

## Il Nuovo Trionfo File Type

"The Facts On File Dictionary of Music provides in-depth explanations and examples of more than 3

Martha Pollak offers a pan-European, richly illustrated study of early modern military urbanism, an international style of urban design.

The Sounds of Early Cinema is devoted exclusively to a little-known, yet absolutely crucial phenomenon: the ubiquitous presence of sound in early cinema. "Silent cinema" may rarely have been silent, but the sheer diversity of sound(s) and sound/image relations characterizing the first 20 years of moving picture exhibition can still astonish us. Whether instrumental, vocal, or mechanical, sound ranged from the improvised to the pre-arranged (as in scripts, scores, and cue sheets). The practice of mixing sounds with images differed widely, depending on the venue (the nickelodeon in Chicago versus the summer Chautauqua in rural Iowa, the music hall in London or Paris versus the newest palace cinema in New York City) as well as on the historical moment (a single venue might change radically, and many times, from 1906 to 1910). Contributors include Richard Abel, Rick Altman, Edouard Arnoldy, Mats Björkin, Stephen Bottomore, Marta Braun, Jean Châteauevert, Ian Christie, Richard Crangle, Helen Day-Mayer, John Fullerton, Jane Gaines, André Gaudreault, Tom Gunning, François Jost, Charlie Keil, Jeff Klenotic, Germain Lacasse, Neil Lerner, Patrick Loughney, David Mayer, Domi-nique Nasta, Bernard Perron, Jacques Polet, Lauren Rabinovitz, Isabelle Raynauld, Herbert Reynolds, Gregory A. Waller, and Rashit M. Yangirov.

The Origins of Fascist Italy's African War

La porta di Titò. Il varco che condurrà le imprese verso una nuova eccellenza

Dictionary Catalog of the Slavonic Collection

The Sounds of Early Cinema

Vistas in Sicily

Dictionary Catalog of the Dance Collection

Through forty-five creative and concise essays by an international team of authors, this Cambridge History brings the fifteenth century to life for both specialists and general readers. Combining the best qualities of survey texts and scholarly literature, the book offers authoritative overviews of central composers, genres, and musical institutions as well as new and provocative reassessments of the work concept, the boundaries between improvisation and composition, the practice of listening, humanism, musical borrowing, and other topics. Multidisciplinary studies of music and architecture, feasting, poetry, politics, liturgy, and religious devotion rub shoulders with studies of compositional techniques, musical notation, music manuscripts, and reception history. Generously illustrated with figures and examples, this volume paints a vibrant picture of musical life in a period characterized by extraordinary innovation and artistic achievement.

Petrarch (Francesco Petrarca, 1304[74], best known for his influential collection of Italian lyric poetry dedicated to his beloved Laura, was also a remarkable classical scholar, a deeply religious thinker and a philosopher of secular ethics. In this wide-ranging study, chapters by leading scholars view Petrarch's life through his works, from the epic Africa to the Letter to Posterity, from the Canzoniere to the vernacular epic Triumphi. Petrarch is revealed as the heir to the converging influences of classical cultural and medieval Christianity, but also to his great vernacular precursor, Dante, and his friend, collaborator and sly critic, Boccaccio. Particular attention is given to Petrarch's profound influence on the Humanist movement and on the courtly cult of vernacular love poetry, while raising important questions as to the validity of the distinction between medieval and modern and what is lost in attempting to classify this elusive figure.

THE STORY: Princes Leonide, in disguise, arrives in the garden of the philosopher, Hermocrate. She has come to try and win some time in his retreat for she has fallen in love, from afar, with Hermocrate's student, Agis, who is the legitimate prin

1900 to the Present

The Fox and the Hound

The Cambridge History of Fifteenth-Century Music

The Assumption of Genius

General Catalogue of Printed Books

The Triumph of Love

*Mussolini in Ethiopia, 1919–1935 looks in detail at the evolution of the Italian Fascist regime's colonial policy within the context of European politics and the rise to power of German National Socialism. It delves into the tortuous nature of relations between the National Fascist Party and the National Socialist German Workers' Party (NSDAP), while demonstrating how, ultimately, a Hitler-led Germany proved the best mechanism for overseas Italian expansion in East Africa. The book assesses the emergence of an ideologically driven Fascist colonial policy from 1931 onwards and how this eventually culminated in a serious clash of interests with the British Empire. Benito Mussolini's successful flouting of the League of Nations' authority heralded a new dark era in world politics and continues to have its resonance in today's world.*

