

The Academy Libro Primo

Rethinks and retells the history of music in sixteenth-century Ferrara, putting women, of the court and convent, at the narrative centre. Luca Del Baldo's Visionary Academy of Ocular Mentality is an extraordinary testament in the recent history of visual studies. It brings together a group of outstanding scholars who have devoted their lives to art history, philosophy, history, ethnology, focussing predominantly on questions of human perception and imagination. Working from photographs provided by the scholars, Luca del Baldo painted his series of 96 portraits reproduced in this book. The portraits are accompanied by texts written by the persons portrayed, in response to their portrayal, and as an exchange: the artist gifted the original painting to the portrayed person, and the portrayed gifted her or his response. "The result is a unique and profound conversation between image and text focussed on the enigma of the human face in all its mediations." (W.J.T. Mitchell)

The Academy

Memoirs of the American Academy in Rome

Essays in Honour of Hilary Gatti

A Guide to Research

The Science and Art of Renaissance Music

"The" Academy

Following on from James Tyler's *The Early Guitar: A History and Handbook* (OUP 1980) this collaboration with Paul Sparks (their previous book for OUP, *The Early Mandolin*, appeared in 1989), presents new ideas and research on the history and development of the guitar and its music from the Renaissance to the dawn of the Classical era. Tyler's systematic study of the two main guitar types found between about 1550 and 1750 focuses principally on what the sources of the music (published and manuscript) and the writings of contemporary theorists reveal about the nature of the instruments and their roles in the music making of the period. The annotated lists of primary sources, previously published in *The Early Guitar* but now revised and expanded, constitute the most comprehensive bibliography of Baroque guitar music to date. His appendices of performance practice information should also prove indispensable to performers and scholars alike. Paul Sparks also breaks new ground, offering an extensive study of a period in the guitar's history—notably c.1759-c.1800—which the standard histories usually dismiss in a few short paragraphs. Far from being a dormant instrument at this time, the guitar is shown to have been central to music-making in France, Italy, the Iberian Peninsula, and South America. Sparks provides a wealth of information about players, composers, instruments, and surviving compositions from this neglected but important period, and he examines how the five-course guitar gradually gave way to the six-string instrument, a process that occurred in very different ways (and at different times) in France, Italy, Spain, Germany, and Britain.

Courtesans, hetaeras, tawaif-s, ji-s--these women have exchanged artistic graces, elevated conversation, and sexual favors with male patrons throughout history and around the world. In Ming dynasty China and early modern Italy, exchange was made through poetry, speech, and music; in pre-colonial India through magic, music, chemistry, and other arts. Yet like the art of courtesanry itself, those arts have often thrived outside present-day canons and modes of transmission, and have mostly vanished without trace. *The Courtesan's Arts* delves into this hidden legacy, while touching on its equivocal relationship to geisha. At once interdisciplinary, empirical, and theoretical, the book is the first to ask how arts have figured in the survival or demise of courtesan cultures by juxtaposing research from different fields. Among cases studied by writers on classics, ethnomusicology, anthropology, and various histories of art, music, literature, and political culture are Ming dynasty China, twentieth-century Korea, Edo and modern Japan, ancient Greece, early modern Italy, and India, past and present. Refusing a universal model, the authors nevertheless share a perception that courtesans hover in the crevices of space, time, and practice--between gifts and money, courts and cities, subtlety and flamboyance, feminine allure and masculine power, as wifely surrogates but keepers of culture. What most binds them to their arts in our post-industrialized world of global services and commodities, they find, is courtesans' fragility, as their cultures, once vital to civilizations founded in leisure and pleasure, are now largely forgotten, transforming courtesans into national icons or historical curiosities, or reducing them to prostitution.

Catalogue... Unknown Block-books ; Specimens of Carly Typography and Art... Manuscripts Et Books with Autograph Notes... Guillaume Libri

Authority, Innovation and Early Modern Epistemology

The Scotto Press (1539-1572)

Proceedings of the Academy of Natural Sciences

A Descriptive Bibliography and Historical Study, 1550-1559

The Visionary Academy of Ocular Mentality

Music printers occupied a unique niche in the 16th century Venetian printing world because their product appealed to and was readable only by those with sophisticated taste. Bernstein bridges the gap between music and other disciplines, showing that the role of a music printer can be discussed as part of larger cultural and economic themes.

