contribution in honour of the president's 65th birthday. The topic refers on the one hand to the central problem of 'Dialogue Analysis' which is to discover a new, communicatively functioning unit after having left behind the unit of the sentence which can be considered the unit par excellence of structural linguistics. On the other hand, it includes the manifold units, relations, and strategies, i.e. the specific problems of dialogue analysis.

Whether it's a novel, memoir, diary, poem, or drama, a common thread runs through the literature of the Nazi Holocaust—a "motif of personal testimony to the dearness of humanity." With that perspective the expert authors of Encyclopedia of Holocaust Literature undertake profiling 128 of the most influential first generation authors who either survived, perished, or were closely connected to the Holocaust. Arranged alphabetically by author, the entries are organized into three primary divisions: (1) an opening section on why the author's work is significant or distinctive; (2) a section containing biographical information, followed by (3) a critical examination of the highlights of the author's work. The Encyclopedia is intended for all students and teachers of the Holocaust, regardless of their levels of learning.

The Sense of a Beginning under Mussolini and Hitler

Writings of Catherine of Siena (Annotated)

Boswell on the Grand Tour

Dialogue Analysis: Units, relations and strategies beyond the sentence

Proceedings of the Tenth Symposium Platonicum Pragense

Isaiah Berlin's Counter-Enlightenment

Encyclopedia of Twentieth-Century Photography, 3-Volume Set

Twelve Years a Slave (1853) is a memoir and slave narrative by Solomon Northup, as told to and edited by David Wilson. Northup, a black man who was born free in New York, details his kidnapping in Washington, D.C. and subsequent sale into slavery. After having been kept in bondage for 12 years in Louisiana by various masters, Northup was able to write to friends and family in New York, who were in turn able to secure his release. Northup's account provides extensive details on the slave markets in Washington, D.C. and New Orleans and describes at length cotton and sugar cultivation on major plantations in Louisiana.

"This book is the first in-depth study of the forty short texts James Joyce called "epiphanies." Sangam MacDuff argues that the epiphanies are an important point of origin for Joyce's entire body of work, showing how they shaped the structure, style, and language of his later writings"--

Mikael Hörnqvist challenges us to rethink the overall meaning and importance of Machiavelli's political thinking. Machiavelli and Empire combines close textual analysis of The Prince and The Discourses with a broad historical approach, to establish the importance of empire-building and imperial strategy in Machiavelli's thought. The primary context of Machiavelli's work, Hörnqvist argues, is not the mirror-for-princes genre or medieval and Renaissance republicanism in general, but a tradition of Florentine imperialist republicanism dating back to the late thirteenth-century, based on the twin notions of liberty at home and empire abroad. Weaving together themes and topics drawn from contemporary Florentine political debate, Medicean ritual and Renaissance triumphalism, this study explores how Machiavelli in his chancery writings and theoretical works promoted the long standing aspirations of Florence to become a great and expanding empire, modelled on the example of the ancient Roman republic. This is a distinctive and important work.

This revolutionary study presents new facts and an original theory on the origin of the thought and literature that may be considered "modern." Oppenheimer argues that modern thought and literature were born with the invention of the sonnet in 13th-century Italy. Caravaggio and Carlo Borromeo

The Birth of the Modern Mind

Edizioni Critiche Digitali Digital Critical Editions

Individuals and Materials in the Greco-Roman Cults of Isis

Modernism and Fascism

Chiefly Based on the Commentary of Benvenuto Da Imola, by the Hon. William Warren Vernon ; with an Introduction by the Bishop of Ripon

"The Path of Humility; Caravaggio and Carlo Borromeo" establishes a fundamental relationship between the Franciscan humility of Archbishop of Milan Carlo Borromeo and the Roman sacred works of Caravaggio. This is the first book to consider and focus entirely upon two seemingly anomalous personalities of the Counter-Reformation. The import of Caravaggio's Lombard artistic heritage has long been seen as pivotal to the development of his sacred style, but it was not his only source of inspiration. This book seeks to enlarge the discourse surrounding Caravaggio's style by placing him firmly in the environment of Borromeoan Milan, a city whose urban fabric was transformed into a metaphorical Via Crucis. This book departs from the prevailing preoccupation - the artist's experience in Rome as fundamental to his formulation of sacred style - and toward his formative years in Borromeo's Milan, where humility reigned supreme. This book is intended for a broad, yet specialized readership interested in Counter-Reformation art and devotion. It serves as a critical text for undergraduate and graduate art history courses on Baroque art, Caravaggio, and Counter-Reformation art.

Assays the role of the roving entertainers of twelfth century France, their poems and songs, and their effect on subsequent literature.

Germany and Switzerland, 1764

A Critical Edition

Alto

The Art of Music

Encyclopedia of Holocaust Literature

Sacrilegium in Gratian's Decretum

Original Text