

# Carteggi

## Desperate Measures

One of the most fascinating figures of seventeenth-century music, composer and singer Antonia Padoani Bembo (c.1640 - c.1720) was active in both Venice and Paris. Her work provides a unique cross-cultural window into the rich musical cultures of these cities, yet owing to her clandestine existence in France, for almost three centuries Bembo's life was shrouded in mystery. In this first-ever biography, Clare Fontijn unveils the enthralling and surprising story of a remarkable woman who moved in the musical, literary, and artistic circles of these European cultural centers.

## Charles the Bold in Italy 1467-1477

This is a definitive study of Charles the Bold's diplomatic and military relations with the Italian states, taking full account of economic policy. The book makes extensive use not only of the great mass of diplomatic correspondence in the archives of Florence, Mantua, Milan, Modena and Venice, but also of Charles' financial records in the archives of Brussels and Lille. The author's mastery of these primary sources is complemented by judicious use of a wide range of secondary material. Aspects of Charles the Bold's relations with Italy have been considered in earlier literature, but no study has before dealt with them comprehensively at any length. This book fills that gap and places Charles' reign in its wider European context.

## The French Descent into Renaissance Italy, 1494-95

The French invasion of Italy under Charles VIII in 1494-95 has long been seen as inaugurating a new and wretched era in Italian history. The present volume, the work of an international team of contributors, seeks to question that assumption by focusing anew on the intricate politics of Renaissance Italy and the long history of Angevin attempts to impose their rule in southern Italy. It was later invasions, it is argued, that did most to reshape the politics of the Italian peninsula. These studies also look at social and economic effects of the French invasion, as well as its cultural aspects, not least the impact of Renaissance culture in France itself. Combining survey papers and research articles, this volume presents a new introduction to the history of late 15th-century Italy. The appendix, listing the Ilardi collection of microfilms, will also provide an invaluable guide to the diplomatic history of the era.

## John Hawkwood

John Hawkwood was fourteenth-century Italy's most notorious and successful soldier. A man known for cleverness and daring, he was the most feared mercenary in Renaissance Italy. Born in England, Hawkwood began his career in France during the Hundred Years' War and crossed into Italy with the famed White Company in 1361. From that time until his death in 1394, Hawkwood fought throughout the peninsula as a captain of armies in times of war and as a commander of marauding bands during times of peace. He achieved international fame, and his acquaintances included such prominent people as Geoffrey Chaucer, Catherine of Siena, Jean Froissart, and Francis Petrarch. City-states constantly tried to outbid each other for his services, for which he received money, land, and in the case of Florence, citizenship -- a most unusual honor for an Englishman. When Hawkwood died, the Florentines buried him with great ceremony in their cathedral, an honor denied their greatest poet, Dante. His final resting place, however, is disputed. Historian William Caferro's ambitious account of Hawkwood is both a biography and a study of warfare and statecraft. Caferro has mined more than twenty archives in England and Italy, creating an authoritative portrait of

Hawkwood as an extraordinary military leader, if not always an admirable human being. Caferro's Hawkwood possessed a talent for dissimulation and craft both on the battlefield and at the negotiating table, and, ironically, managed to gain a reputation for \"honesty\" while beating his Italian hosts at their own game of duplicity and manipulation. In addition to a thorough account of Hawkwood's life and career, Caferro's study offers a fundamental reassessment of the Italian military situation and of the mercenary system. Hawkwood's career is treated not in isolation but firmly within the context of Italian society, against the backdrop of unfolding crises: famine, plague, popular unrest, and religious schism. Indeed, Hawkwood's life and career offer a unique vantage point from which we can study the economic, social, and political impacts of war. -- John France

## **The Autumn of Italian Opera**

The first full-length study of the last great era of Italian opera

## **Church and Politics in Renaissance Italy**

A detailed look at the public and private worlds of a leading Italian Renaissance cardinal.