This text examines the mercantile activities of the Scotto Press through both a historical study, which illuminates the wide world of mid-16th century Venetian music printing industry, and a catalogue, which details the firm's music editions.

Print Culture and Music in Sixteenth-century Venice

The Academy. Libro secondo

The academy

The Transactions of the Royal Irish Academy

Catalogue of the Libri Library ...

Proceedings of the Academy of Natural Sciences of Philadelphia

These hitherto uncollected book reviews of Shaw--his first journalistic efforts--reveal much not only about the writer but also the culture of the time in which he lived. Between 1885 and 1888, Bernard Shaw published 111 book reviews in the Pall Mall Gazette. In spite of their importance as the first regular journalism Shaw wrote and the fact that the books (fiction, nonfiction, plays, and poetry) he read during these years must have formed the nucleus of his permanent library, the reviews have never before been analyzed in connection with Shaw's work. Brian Tyson has assembled the book reviews, complete with the books' titles, authors, and a brief biography of each author, including any comments Shaw made about the review, and has placed them in historical context, elucidating any interesting, difficult, or obscure references. Tyson's critical introduction places the reviews in the context of Shaw's work and Victorian society. The reviews are often characterized by the wit and brilliance that we associate with the later Shaw, shedding light on his development as a writer at his most formative stage. Regardless of the merits of the material Shaw was reviewing, it is amusing and enlightening to follow him down to the wandering tributaries of Late Victorian fiction and poetry, which reveal as much about Shaw as they do about the preoccupations and prejudices of the average reader of the day.

Textual Masculinity and the Exchange of Women in Renaissance Venice is a provocative analysis of the pornographic poetry written in patrician poet Domenico Venier's social circle. While Venier and his salon were renowned for elegant love sonnets featuring unattainable female beloveds, among themselves they wrote and circulated poems in Venetian dialect in which women were prostitutes whose defiled bodies were available to all. Courtney Quaintance analyses poetry, letters, plays, and verse dialogues to show how male writers established, sustained, and publicized their relationships to one another through the exchange of fictional women. She also shows how Gaspara Stampa and Veronica Franco, two women writers with ties to the salon, appropriated and transformed tropes of female sexuality and male literary collaboration to position themselves within this homosocial literary economy. Based on archival work and Quaintance's exceptional knowledge of Venetian dialect poetry, Textual Masculinity and the Exchange of Women in Renaissance Venice is an unprecedented window into the understudied world of Venetian literature.

Liber Amicorum John Steele

Orpheus in the Academy

Women and Music in Sixteenth-Century Ferrara

Giaches de Wert (1535-1596) and His Time

Atlas of the Iconic Turn

Grove's Dictionary of Music and Musicians

This key text will be the first full-length research tool on Adrian Willaert, the Renaissance composer of motets and madrigals who came to prominence in the first part of the sixteenth century, and should prove invaluable to researchers and students.

The intellectual societies known as Academies played a vital role in the development of culture, and scholarly debate throughout Italy between 1525-1700. They were fundamental in establishing the intellectual networks later defined as the 'République des Lettres', and in the dissemination of ideas in early modern Europe, through print, manuscript, oral debate and performance. This volume surveys the social and cultural role of Academies, challenging received ideas and incorporating recent archival findings on individuals, networks and texts. Ranging over Academies in both major and smaller or peripheral centres, these collected studies explore the interrelationships of Academies with other cultural forums.

Individual essays examine the fluid nature of academies and their changing relationships to the political authorities; their role in the promotion of literature, the visual arts and theatre; and the diverse membership recorded for many academies, which included scientists, writers, printers, artists, political and religious thinkers, and, unusually, a number of talented women. Contributions by established international scholars together with studies by younger scholars active in this developing field of research map out new perspectives on the dynamic place of the Academies in early modern Italy. The publication results from the research collaboration 'The Italian Academies 1525-1700: the first intellectual networks of early modern Europe' funded by the Arts and Humanities Research Council and is edited by the senior investigators.