*Ginzburg, "the preeminent Italian historian of his generation [who] helped create the genre of microhistory" ("New York Times"), ruminates on how perspective affects what we see and understand. 26 illustrations.*

*The Facts on File Dictionary of Music*Infbase Publishing

*Guglielmo Ulrich, 1904–1977*

*Northern Metropolises and Early Modern Travel Behaviour*

*Il voto degli italiani all'estero nelle elezioni del 2018*

*A List of Authors, Titles, and Subjects of Multi-media Materials in the Dance Collection of the Performing Arts Research Center of the New York Public Library*

*Singing to the Lyre in Renaissance Italy*

*Ten-year Supplement, 1956–1965*

**'Text me when you get home.'** After joyful nights out together, female friends say this to one another as a way of cementing their love. It's about safety but, more than that, it's about solidarity. A validation of female friendship unlike any that's ever existed before, **Text Me When You Get Home** is a mix of historical research, the author's own personal experience, and conversations about friendships with women across the country. Everything Schaefer uncovers reveals that these ties are making us, both as individuals and as society as a whole, stronger than ever before.

Con l'avanzata di forze antisistema e populiste, le elezioni per il Parlamento del 2018 hanno completamente ridisegnato la geografia elettorale italiana. Nella circoscrizione estero è, in realtà, il transnazionalismo politico a esser stato messo alla prova, ovvero la capacità dei cittadini italiani residenti oltre confine di partecipare attivamente alle dinamiche elettorali sia nel Paese d'adozione sia in quello d'origine. L'alto tasso di astensionismo e il primeggiare di formazioni politiche pro-sistema ed europeiste non devono però trarre in inganno. Segnali di cambiamento, dalla composizione del corpo elettorale alle liste dei candidati, si sono registrati anche all'estero. In questa colletanea, otto casi di studio, a loro modo rappresentativi della poliedrica realtà della presenza italiana nel mondo, approfondiscono il comportamento di voto, la partecipazione, l'attivismo politico, le tendenze e le controtendenze in altrettanti paesi (Francia, Germania, Regno Unito, Argentina, Brasile, Repubblica Dominicana, Stati Uniti e Australia), offrendo all'analisi delle elezioni del 2018 un'indispensabile prospettiva interpretativa europea e globale.

**Architect, designer, interior decorator, painter, Ulrich is unquestionably one of the most fascinating figures in the history of modern Italian furniture. A believer in the strong need for the modernisation of taste and the home, he showed great passion**

**Text Me when You Get Home**

**Nine Reflections on Distance**

**The Beginnings of Poetry**

**Il Petrarca, con l'esposizione di M. A. Velutello. Di nuovo ristampato, etc**

**The Foreign Office List and Diplomatic and Consular Year Book**

**Autopsia di un diritto politico**

From the Romantic era onwards, music has been seen as the most quintessentially temporal art, possessing a unique capacity to invoke the human experience of time. Through its play of themes and recurrence of events, music has the ability to stylise in multiple ways our temporal relation to the world, with far-reaching implications for modern conceptions of memory, subjectivity, personal and collective identity, and history. Time, as philosophers, scientists and writers have found throughout history, is notoriously hard to define. Yet music, seemingly bound up so intimately with the nature of time, might well be understood as disclosing aspects of human temporality unavailable to other modes of inquiry, and accordingly was frequently granted a privileged position in nineteenth-century thought. The Melody of Time examines the multiple ways in which music relates to, and may provide insight into, the problematics of human time. Each chapter explores a specific theme in the philosophy of time as expressed through music: the purported timelessness of Beethoven's late works or the nostalgic impulses of Schubert's music; the use of music by philosophers as a means to explicate the aporias of temporal existence or as a medium suggestive of the varying possible structures of time; and, a reflection of a particular culture's sense of historical progress or the expression of the intangible spirit behind the course of human history itself. Moving fluidly between cultural context and historical reception, competing philosophical theories of time and close reading of the repertoire, Benedict Taylor argues for the continued importance of engaging with music's temporality in understanding the significance of music within society and human experience. At once historical, analytical, critical, and ultimately hermeneutic, The Melody of Time provides both fresh insight into many familiar nineteenth-century pieces and a rich theoretical basis for future research.

This is the story of two unlikely friends who found out that caring and friendship can last a lifetime.