## **Thomas Wyatt**

Thomas Wyatt (1503?-1542) was the first modern voice in English poetry. 'Chieftain' of a 'new company of courtly makers', he brought the Italian poetic Renaissance to England, but he was also revered as prophet-poet of the Reformation. His poetry holds a mirror to the secret, capricious world of Henry VIII's court, and alludes darkly to events which it might be death to describe. In the Tower, twice, Wyatt was betrayed and betrayer. This remarkably original biography is more - and less - than a Life, for Wyatt is so often elusive, in flight, like his Petrarchan lover, into the 'heart's forest'. Rather, it is an evocation of Wyatt among his friends, and his enemies, at princely courts in England, Italy, France and Spain, or alone in contemplative retreat. Following the sources - often new discoveries, from many archives - as far as they lead, Susan Brigden seeks Wyatt in his 'diverseness', and explores his seeming confessions of love and faith and politics. Supposed, at the time and since, to be the lover of Anne Boleyn, he was also the devoted 'slave' of Katherine of Aragon. Aspiring to honesty, he was driven to secrets and lies, and forced to live with the moral and mortal consequences of his shifting allegiances. As ambassador to Emperor Charles V, he enjoyed favour, but his embassy turned to nightmare when the Pope called for a crusade against the English King and sent the Inquisition against Wyatt. At Henry VIII's court, where only silence brought safety, Wyatt played the idealized lover, but also tried to speak truth to power. Wyatt's life, lived so restlessly and intensely, provides a way to examine a deep questioning at the beginning of the Renaissance and Reformation in England. Above all, this new biography is attuned to Wyatt's dissonant voice and broken lyre, the paradox within him of inwardness and the will to 'make plain' his heart, all of which make him exceptionally difficult to know - and fascinating to explore.

## **Lawyers and Statecraft in Renaissance Florence**

Lawyers at work-in diplomacy, in relations with the Church, in territorial government, in the formulation of policy, in administration, and in the political struggle provide the unifying theme in this analysis of the exercise of political power in Renaissance Florence. Professor Martines studies the actual techniques of government, the hidden legal and constitutional questions raised by everyday affairs, and the responses of individual lawyers to the pressures of politics. He shows precisely how Florentine lawyers, both republicans and oligarchs, viewed the state. An appendix lists and briefly characterizes the some 200 lawyers who practiced in Florence during the period 1380 to 1530. Originally published in 1968. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the

Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

## **Aspects of Verdi**

This collection of original essays ranges widely among the composer's interests and achievements: from his religious views to his skill as a cook, from the politics that galvanized him to the poetry that inspired him, from his earliest compositions to his final masterwork, *Falstaff*, completed at the age of 80. Drawing on original research and scholarship, this book also contains two of Verdi's early works, never before published in this form; a translated collection of his letters, also heretofore unpublished; the text of the *Requiem* with indications of Verdi's emphases; and a directory of his operas with sources, casts, theatres, and premiere dates.

## **The Hundred Years War Vol 5**

'Sumption is that rare and precious thing: a serious, decent, honest thinker . . . and one of our finest historians.' Dan Jones, *Sunday Times* 'Gripping and eminently readable . . . a compelling justification for the enduring value of historical narrative.' *The Times* 'Unsurpassed, and probably unsurpassable.' *Daily Telegraph* In this final volume of his epic history of the Hundred Years War, Jonathan Sumption tells the story of the collapse of the English dream of conquest, from the opening years of the reign of Henry VI until the loss of all of England's continental dominions except Calais thirty years later. This sudden reversal of fortune was a seminal event in the history of the two principal nation-states of western Europe, ending four centuries of the English dynasty's presence in France and separating two countries whose fortunes had once been closely intertwined, creating a new sense of national identity in both. The legacy of these events would influence their divergent fortunes for centuries to come. Behind the clash of arms stood some of the most remarkable personalities of the age: the Duke of Bedford, the English Regent who ruled much of France; Charles VII of France, who patiently rebuilt his kingdom after the disasters of his early years; the captains populating the pages of Shakespeare - Fastolf, Montagu, Talbot, Dunois and, above all, the extraordinary figure of Joan of Arc who changed the course of the war in a few weeks at the age of seventeen. 'The Hundred Years War ends in England's agonising defeat - but triumph for Jonathan Sumption . . . There is no doubting his achievement. It is, as everyone says, a \"monumental\" work.' *Spectator*

## **The Risorgimento Revisited**

Bringing together the work of a ground-breaking group of scholars working on the Italian Risorgimento to consider how modern Italian national identity was first conceived and constructed politically, the book makes a timely contribution to current discussions about the role of patriotism and the nature of nationalism in present-day Italy.