The Academy. Libro primo

From the Renaissance to the Classical Era

Adrian Willaert

Catalogue of the Choicer Portion of the Magnificent Library Formed by M. Guglielmo Libri

Catalogue of the choicer portion of the ... library formed by M. G. Libri ... which will be sold on Monday, 1st of August ... and twelve following days, etc. [With an introduction by G. Libri.]

Catalogue of the Choicer Portion of the Magnificent Library Formed by M. Guglielmo Libri ... which Will be Sold by Auction by Messrs. S. Leigh Sotheby & John Wilkinson ... on Monday, 1st of August, 1859 ...

Nella grande città di Danubia tutti credono che Twelve sia morta. Ma non è vero. In realtà è stata scelta per frequentare la Diciannovesima Accademia, l'Accademia dei Ladri, dove si insegnano materie come Spionaggio, Furto con Scasso e Storia del Crimine. E dove non ci si può mai fidare di nessuno. Ma Twelve non ha paura. È pronta per la prova d'esame che aspetta lei e i suoi compagni: un percorso impossibile fra i tetti della città e i vicoli più bui, in cui dovranno rendersi invisibili per sfuggire alle guardie di Danubia o a un destino ancora peggiore. Twelve

è decisa a imparare tutte le arti del crimine, e diventare la migliore allieva che l'Accademia abbia mai avuto. Niente la fermerà, nemmeno la punizione a cui la costringeranno i suoi insegnanti, rinchiudendola nei sotterranei dell'Accademia, dove vive una misteriosa figura con una maschera di ferro sul viso.

This book introduces a new perspective on Claudio Monteverdi's Orfeo (1607), a work widely regarded as the 'first great opera', by exploring the influence of the Mantuan Accademia degli Invaghiti, the group which hosted the opera's performance, and to which the libretto author, Alessandro Striggio the Younger, belonged. Arguing that the Invaghiti played a key role in shaping the development of Orfeo, the author explores the philosophical underpinnings of the Invaghiti and Italian academies of the era. Drawing on new primary sources, he shows how the Invaghiti's ideas about literature, dramaturgy, music, gender, and aesthetics were engaged and contested in the creation and staging of Orfeo. Relevant to researchers of music history, performance, and Renaissance and Baroque Italy, this study sheds new light on Monteverdi's opera as an intellectual and philosophical work.

Migration of Musicians to and from the Low Countries (c. 1400-1600) : Colloquium Proceedings, Antwerpen, 26-27 August 1996

The Courtesan's Arts

A catalogue of the books in the library of the Royal academy of arts, London. [By H.R. Tedder]. [With suppl. entitled] A catalogue of books added ... between 1877 and 1900. (Roy. acad. of arts).

The Guitar and its Music

Networks of Culture, Innovation and Dissent

Giordano Bruno (1548-1600), who died at the stake, is one of the best-known symbols of anti-establishment thought. The theme of this volume, which is offered as a collection of essays to honour the distinguished Bruno scholar Hilary Gatti, reflects her constant concern for the principles of cultural freedom and independent thinking. Several essays deal with Bruno himself, including an analysis of the Eroici furori, a study of his reception in relation to the group known as the Novatores, and discussions of several important aspects of his stay in England. The authors and texts discussed here are linked by a relentless interest in the question of authority and originality, and they range from literary figures such as Alberti (1404-72), Vasari (1511-74) and the proponents of quantitative verse in sixteenth-century England to controversial philosophers who, like Bruno, were condemned by the Church, such as Tommaso Campanella (1568-1639) and Giulio Cesare Vanini (1585-1619). Taken together, these chapters show how much that was new and revolutionary in early modern culture came from its confrontation with the past. Martin McLaughlin is Agnelli-Serena Professor of Italian at Oxford. Elisabetta Tarantino is a Teaching Fellow in the Department of Italian at the University of Warwick.

John Steele was educated at Victoria University of Wellington, and at Cambridge University, where he was a student of Thurston Dart. Steele was the first New Zealander to become a professional musicologist, and the first to achieve international repute, largely for his work on Italian music of the late sixteenth and early seventeenth centuries. This volume has been undertaken by the New Zealand Musicological Society as a tribute to its most distinguished member on the occasion of his retirement from Otago University. The main focus of the collection is the music of the sixteenth to eighteenth centuries.

