

Carteggio

Der Göttliche

In this vividly written biography, William E. Wallace offers a new view of the artist. Not only a supremely gifted sculptor, painter, architect and poet, Michelangelo was also an aristocrat who firmly believed in the ancient, noble origins of his family. The belief in his patrician status fueled his lifelong ambition to improve his family's financial situation and to raise the social standing of artists. Michelangelo's ambitions are evident in his writing, dress and comportment, as well as in his ability to befriend, influence and occasionally say 'no' to popes, kings and princes. Written from the words of Michelangelo and his contemporaries, this biography not only tells his own stories, but also brings to life the culture and society of Renaissance Florence and Rome. Not since Irving Stone's novel *The Agony and the Ecstasy* has there been such a compelling and human portrayal of this remarkable yet credible human individual.

Michelangelo

Zum 200. Geburtstag von Giuseppe Verdi. Don Carlos, Otello, Falstaff das Handbuch stellt alle 26 Opern und die weiteren Werke Verdis einzeln vor. Es zeigt auch Verdis Weg bei der Entstehung seiner Opern: vom Libretto über Komposition, Stimmtypen, Vers-Vertonung bis zur Aufführung. Zeit- und Theatergeschichtliches vermitteln, warum die Oper nicht zuletzt durch Verdis Beitrag im 19. Jahrhundert so beliebt war. In der 2., stark überarbeiteten Auflage mit vielen neu verfassten Beiträgen und neuen Kapiteln u. a. zu Kompositionstechnik, Verdi-Renaissance nach 1918, Verdi-Dirigenten.

Carteggio

Erstmals wird die zentrale Rolle der katholisch-faschistischen Intellektuellengruppe um den Germanisten Guido Manacorda (1879-1965) beleuchtet, die diese dank großer Nähe zu Mussolini im Regime in Bildung, Propaganda und Wissenschaft spielte. Diplomatiegeschichtlich kommt Manacorda 1935/37 das zweifelhafte Verdienst zu, als Vermittler des „Duce“ in mehreren Audienzen bei Hitler die Annäherung Italiens an das „Dritte Reich“ vorbereitet zu haben.

Der Fall Montessori

Letters published for the first time.

Carteggio, 1938-1974

Dieses gleichermaßen kenntnisreich und zugänglich geschriebene kleine Buch bietet eine luzide Einführung in die Welt der Opern Giuseppe Verdis und lädt ein, wahre Schätze des musikalischen Welterbes kennen und verstehen zu lernen. Sabine Henze-Döhring hat jene Werke des bedeutenden italienischen Opernkomponisten (1813–1901) ausgewählt, die einerseits für die jeweilige Schaffensperiode Verdis typisch sind und andererseits bis heute aufgeführt werden und zum festen Repertoire der großen Opernhäuser gehören. So lernt der Leser den ereignis- und musikhistorischen, aber auch den persönlichen Hintergrund Verdis kennen, vor dem beispielsweise «Nabucco», «Rigoletto», «La traviata», «Aida», «Falstaff» und viele andere seiner Opern entstanden sind. Darüber hinaus erfährt er, welche Handlung ihnen jeweils zugrunde gelegt ist und durch welche kompositorischen Besonderheiten sie sich auszeichnen.

Verdi-Handbuch

Der Journalist Giuseppe Prezzolini (1882–1982) gehört zu den prägenden italienischen Intellektuellen des 20. Jahrhunderts. Die von ihm begründete Kulturzeitschrift *"La Voce"* bot einflussreichen Stimmen der Zeit eine Bühne, darunter Giovanni Gentile, Benedetto Croce oder Benito Mussolini. Durch seine publizistische Arbeit avancierte er zu einem festen intellektuellen Bezugspunkt konservativer Kreise Italiens. Seine Forderungen u. a. nach einer Neugründung des italienischen Konservatismus abseits neofaschistischer Ideen begründeten seinen umstrittenen Ruf als Antikonformist. Die Autorin verbindet biographische mit ideengeschichtlichen Analysen – auf Grundlage von bislang zum Teil unbearbeiteten Quellen – und liefert einen Einblick in die intellektuelle Lebenswelt Italiens im 20. Jahrhundert.