## **John Law**

At the summit of his power, John Law was the most famous man in Europe. Born in Scotland in 1671, he was convicted of murder in London and, after his escape from prison, fled Scotland for the mainland when Union with England brought with it a warrant for his arrest. On the continent he lurched from one money-making scheme to the next - selling insurance against losing lottery tickets in Holland, advising the Duke of Savoy - amassing a fortune of some £80,000. But for his next trick he had grander ambitions. When Louis XIV died, leaving a thoroughly bankrupt France to his five-year-old heir, Law gained the ear of the Regent, Philippe D'Orleans. In the years that followed, Law's financial wizardry transformed the fortunes of France, enriching speculators and investors across the continent, and he was made Controller-General of Finances, effectively becoming the French Prime Minister. But the fall from grace that was to follow was every bit as spectacular as his meteoric rise. John Law, by a biographer of Adam Smith and the author of *Frozen Desire* and *Capital of the Mind*, dramatises the life of one of the most inventive financiers in history, a man who was

born before his time and in whose day the word millionaire came to be coined.

## **Giacomo Puccini: Tosca**

A guide for opera goers to Tosca, which includes a synopsis of the plot and discussions on style.

## **Structuring the State**

Germany's and Italy's belated national unifications continue to loom large in contemporary debates. Often regarded as Europe's paradigmatic instances of failed modernization, the two countries form the basis of many of our most prized theories of social science. Structuring the State undertakes one of the first systematic comparisons of the two cases, putting the origins of these nation-states and the nature of European political development in new light. Daniel Ziblatt begins his analysis with a striking puzzle: Upon national unification, why was Germany formed as a federal nation-state and Italy as a unitary nation-state? He traces the diplomatic maneuverings and high political drama of national unification in nineteenth-century Germany and Italy to refute the widely accepted notion that the two states' structure stemmed exclusively from Machiavellian farsightedness on the part of militarily powerful political leaders. Instead, he demonstrates that Germany's and Italy's "founding fathers" were constrained by two very different pre-unification patterns of institutional development. In Germany, a legacy of well-developed sub-national institutions provided the key building blocks of federalism. In Italy, these institutions' absence doomed federalism. This crucial difference in the organization of local power still shapes debates about federalism in Italy and Germany today. By exposing the source of this enduring contrast, Structuring the State offers a broader theory of federalism's origins that will interest scholars and students of comparative politics, state-building, international relations, and European political history.

## **The Hundred Years War (part II)**

In thirteen articles, this volume affirms that the Hundred Years War was a struggle that spilled out of its heartlands of England and France into many European regions. These a oedifferent vistasa of scholarship greatly amply the study of the conflict.

## **Italian Opera in Transition, 1871-1893**

Throughout early modern Europe, patronage became a means for the dominant classes to highlight their wealth, intellectual finesse, and cultural and political agendas, particularly within the court and religious institutions. Musical events like operas and carnival parades were an especially essential component of this patronage. However, the ways in which music patronage changed during the second half of the seventeenth century have largely remained underexplored. At the time, profound social and cultural transformations influenced the production and consumption of music in radical and permanent ways, not least through the influence of the Colonna family - Prince Lorenzo Onofrio Colonna and his wife Maria Mancini. Two of the most active patrons of seventeenth-century Italy, they were particularly active in the musical life of Rome. Through their sponsorship of an unprecedented number of operas, serenatas, and oratorios, they supported the careers of the most prominent composers, librettists, and musicians of the period. A new exploration of this period of music patronage, The Politics of Princely Entertainment follows Lorenzo Onofrio and Maria beyond the borders of Rome and through their far-reaching personal and institutional travels - to Venice, Naples, and the Kingdom of Aragon. Author Valeria De Lucca traces the journeys of not only scores and librettos, but also the singers, composers, and librettists whose art reached these distant corners of Europe through the Colonna family's patronage activities. The Politics of Princely Entertainment is a welcome addition to scholarly understanding of music patronage beyond traditional boundaries of gender, geography, and institutions.