Travel in early modern Europe is frequently represented as synonymous with the institution of the Grand Tour, a journey undertaken by elite young males from northern Europe to the centres of the arts and antiquity in Italy. Taking a somewhat different perspective, this volume builds upon recent research that pushes beyond this narrow orthodoxy and which decentres Italy as the ultimate destination of European travellers. Instead, it explores a much broader pattern of travel, undertaken by people of varied backgrounds and with divergent motives for travelling. By tapping into current reactions against the reification of the Grand Tour as a unique and distinctive practice, this volume represents an important contribution to the ongoing process of resituating the Grand Tour as part of a wider context of travel and topographicalmwriting. Focusing upon practices of travel in northern and western Europe rather than in Italy, particularly in Britain, the Low Countries and Germany, the essays in this collection highlight how itineraries continually evolved in response to changing political, economic and intellectual contexts. In so doing, the reasons for travel in northern Europe are subjected to a similar level of detailed analysis as has previously only been directed on Italy. By doing this, the volume demonstrates the variety of travel experiences, including the many shorter journeys made for pleasure, health, education and business undertaken by travellers of varying age and background across the period.

In this way the volume brings to the fore the experiences of varied categories of traveller – from children to businessmen – which have traditionally been largely invisible in the historiography of travel.

La tela di Penelope

L'Urss dal trionfo al degrado

The Evolution and Triumph of Modern Female Friendship

True False Fictive

Titian to 1518

Bibliographic Guide to Dance

This volume illuminates the vibrancy of religious beliefs and practices which profoundly shaped family life in this era. Drawing on a wide range of sources, it affirms the central place of the household to Catholic spirituality.

The work that Titian produced during the first decade of his career is beautiful and varied, but it has raised many questions of attribution and chronology. This book - the first thorough and coherent account of this period in Titian's life - reconstructs what he painted, when he painted, and what his paintings mean. Paul Joannides begins by discussing the probable course of Titian's early career and his relationship to the Bellinis. There are individual excursions on Giorgione and on Sebastiano del Piombo whose work has often been confused with his. Joannides then offers new insights into some of Titian's paintings, emphasising their poetic and dramatic qualities. Among other topics, he associates for the first time the paintings in Saint Petersburg, Venice and Houston; lays out Titian's part of the Fondaco; connects the privately owned Resurrected Christ with the Resurrection in the Dresden Venus and the Berlin Portrait into Titian's work; and establishes the dynamism and inventiveness of the great Assunta of 1516-18. Joannides provides detailed arguments in support of both new and familiar attributions, proposes a more closely reasoned chronology, and offers a new reading of the artist's work.

The first comprehensive study of the dominant form of solo singing in Renaissance Italy prior to the mid-sixteenth century.

Its History, Illustration, and Adornment, from the Days of Gutenberg to the Present Time

Memory, Performance, and Oral Poetry

The Cambridge History of Eighteenth-Century Music

Threads and Traces

The Facts on File Companion to World Poetry

The Practice & Science of Drawing

A collection of 15 guided walking tours of the ancient Latin descriptions found throughout Rome. Rome 's oldest known Latin inscription dates from the sixth century BC; the most recent major specimen was mounted in 2006—a span of more than two and a half millennia.

Remarkably, many of these inscriptions are still to be found in situ, on the walls, gates, temples, obelisks, bridges, fountains, and churches of the city. Classicist Tyler Lansford has collected some 400 of these inscriptions and arranged them—with English translations—into fifteen walking tours that trace the physical and historical contours of the city. Each itinerary is prefaced by an in-depth introduction that provides a survey of the history and topography of the relevant area of the city. The Latin texts appear on the left-hand page with English translations on the right. The original texts are equipped with full linguistic annotation, and the translations are supplemented with historical and cultural notes that explain who mounted them and why. This unique guide will prove a fascinating and illuminating companion for both sophisticated visitors to the Eternal City and armchair travelers seeking a novel perspective into Rome's rich history. " This book is wonderful. . . . Lansford ' s evocative depictions of monuments, cityscape, and memorable humans have inspired me anew with the fascination of Rome. " —Mary T. Boatwright, Duke University " If this book is not slipped into many a Rome-bound suitcase, there is no justice in the world. I can think of few more enjoyable companions on a prowl through the city. " —Jane Stevenson, Times Literary Supplement (UK)

"This book is a translation of historian Carlo Ginzburg ' s latest collection of essays. Through the detective work of uncovering a wide variety of stories or microhistories from fragments, Ginzburg takes on the bigger questions: How do we draw the line between truth and fiction?"