Zwischen Hitler und Mussolini

Vittoria Colonna (1490-1547) was the genre-defining secular woman writer of Renaissance Italy, whose literary model helped to establish a decorous and wholly assimilated voice for women within the field of Italian literature. The Companion to Vittoria Colonna brings together an international and interdisciplinary group of leading scholars to assess Colonna's contribution, both as a writer, a role model, and a contributor to important religious debates of the era. This book, while amply fulfilling the remit of providing a useful and comprehensive handbook to meet the needs of students and scholars at earlier and advanced levels, aims in addition to do more than this, by drawing into a single volume for the first time scholarship from across disciplines in which Vittoria Colonna's influence has been felt, including literary criticism, religious history, history of art and music. Contributors are: Abigail Brundin, Stephen Bowd, Emidio Campi, Eleonora Carinci, Adriana Chemello, Virginia Cox, Tatiana Crivelli, Maria Forcellino, Gaudenz Freuler, Anne Piéjus, Diana Robin, Helena Sanson, and Maria Serena Sapegno.

Carteggio, 1906-1943

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.

Il carteggio tra Albert Einstein ed Edouard Guillaume

"As he entered his seventies, the great Italian Renaissance artist Michelangelo despaired that his productive years were past. Anguished by the death of friends and discouraged by the loss of commissions to younger artists, this supreme painter and sculptor began carving his own tomb. It was at this unlikely moment that fate intervened to task Michelangelo with the most ambitious and daunting project of his long creative life. 'Michelangelo, God's Architect' is the first book to tell the full story of Michelangelo's final two decades, when the peerless artist refashioned himself into the master architect of St. Peter's Basilica and other major buildings. When the Pope handed Michelangelo control of the St. Peter's project in 1546, it was a study in architectural mismanagement, plagued by flawed design and faulty engineering. Assessing the situation with his uncompromising eye and razor-sharp intellect, Michelangelo overcame the furious resistance of Church officials to persuade the Pope that it was time to start over. In this richly illustrated book, leading Michelangelo expert William Wallace sheds new light on this least familiar part of Michelangelo's biography, revealing a creative genius who was also a skilled engineer and enterprising businessman. The challenge of building St. Peter's deepened Michelangelo's faith, Wallace shows. Fighting the intrigues of Church politics and his own declining health, Michelangelo became convinced that he was destined to build

the largest and most magnificent church ever conceived. And he was determined to live long enough that no other architect could alter his design.\"--Provided by publisher.

Carteggio, 1902-1918

Michaelangelo: Selected Readings is the long-awaited condensation of the five volume English article collection of Michaelangelo's life. Selections include: Life and Early Works; The Sistine Chapel; San Lorenzo; Tomb of Julius II and Other Works in Rome; and Drawings, Poetry and Miscellaneous Studies.

Carteggio, vol. I

Space matters. It situates our history, structures our daily lives, and often determines what we can and cannot do. Borders are central to this reality. Tools and symbols of separation, power, and identity, they bring people together as much as they set them apart. This book explores how borders were understood, made, and encountered at the end of the Middle Ages, and what they can tell us about the spatial fabric of society at the threshold of modernity. It shows that pre-modern borders were nothing like the fuzzy lines they are typically made out to be, that border-making was rarely a top-down process and should instead be studied as an interactive endeavour, and that space was shaped by communities far more than states in this period. At its core, *Borders and the Politics of Space in Late Medieval Italy* is the account of a frontier which would mark the Italian peninsula for centuries, that between the territories of the Duchy of Milan and those of the Republic of Venice. But it is also a study of how rulers and subjects alike defined spaces they could call their own. Luca Zenobi combines methods from several disciplines and applies them to a range of evidence from twenty different libraries and archives, including theoretical treatises and pragmatic records, written chronicles and cartographic visualisations, private documents and official correspondence. The cast of characters is equally eclectic, featuring influential thinkers and pragmatic statesmen, zealous factions and clumsy bureaucrats, hopeless beggars and ambitious princes. On the border, their stories intersect and reveal their part in a shared history.