## **The Politics of Princely Entertainment**

This edited collection provides the first comprehensive history of Florence as the mid-19th century capital of the fledgling Italian nation. Covering various aspects of politics, economics, culture and society, this book examines the impact that the short-lived experience of becoming the political and administrative centre of the Kingdom of Italy had on the Tuscan city, both immediately and in the years that followed. It reflects upon the urbanising changes that affected the appearance of the city and the introduction of various economic and cultural innovations. The volume also analyses the crisis caused by the eventual relocation of the capital to Rome and the subsequent bankruptcy of the communality which hampered Florence on the long road to modernity. *Florence: Capital of the Kingdom of Italy, 1865-71* is a fascinating study for all students and scholars of modern Italian history.

## **Florence: Capital of the Kingdom of Italy, 1865-71**

Leonora Bernardi (1559-1616), a gentlewoman of Lucca, was a highly regarded poet, dramatist and singer. She was active in the brilliant courts of Ferrara and Florence at a time when creative women enjoyed exceptional visibility in Italy. Like many such figures, she has since suffered historical neglect. *Drama, Poetry and Music in Late-Renaissance Italy* presents the first ever study of Bernardi's life, and modern edition of her recently discovered literary corpus, which mostly exists in manuscript. Her writings appear in the original Italian with new English translations, scholarly notes, critical essays and contributions by Eric Nicholson, Eugenio Refini and Davide Daolmi. Based on new archival research, the substantial opening section reconstructs Bernardi's unusually colourful life. Bernardi's works reveal her connections with some of the most pioneering poets, dramatists and musicians of the day, including her mentor Angelo Grillo and the first opera librettist Ottavio Rinuccini. The second major section presents her pastoral tragicomedy *Clorilli*, one of the earliest secular dramatic works by a woman. It was apparently performed in the early 1590s at a Medici villa near Florence, before Grandduke Ferdinando I de' Medici, and his consort Christine of Lorraine, but now exists in an enigmatic Venetian manuscript. The third section presents Bernardi's secular and religious verse, which engaged with new trends in lyric and poetry for music, and was set by various key composers across Italy.

## **Dictionary Catalog of the Research Libraries of the New York Public Library, 1911-1971**

This book presents a study of the Italian monarchy and its impact on Italy's history, from Unification in 1861 to the foundation of the Italian republic after World War II.

## **Drama, Poetry and Music in Late-Renaissance Italy**

Turning a skeptical eye on the idea that Renaissance artists were widely believed to be as utterly admirable as Vasari claimed, this book re-opens the question of why artists were praised and by whom, and specifically why the language of divinity was invoked, a practice the ancients did not license. The epithet "divino" is examined in the context of claims to liberal arts status and to analogy with poets, musicians, and other "uomini famosi." The reputations of Michelangelo and Brunelleschi are compared not only with each other but with those of Dante and Ariosto, of Aretino and of the ubiquitous beloved of the sonnet tradition. Nineteenth-century reformulations of the idea of Renaissance artistic divinity are treated in the epilogue, and twentieth-century treatments of the idea of artistic "ingegno" in an appendix.