What is the relationship between history and memory? Stories range from medieval Europe, the inquisitional trial of a witch, seventeenth-century antiquarianism, and twentieth-century historians."--Provided by publisher.

The eighteenth century arguably boasts a more remarkable group of significant musical figures, and a more engaging combination of genres, styles and aesthetic orientations than any century before or since, yet huge swathes of its musical activity remain under-appreciated.

This History provides a comprehensive survey of eighteenth-century music, examining little-known repertoires, works and musical trends alongside more familiar ones. Rather than relying on temporal, periodic and composer-related phenomena to structure the volume, it is organized by genre; chapters are grouped according to the traditional distinctions of music for the church, music for the theatre and music for the concert room that conditioned so much thinking, activity and output in the eighteenth century. A valuable summation of current research in this area, the volume also encourages the readers to think of eighteenth-century music less in terms of overtly teleological developments than of interacting and mutually stimulating musical cultures and practices.

The Musical Times and Singing-class Circular

A Walking Guide

Beyond the Grand Tour

The Life of Ludwig Van Beethoven

storia dell'Unione sovietica, 1945-1991

The Facts on File Dictionary of Music

**La tela di Penelope è un libro riuscito sin dal titolo. Non c'è dubbio che sia prezioso. Un vero e proprio 'memento' per noi, e per chi verrà dopo di noi: perché allinea scandali cui in molti si erano assuefatti, fissa nella memoria errori da non ripetere, ripercorre vicende che tendiamo a rimuovere. Aldo Cazzullo, "Corriere della Sera" La frammentazione che caratterizza centrodestra e centrosinistra sfocia in una conflittualità paralizzante. Esecutivo dopo esecutivo, si tesse qualcosa che ogni volta rimane incompiuto. Il passaggio dalla Prima alla Seconda Repubblica è uno snodo cruciale che indirizza verso un'altra tessitura. Una tela di Penelope dopo l'altra siamo arrivati ai nostri giorni. Mirella Serri, "Sette - Corriere della Sera" La classe politica non ha voluto perdere gli appuntamenti internazionali decisivi, tra cui l'ingresso nell'euro. Tuttavia poco e nulla è stato fatto per adeguare il Paese a quelle scelte. Da dove ricominciare? Il libro non può dirlo, ma di sicuro aiuta a capire. Piero Craveri, "Il Sole 24 Ore"**

Membro di quella prima generazione formatasi nell'età dell'oro della storia dell'arte americana tra gli anni Venti e Trenta, Millard Meiss (1904-1975) elaborò un originale e multiforme approccio metodologico. Da un lato, la scienza del conoscitore del primo maestro, Richard Offner, trovò applicazione nei saggi sul Trecento toscano, da Francesco Traini al Camposanto di Pisa, alle contese tra Duccio e Cimabue, alla questione assisiate. Dall'altro, lo studio dei rapporti tra Italia e Fiandra e il loro incrocio nella miniatura francese fu, invece, stimolato dall'incontro con Panofsky, insieme a una riformulazione del proprio metodo ora orientato all'indagine del significato dell'opera. Un percorso che condusse Meiss ad approfondire le influenze del clima filosofico-religioso sulla produzione artistica nel celebre Pittura a Firenze e Siena dopo la Morte Nera, la cui problematica ricezione tra côté anglosassone e italiano offre lo spunto per una discussione sulla storia sociale dell'arte. A ciò si aggiunse una sensibilità per lo studio delle tecniche artistiche e i problemi di restauro tradotta nel diretto impegno di Meiss nei comitati per il recupero delle opere danneggiate dalla guerra (ACRIM) e, nuovamente, a soccorso del patrimonio fiorentino e veneziano dopo l'alluvione del 1966 (CRIA). Alcuni elementi utili per una riflessione sulla fortuna critica dello studioso, infine, emergono dalla ricostruzione dei suoi rapporti con gli storici dell'arte italiani, nel quadro dell'altrettanto difficile affermazione dell'iconologia in Italia.

**Music and Temporality in the Romantic Era**

**The Melody of Time**

**History of Lace**

**Storia della Seconda Repubblica**

**Catalog of the Theatre and Drama Collections**