Verdis Opern

What did it mean to live with fascism, communism, and totalitarianism in modern Italy? And what should we learn from the experiences of a martyred liberal democrat father and his communist son? Through the prism of a single, exceptional family, the Amendolas, R.J.B. Bosworth reveals the heart of twentieth-century Italian politics. Giovanni and Giorgio Amendola, father and son, were both highly capable and dedicated Anti-Fascists. Each failed to make it to the top of the Italian political pyramid but nevertheless played a major part in Italy's history. Both also had rich but contrasting private lives. Each married a foreign and accomplished woman: Giovanni, a woman from a distinguished German-Russian intellectual family; Giorgio, a Parisian working class girl, who, to him, embodied Revolution. This vivid and engaging biographical study explores the highs and lows of a family that was at the centre of Italian politics over several generations. Tracing the complex relationship between Anti-Fascist politics and the private lives of individuals and of the family, *Politics, Murder and Love in an Italian Family* offers a profound portrait of a century of Italian life.

Giuseppe Prezzolini

In contrast to its brutal seizure of the Balkans, the Italian Army's 1940-1943 relatively mild occupation of the French Riviera and nearby alpine regions bred the myth of the Italian *brava gente*, or good fellow, an agreeable occupier who abstained from the savage wartime behaviors so common across Europe. Employing a multi-tiered approach, Emanuele Sica examines the simultaneously conflicting and symbiotic relationship between the French population and Italian soldiers. At the grassroots level, Sica asserts that the cultural proximity between the soldiers and the local population, one-quarter of which was Italian, smoothed the sharp angles of miscommunication and cultural faux-pas at a time of great uncertainty. At the same time, it encouraged a laxness in discipline that manifested as fraternization and black marketeering. Sica's

examination of political tensions highlights how French prefects and mayors fought to keep the tatters of sovereignty in the face of military occupation. In addition, he reveals the tense relationship between Fascist civilian authorities eager to fulfil imperial dreams of annexation and army leaders desperate to prevent any action that might provoke French insurrection. Finally, he completes the tableau with detailed accounts of how food shortages and French Resistance attacks brought sterner Italian methods, why the Fascists' attempted \"Italianization\" of the French border city of Menton failed, and the ways the occupation zone became an unlikely haven for Jews.

Carteggio Verdi-Somma

Why, in the late nineteenth century, did Jewish women suddenly march en masse into the pages of radical history? *A Price Below Rubies* explores this question and introduces us to these women--particularly, Anna Kuliscioff, Rosa Luxemburg, Esther Frumkin, Manya Shochat, Bertha Pappenheim, Rose Pesotta, and Emma Goldman. Naomi Shepherd's collective biography of these seven women and others tells the story of a revolution that began at home, in communities whose limits stirred women to rebel.

A Companion to Vittoria Colonna

Die Frühe Neuzeit war das Zeitalter des Geheimnisses. Selten zuvor und niemals danach hat es in der europäischen Geschichte eine solche Faszination für Geheimnisse und Geheimhaltung gegeben. Dennoch ist dieser Bereich der Wissenschafts- und Kulturgeschichte bisher nur wenig erforscht. Ausgehend von der jüdischen Geschichte entwirft Daniel Jütte eine Geschichte des Geheimnisses. Er rekonstruiert den Markt für Geheimnisse und zeigt, dass die jüdische Minderheit auf diesem Feld eine überragende Rolle spielte. Die Studie bringt nicht nur neue Erkenntnisse für die jüdische Geschichte, sondern auch für die allgemeine Wissenschafts- und Kulturgeschichte.

Charles the Bold in Italy 1467-1477

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.