## **Italy and Its Monarchy**

This volume explores the dense networks created by diplomatic relationships between European courts and aristocratic households in the early modern age, with the emphasis on celebratory events and the circulation of theatrical plots and practitioners promoted by political and diplomatic connections. The offices of

plenipotentiary ministers were often outposts providing useful information about cultural life in foreign countries. Sometimes the artistic strategies defined through the exchanges of couriers were destined to leave a legacy in the history of arts, especially of music and theatre. Ministers favored or promoted careers, described or made pieces of repertoire available to new audiences, and even supported practitioners in their difficult travels by planning profitable tours. They stood behind extraordinary artists and protected many stage performers with their authority, while carefully observing and transmitting precious information about the cultural and musical life of the countries where they resided.

## **Creating the Divine Artist: From Dante to Michelangelo**

This book is a volume in the Penn Press Anniversary Collection. To mark its 125th anniversary in 2015, the University of Pennsylvania Press rereleased more than 1,100 titles from Penn Press's distinguished backlist from 1899-1999 that had fallen out of print. Spanning an entire century, the Anniversary Collection offers peer-reviewed scholarship in a wide range of subject areas.

## **Diplomacy and the Aristocracy as Patrons of Music and Theatre in the Europe of the Ancien Régime**

"Critical interest in biography and autobiography has never been higher. However, while life-writing flourishes in the UK, in Italy it is a less prominent genre. The twelve essays collected here are written against this backdrop, and address issues in biographical and autobiographical writing in Italy from the later nineteenth century to the present, with a particular emphasis on the interplay between individual lives and life-writing and the wider social and political history of Italy. The majority of essays focus on well-known writers (D'Annunzio, Svevo, Bontempelli, Montale, Levi, Calvino, Eco and Fallaci), and their varying anxieties about autobiographical writing in their work. This picture is rounded out by a series of studies of similar themes in lesser known figures: the critic Enrico Nencioni, the Welsh-Italian painter Llewellyn Lloyd and Italian writers and journalists covering the Spanish Civil War. The contributors, all specialists in their fields, are Antonella Braida, Charles Burdett, Jane Everson, John Gatt Rutter, Robert Gordon, Gwyn Griffith, Peter Hainsworth, Martin McLaughlin, Gianni Oliva, Giuliana Pieri, and Jon Usher. The volume is dedicated to John Woodhouse, on his seventieth birthday, and concludes with a bibliography of his writings."

## **Guide to the Diplomatic Archives of Western Europe**

Enriched with an introduction by David Forgacs, this book explores the complex relationship between photography and power in its various manifestations in Italian history throughout the nineteenth, twentieth and twenty-first centuries. How did the Italian state employ the medium of photography as an instrument of dominance? In which ways has photography been used as a critical medium to resist hegemonic discourses? Taking into account published and unpublished images from professional photographers such as Letizia Battaglia, Tano D'Amico and Mario Cresci and non-professional photographers, artists, photo-reporters, and war soldiers, as well as social scientists and criminologists, such as Cesare Lombroso, this book unfolds the operations of power that lay behind the apparent objectivity of the photographic frame. Some essays in this volume discuss the use of photography in national and colonial discourses, as well as its employment in constructing images of power from war propaganda and fascism to public personas like Benito Mussolini and Silvio Berlusconi. Other contributions examine the ways in which the medium has been employed to create counter-hegemonic discourses, from the Resistance and the years of lead up to the contemporary times. Among the contributors to this volume are major international scholars on Italian photography such as Gabriele D'Autilia, Nicoletta Leonardi and Pasquale Verdicchio.

## **Biographies and Autobiographies in Modern Italy: a Festschrift for John Woodhouse**

Filippo Strozzi (1489-1538), the Florentine aristocrat and banker, is usually remembered for the dramatic

exploits at the end of his life. Forced into exile, he became an outspoken defender of the last Florentine Republic against the tyranny of the city's new dukes. His place in Florentine history, however, changes drastically when we focus not on his final years but on his extensive career as a Medici favourite and loyal financier. At the courts of the Medici popes he furthered the grandiose schemes of Leo X and Clement VII and accumulated a personal fortune of legendary size. Dr Bullard's study reassesses Strozzi's place in Renaissance history and considers the more general problems of paper economy and war finance, and Florentine political life, in the early sixteenth century. It documents the intricate financial ties between Florence and the papal court, and Strozzi's key role as a manipulator of the city's public funds to pay for papal wars.