Cross-Cultural Perspectives Includes CD

Which Will be Sold by Auction, by Messrs. S. Leigh Sotheby & John Wilkinson, Auctioneers ...

Textual Masculinity and the Exchange of Women in Renaissance Venice

Monteverdi's First Opera and the Accademia degli Invaghiti

Auction catalogue, books of Guglielmo Libri, 1 to 15 August 1859

Papers and Monographs of the American Academy in Rome

Twelve ha dodici anni e non è mai uscita dall'orfanotrofio Moser, alla periferia della grande città di Danubia. Non sa chi siano i suoi genitori e non ha nemmeno un nome: solo un numero, Twelve, appunto, perché è stata la dodicesima trovatella del suo anno. A Danubia ci sono diciotto Accademie: quella dei Musicanti e quella degli Alchimisti, quella degli Scribi e quella dei Servitori Ed è proprio questo il sogno di Twelve: frequentare l'Accademia di Servizio e diventare una cameriera, magari una hostess in divisa impeccabile in una delle ville della città. Dopo uno strano esame di ammissione, per Twelve viene finalmente il momento di lasciare l'orfanotrofio e realizzare il suo sogno. Ma la carrozza su cui sta viaggiando finisce nel fiume per un'esplosione: un complotto porta Twelve in un'Accademia ben diversa, che sui registri della città non compare. La Diciannovesima. Nella grande città di Danubia, in un'isola abbandonata, si nasconde infatti una scuola proibita, di cui nessuno conosce l'esistenza. E lei è stata scelta per farne parte.

Maggie Styles è una ragazzina di tredici anni molto insicura di sé. Per volere del padre comincia a frequentare la prestigiosa accademia hollywoodiana sportiva chiamata Rich e frequentata da sua madre prima che morisse. Appena arrivata, Maggie scopre che diventare adulti è complicato, specialmente fra fatiche, sudore e una nemica giurata terribilmente bella e spietata: Ginger. Conoscerà persone buone e pronte ad aiutarla come persone invidiose e non sempre pronte a farlo. I primi amori e delusioni e il percorso lungo cinque anni di scuola visti con gli occhi di una bambina che crescendo diventerà una donna famosa e sicura di se stessa. The Academy è una sorta di autobiografia mista al genere di romanzo rosa e particolarmente mirato agli adolescenti. Ecco, per cominciare i primi due anni di scuola: The Academy e The Academy - The Youth che saranno presto seguiti da altri tre capitoli: Adolescence, Maturity e infine The Roses Of Academy ora in via di sviluppo.

Antonio Gardano, Venetian Music Printer, 1538-1569

The Italian Academies 1525-1700

A Catalogue of Books in the Library of the Royal Academy of Arts, London

Catalogue of the Choicer Portion of the Magnificent Library, Formed by M. Guglielmo Libri ... Amongst which Will be Found: Unknown Block-books; Specimens of Early Typography and Art, ... Poems and Romances of Chivalry, ... an Extraordinary Series of Ancient Italian Literature ...

A Musicological Tribute

Bernard Shaw's Book Reviews

As a distinguished scholar of Renaissance music, James Haar has had an abiding influence on how musicology is undertaken, owing in great measure to a substantial body of articles published over the past three decades. Collected here for the first time are representative pieces from those years, covering diverse themes of continuing interest to him and his readers: music in Renaissance culture, problems of theory as well as the Italian madrigal in the sixteenth century, the figures of Antonfrancesco Doni and Giovanthomaso Cimello, and the nineteenth century's views of early music. In this collection, the same subject is seen from several angles, and thus gives a rich context for further exploration. Haar was one of the first to recognize the value of cultural study. His work also reminds us that the close study of the music itself is equally important. The articles contained in this book show the author's conviction that a good way to address large problems is to begin by focusing on small ones. Originally published in 1998. 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.

"Publications of the Academy of Natural Sciences of Philadelphia": v. 53, 1901, p. 788-794.

The Academy and Literature

Music Printing in Renaissance Venice

A Monthly Record of Literature, Learning, Science, and Art

First published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

The academyThe Academy. Libro primoRizzoli