Michelangelo, God's Architect

Consummate painter, draftsman, sculptor, and architect, Michelangelo Buonarroti (1475–1564) was celebrated for his *disegno*, a term that embraces both drawing and conceptual design, which was considered in the Renaissance to be the foundation of all artistic disciplines. To his contemporary Giorgio Vasari, Michelangelo was “the divine draftsman and designer” whose work embodied the unity of the arts. Beautifully illustrated with more than 350 drawings, paintings, sculptures, and architectural views, this book establishes the centrality of *disegno* to Michelangelo’s work. Carmen C. Bambach presents a comprehensive and engaging narrative of the artist’s long career in Florence and Rome, beginning with his training under the painter Domenico Ghirlandaio and the sculptor Bertoldo and ending with his seventeen-year appointment as chief architect of Saint Peter’s Basilica at the Vatican. The chapters relate Michelangelo’s compositional drawings, sketches, life studies, and full-scale cartoons to his major commissions—such as the ceiling frescoes and the Last Judgment in the Sistine Chapel, the church of San Lorenzo and its New Sacristy (Medici Chapel) in Florence, and Saint Peter’s—offering fresh insights into his creative process. Also

explored are Michelangelo's influential role as a master and teacher of disegno, his literary and spiritual interests, and the virtuoso drawings he made as gifts for intimate friends, such as the nobleman Tommaso de' Cavalieri and Vittoria Colonna, the marchesa of Pescara. Complementing Bambach's text are thematic essays by leading authorities on the art of Michelangelo. Meticulously researched, compellingly argued, and richly illustrated, this book is a major contribution to our understanding of this timeless artist.

Carteggio vol. IV, 1963-1974

Some years ago, David Freedberg opened a dusty cupboard at Windsor Castle and discovered hundreds of vividly colored, masterfully precise drawings of all sorts of plants and animals from the Old and New Worlds. Coming upon thousands more drawings like them across Europe, Freedberg finally traced them all back to a little-known scientific organization from seventeenth-century Italy called the Academy of Linceans (or Lynxes). Founded by Prince Federico Cesi in 1603, the Linceans took as their task nothing less than the documentation and classification of all of nature in pictorial form. In this first book-length study of the Linceans to appear in English, Freedberg focuses especially on their unprecedented use of drawings based on microscopic observation and other new techniques of visualization. Where previous thinkers had classified objects based mainly on similarities of external appearance, the Linceans instead turned increasingly to sectioning, dissection, and observation of internal structures. They applied their new research techniques to an incredible variety of subjects, from the objects in the heavens studied by their most famous (and infamous) member Galileo Galilei—whom they supported at the most critical moments of his career—to the flora and fauna of Mexico, bees, fossils, and the reproduction of plants and fungi. But by demonstrating the inadequacy of surface structures for ordering the world, the Linceans unwittingly planted the seeds for the demise of their own favorite method—visual description—as a mode of scientific classification. Profusely illustrated and engagingly written, *Eye of the Lynx* uncovers a crucial episode in the development of visual representation and natural history. And perhaps as important, it offers readers a dazzling array of early modern drawings, from magnificently depicted birds and flowers to frogs in amber, monstrously misshapen citrus fruits, and more.

Carteggio

The life and times of Catherine de' Medici—the most powerful woman in sixteenth-century Europe—as seen through her often controversial role in religion and the arts. During an age of heightened religious conflict, Catherine de' Medici lived her life at the center of sixteenth-century European and French politics. Daughter of Lorenzo II, the Medici ruler of Florence—and then wedded to a French prince by papal decree at the age of fourteen—Catherine first became queen consort of France and then mother to three French kings (Francis II, Charles IX, and Henry III) who reigned in an era of almost continuous civil and religious strife. A lavish promoter of the arts, Catherine patronized poets, painters, and sculptors; lavished ruinous sums on the building and embellishment of monuments and palaces; and masterminded spectacular entertainments and tournaments that prefigure the splendor and ritual of the court of Versailles. Catherine maintained eighty ladies-in-waiting at court; it was rumored she used these women as bait to seduce courtiers for her political ends. Her admiration for the seer Nostradamus fueled claims of her love for the occult and the dark arts. Posterity has condemned her as the epitome of the scheming royal matriarch, her reputation tainted forever by her role in instigating the St. Bartholomew's Day massacre of Protestants in 1572. *Catherine de' Medici: The Life and Times of the Serpent Queen* is Mary Hollingsworth's evocative, authoritative biography of the most extraordinary woman of the sixteenth-century.

Michaelangelo: Selected Readings

Carteggio

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