

AI Di L Del Nero

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.

Edward Goldberg shares his sensational discovery of the largest body of surviving correspondence from any Jew in Early Modern Europe. Over the course of six years, Benedetto Blanis — a scholar and entrepreneur in the Florentine Ghetto — wrote nearly 200 letters to his princely patron Don Giovanni dei Medici. For the first time, these letters are available in a definitive critical edition — with full transcriptions in the original Italian, English language summaries, and explanatory notes. This book is a companion volume to *Jews and Magic in Medici Florence*, in which Goldberg narrates Blanis's startling rise and fall. Readers can now take a step closer and hear Blanis's compelling story in his own words — tracing his fraught relations with Jews and Christians, his desperate (and often illegal) business schemes, his disastrous strategies for advancement at the Medici Court, and his pursuit of arcane knowledge, including astrology, alchemy, and Kabbalah.

Temples are the most prestigious buildings in the urban landscape of ancient Italy, emerging within a network of centres of the then-known Mediterranean world. Notwithstanding the fragmentary condition of the buildings' remains, these monuments — and especially their richly decorated roofs — are crucial sources of information on the constitution of political, social and craft identities, acting as agents in displaying the meaning of images. The subject of this volume is thematic and includes material from the Eastern Mediterranean (including Greece and Turkey). Contributors discuss the network between patron elites and specialized craft communities that were responsible for the sophisticated terracotta decoration of temples in Italy between 600 and 100 BC, focusing on the mobility of craft people and craft traditions and techniques, asking how images, iconographies, practices and materials can be used to explain the organization of ancient production, distribution and consumption. Special attention has been given to relations with the Eastern Mediterranean (Greece and Anatolia). Investigating craft communities, workshop organizations and networks has never been thoroughly undertaken for this period and region, nor for this exceptionally rich category of materials, or for the craftspeople producing the architectural terracottas. Papers in this volume aim to improve our understanding of roof production and construction in this period, to reveal relationships between main production centres, and to study the possible influences of immigrant craftspeople.

Partendo da un'analisi dell'antica tradizione e della dottrina segreta dei Rosacroce, l'autore ne approfondisce la simbologia più occulta attraverso alcuni aforismi fondamentali e l'interpretazione della loro rappresentazione grafica. Tra gli altri argomenti, esamina l'unità della materia, i piani di coscienza, la metempsicosi e i sette principi cosmici che governano l'Universo. Tali principi si rifanno alla tradizione alchemica più classica il cui insegnamento per analogia viene ripreso da Magus Incognito. "Così in alto, come in basso", durante il proprio soggiorno sulla terra, l'anima umana progredisce in una sequenza il cui moto si evolve a forma di spirale e che conduce verso la propria evoluzione e liberazione. Illustrato con i 12 simboli dei Rosacroce.

Francesco Valori. *Dramma storico [in five acts and in verse] corredato di annotazioni e preceduto da un discorso sulla Poesia drammatica Italiana* The Italian Army and the First World War Cambridge University Press

After more than three centuries of silence, the voice of Francesco Cavalli is being heard loud and clear on the operatic stages of the world. The coincidence of productions at La Scala (Milan) and Covent Garden (London) in the same month (September 2008) of two different operas signals a new stage in the recovery of these extraordinary works, confined until now to special venues committed to 'early music'-opera festivals, conservatory, and university productions. The works of the composer who is credited with having invented the genre of opera as we know it are finally enjoying a renaissance. A new edition of Cavalli's twenty-eight operas is in preparation, and the composer and his works are at the center of a great deal of new scholarship ranging from the study of sources and production issues to the cultural context of opera of this period. In the face of such burgeoning interest, this collection of essays considers the Cavalli revival from various points of view. In particular, it explores the multiple issues involved in the transformation of an operatic manuscript into a performance. Although focused on the works of Cavalli, much of this material can transfer easily to other operatic repertoires. Following an introductory part, reflecting back on four decades of Cavalli performances by some of the conductors responsible for the revival of interest in the composer, the collection is divided into four further parts: *The Manuscript Scores*, *Giasone: Production and Interpretation*, *Making Librettos*, and *Cavalli Beyond Venice*.

A major new account of the role and performance of the Italian army in the First World War. Setting military events in a broad context, Gooch explores pre-war Italian military culture, and reveals how an army with a reputation for failure fought a challenging war in appalling conditions — and won.

Prepared by renowned Howard scholar Paul Herman with the assistance of Glenn Lord, this is the first new bibliography of Robert E. Howard since 1976. This massive volume contains more than twice as much information as the preceding biblio, *The Last Celt*. Robert E. Howard is considered the Godfather of Sword and Sorcery, and the creator of the international icon, Conan the Cimmerian, yet wrote successfully in numerous genres. *The Neverending Hunt* lists every story, poem, letter and publication in which a Howard work has appeared. It's more than you might think . . .

This rich collection of essays by an international group of scholars explores commentaries in many different languages on ancient Latin and Greek texts. The commentaries discussed range from the ancient world to the twentieth century. The volume pays particular attention to individual commentaries, national traditions of commentary, the part played by commentaries in the reception of classical texts, and the role of printing and publishing.

This 1988 Companion offers an account of philosophical thought from the middle of the fourteenth century to the emergence of modern philosophy.

Examining the compelling and often poignant connection between women and the material culture of death, this collection focuses on the objects women make, the images they keep, the

practices they use or are responsible for, and the places they inhabit and construct through ritual and custom. Women's material practices, ranging from wearing mourning jewelry to dressing the dead, stitching memorial samplers to constructing skull boxes, collecting funeral programs to collecting and studying diseased hearts, making and collecting taxidermies, and making sculptures honoring the death, are explored in this collection as well as women's affective responses and sentimental labor that mark their expected and unexpected participation in the social practices surrounding death and the dead. The largely invisible work involved in commemorating and constructing narratives and memorials about the dead-from family members and friends to national figures-calls attention to the role women as memory keepers for families, local communities, and the nation. Women have tended to work collaboratively, making, collecting, and sharing objects that conveyed sentiments about the deceased, whether human or animal, as well as the identity of mourners. Death is about loss, and many of the mourning practices that women have traditionally and are currently engaged in are about dealing with private grief and public loss as well as working to mitigate the more general anxiety that death engenders about the impermanence of life.

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