## **Photography as Power**

The evolution of the office of the ambassador from the primitive messenger (nuncius) through the Roman law procurator to the nearly modern resident ambassador is traced in this study of the ambassador of representative institutions to the relations among states in the Middle Ages. The book makes use of official diplomatic documents, many unpublished, and most of them drawn from archives in Venice, England, and Flanders, reflecting the diplomatic activities of a great Italian city-state, a national monarchy, and a powerful feudal county. Chronicles have been used as supplementary sources, especially when the chronicler was an experienced diplomat, such as Villehardouin or Commynes. Originally published in 1967. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

## **Filippo Strozzi and the Medici**

Roman Sources for the History of American Catholicism, 1763–1939 is a comprehensive reference volume, researched and compiled by Matteo Binasco, that introduces readers to the rich content of Roman archives and their vast potential for U.S. Catholic history in particular. In 2014, the University of Notre Dame's Cushwa Center for the Study of American Catholicism hosted a seminar in Rome that examined transatlantic approaches to U.S. Catholic history and encouraged the use of the Vatican Secret Archives and other Roman repositories by today's historians. Participants recognized the need for an English-language guide to archival sources throughout Rome that would enrich individual research projects and the field at large. This volume responds to that need. Binasco offers a groundbreaking description of materials relevant to U.S. Catholic history in fifty-nine archives and libraries of Rome. Detailed profiles describe each repository and its holdings relevant to American Catholic studies. A historical introduction by Luca Codignola and Matteo Sanfilippo reviews the intricate web of relations linking the Holy See and the American Catholic Church since the Treaty of Paris of 1763. Roman sources have become crucial in understanding the formation and development of the Catholic Church in America, and their importance will continue to grow. This timely source will meet the needs of a ready and receptive audience, which will include scholars of U.S. religious history and American Catholicism as well as Americanist scholars conducting research in Roman archives.

## **Office of Ambassador**

"Marking the 150th anniversary of his birth, this is the first critical biography of Italo Montemezzi (1875-1952), an important composer seventeen years younger than Puccini, who became internationally famous with *L'amore dei tre re* (1913). From 1905, when he was signed up by Puccini's publisher, Casa Ricordi, Montemezzi was often seen as Puccini's successor, or heir apparent. Inspired most of all by late Verdi, and by Wagner's works, Montemezzi sought to create a distinctively new kind of Italian opera that was, in his own words, "different from anything that had been done before-a real Italian music drama, with dynamism, drama, poetry-all of it bathed in an atmosphere of musical rapture." To numerous critics, especially in

America, Montemezzi achieved his lofty goal with music of intense lyricism and power. Yet after *La nave* (1918), the opera Montemezzi himself considered his masterpiece, his career faltered; his marriage to a New York heiress in 1921 removed any financial incentive to compose, and he found himself increasingly out of sympathy with musical developments in Fascist Italy\)--

## **Francesco Guicciardini**

*Gender, Mediation, and Popular Education in Venice, 1760–1830*, examines how women with enough cultural capital could turn their identity as representatives of "the public" – those on the receiving end of education – to their advantage, producing knowledge under the guise of relaying it. Author Susan Dalton demonstrates how elite women turned their reputation for ignorance into an opportunity to establish themselves as published authors at the dawn of the nineteenth century in Venice. Many literary figures saw women as a group in need of education. By deploying essentialist understandings of femininity, whereby women possessed superior moral virtue but deficient rationality, these women entered the world of print as cultural mediators, identified by contemporaries as key players in the social projects of public education and moral edification central to the European Enlightenment. Focussing on Isabella Teotochi Albrizzi and Giustina Renier Michiel, both renowned Venetian authors, Dalton introduces two well-known Italian women of letters to English-speaking scholars, re-evaluates the impact of their writing in Italy and raises questions about female authorship across Europe, broadens our conceptions of gender norms, and enriches our knowledge of a little-known period of women's writing in Italy. This volume is an essential resource for students and scholars alike interested in women's and gender history, early modern history and social and cultural history.

## **Roman Sources for the History of American Catholicism, 1763–1939**

But in the musical drama reality begins to blur, the musical forms lose their excessively neat patterns, and doubt and ambiguity undermine characters and situations, reflecting the crisis of character typical of modernity. Indeed, much of the interest and originality of Verdi's operas lie in his adherence to both these contradictory systems, allowing the composer/dramatist to be simultaneously classical and modern, traditionalist and innovator.

## **Succeeding Puccini**

*In The Life and Work of Ernesto de Martino: Italian Perspectives on Apocalypse and Rebirth in the Modern Study of Religion*, Flavio A. Geissshuesler offers a comprehensive study of one of Italy's most colorful historians of religions. The book inserts de Martino's dramatic life trajectory within the intellectual climate and the socio-political context of his age in order to offer a fresh perspective on the evolution of the discipline of religious studies during the 20th century. Demonstrating that scholarship on religion was animated by moments of fear of the apocalypse, it brings de Martino's perspective into conversation with Mircea Eliade, Claude Lévi-Strauss, and Clifford Geertz in order to recover an Italian approach that promises to redeem religious studies as a relevant and revitalizing field of research in the contemporary climate of crisis.

## **Gender, Mediation, and Popular Education in Venice, 1760–1830**

Astronomer, archaeologist, historian, collector and interpreter of antiquities, esteemed diplomat and papal agent, Francesco Bianchini was held by many of his contemporaries to be the greatest Italian of his time. His most splendid accomplishment, the solar observatory in the Roman basilica of Santa Maria degli Angeli, still compels a visit. He was also a man of action, who placed himself among heretics to visit Newton in London and among Jacobites as a member of the court-in-exile of James Stuart, the Old Pretender, in Rome. John Heilbron's lively account of Bianchini's life portrays not only an extraordinary individual but also a slice of the science, art, and courtly intrigue of the early eighteenth century. Book jacket.



## **Verdi's Theater**

In *The Classics and Children's Literature between West and East* a team of contributors from different continents offers a survey of the reception of Classical Antiquity in children's and young adults' literature by applying regional perspectives.

## **The Life and Work of Ernesto De Martino**

The sack of Rome shocked the Christian world. Following the battle of Pavia, Pope Clement VII joined (1526) the French-led League of Cognac to resist the threatened Habsburg domination of Europe. Emperor Charles V appealed to the German diet for support and raised an army, which entered Italy in 1527 and joined the imperial forces from Milan, commanded by the Duke of Bourbon. This army marched on Rome, hoping to detach the pope from the league. The many Lutherans in its ranks boasted that they came with hemp halters to hang the cardinals and a silk one for the pope. Rome fell on 6 May 1527, Bourbon being killed in the first assault. Discipline collapsed, and the city was savagely pillaged for a week before some control was restored. Judith Hook's book is here reprinted with a foreword by Patrick Collinson.

## **The Incomparable Monsignor**

Professor Brucker contends that changes in the social order provide the key to understanding the transition of Florence from a medieval to a Renaissance city. In this book he shows how Florentine politics were transformed from corporate to elitist. He bases his work on a thorough examination of archival material, providing a full socio-political history that extends our knowledge of the Renaissance city-state and its development. The author describes the restructuring of the political system, showing first how the corporate entities that comprised the traditional social order had lost cohesiveness after the Black Death. He traces the process of readjustment that began during the guild regime of 1378-1382, and analyzes the impact of foreign affairs. During the crisis years of the Visconti wars the distinctive features emerged of an elitist regime whose vitality was demonstrated following the death of Giangaleazzo Visconti and whose membership and style the author discusses in detail. Originally published in 1977. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

## **Atti Della Fondazione Giorgio Ronchi Anno LXVI N.1**

Our Mythical Childhood... *The Classics and Literature for Children and Young Adults*

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