

# Caligola

The first two centuries of the Christian era were largely a period of consolidation for the Roman Empire. However, the history of the heyday of Roman imperium is far from dull, for Augustus' successors ranged from capable administrators - Tiberius, Claudius and Hadrian - to near-madmen like Caligula and the amateur gladiator Commodus, who might have wrecked the system but for its inherent strength. Albino Garzetti's classic *From Tiberius to the Antonines*, first published in 1960, presents a definitive account of this fascinating period, which combines a clear and readable narrative with a thorough discussion of the methodological problems and primary sources. Regarding difficult historical questions, it can be relied upon for careful and reasonable judgments based on a full mastery of an immense amount of material. Nearly three hundred pages of critical notes and a comprehensive bibliography complement the text, ensuring its continuing relevance for all students of Roman history.

""The Politics of Princely Entertainment explores the transformations in the politics of entertainment of the Italian aristocratic classes during the second half of the seventeenth century, at a time in which profound social and cultural shifts influenced the production and consumption of music in radical ways. The emergence of commercial theaters in the 1630s in Venice and the great appeal that opera began to have on a large and international audience required the aristocracy to take up a new

role within the complex network of agents responsible for the production not only of opera but of music in general. The increasing competition between commercial opera theaters, ruling courts, aristocratic families and religious institutions and the consequent professionalization of roles that previously relied solely on patronage meant that singers, poets and composers acquired unprecedented negotiating power. This book explores these questions following the journeys and ventures of two of the most prominent patrons in seventeenth-century Italy, Prince Lorenzo Onofrio Colonna and his wife Maria Mancini. During the thirty years under exam, 1659-1689, the Colonna were the most influential and active agents in the musical life of Rome: they sponsored an unprecedented number of operas, serenatas, oratorios, public ceremonies and carnival parades while supporting the careers of the most prominent composers, librettists, musicians and singers of the time. Following Prince Colonna and his wife through their personal and institutional travels to Venice, Spain, as Viceroyalties of the Kingdom of Aragon, and later Naples, this book traces the journeys not only of scores and librettos, but also of the singers, composers and librettists whose art reached these far away corners of Europe, changing and transforming to serve diverse social and political purposes."--

From 1637 to the middle of the eighteenth century, Venice was the world center for operatic activity. No exact chronology of the Venetian stage during this period has previously existed in any language. This reference work, the culmination of two decades of research throughout

Europe, provides a secure ordering of 800 operas and 650 related works from the period 1660 to 1760. Derived from thousands of manuscript news-sheets and other unpublished materials, the Chronology provides a wealth of new information on about 1500 works. Each entry in this production-based survey provides not only perfunctory reference information but also a synopsis of the text, eyewitness accounts, and pointers to surviving musical scores. What emerges, in addition to secure dates, is a profusion of new information about events, personalities, patronage, and the response of opera to changing political and social dynamics. Appendixes and supplements provide basic information in Venetian history for music, drama, and theater scholars who are not specialists in Italian studies.

Il volume chiude un biennale percorso di tutela, di valorizzazione e di ricerca che la Soprintendenza per i Beni Archeologici del Lazio ha compiuto intorno alla figura di Caligola. Come spesso accade, la fatalità si coniuga con eventi previsti e si sviluppa con metodo. L'avvio è del 2011, quando la Guardia di Finanza recupera un'imponente figura maschile in trono, riconducibile alla villa di Caligola sulle sponde del lago di Nemi; il ritrovamento ha risonanza immediata grazie ai mezzi di comunicazione, indubbiamente attratti dall'importanza dell'opera, ma anche dall'aura sinistra che da sempre aleggia intorno al personaggio dubitativamente in essa identificato, Caligola. Di questi nel 2012 ricorreva il bimillenario della nascita, circostanza che è parsa particolarmente consona per dare vita a una serie di iniziative svoltesi durante l'estate dell'anno scorso presso il Museo delle Navi Romane di Nemi, sotto la direzione di Giuseppina Ghini di questa Soprintendenza, che ha curato l'intera operazione, e presso i Musei appartenenti al Sistema Museale dei Colli Albani e Prenestini -Museumgrandtour. Il volume rende ragione di un segmento importante del percorso, in quanto

costituisce la pubblicazione, in forma più ampia e approfondita e aprendosi a un numero di contributi maggiore, sia del numero monograficamente dedicato all'argomento da Forma Urbis nel dicembre 2012, sia del convegno tenutosi in quegli stessi giorni al Museo Nazionale Romano, Palazzo Massimo. Tale evento, reso possibile dalla disponibilità della Soprintendente Speciale per i Beni Archeologici di Roma, Mariarosaria Barbera, e del Direttore di Palazzo Massimo, Rita Paris, ha una ragion d'essere particolare, in quanto il Museo Nazionale Romano accolse, e continua a conservare ed esporre, alcuni materiali provenienti dalle navi di Nemi. L'ultima tappa è rappresentata dal restauro, dalla ricomposizione e dalla musealizzazione della statua: il Museo delle Navi Romane di Nemi, tra i più interessanti esperimenti architettonici italiani, deprivato delle navi bruciate durante la seconda mondiale, si arricchisce ora di un manufatto di magistero elevatissimo per tecnica e stile, che ispira un nuovo allestimento, ravvivato per qualche mese da significativi prestiti monetali da parte della Soprintendenza per i Beni Archeologici della Toscana e volto a mostrare in una cornice rinnovata la statuaria proveniente dal santuario di Diana.

The Roman Empire has always exercised a considerable fascination. Among its numerous colourful personalities, no emperor, with the possible exception of Nero, has attracted more popular attention than Caligula, who has a reputation, whether deserved or not, as the quintessential mad and dangerous ruler. The first edition of this book established itself as the standard study of Caligula. It remains the only full length and detailed scholarly analysis in English of this emperor's reign, and has been translated into a number of languages. But the study of Classical antiquity is not a static phenomenon, and scholars are engaged in a persistent quest to upgrade our knowledge and thinking about the ancient past. In the thirty

years since publication of the original *Caligula* there have been considerable scholarly advances in what we know about this emperor specifically, and also about the general period in which he functioned, while newly discovered inscriptions and major archaeological projects have necessitated a rethinking of many of our earlier conclusions about early imperial history. This new edition constitutes a major revision and, in places, a major rewriting, of the original text. Maintaining the reader-friendly structure and organisation of its predecessor, it embodies the latest discoveries and the latest thinking, seeking to make more lucid and comprehensible those aspects of the reign that are particularly daunting to the non-specialist. Like the original, this revised *Caligula* is intended to satisfy the requirements of the scholarly community while appealing to a broad and general readership.

In *Bovo d'Antona*, Claudia Rosenzweig presents a critical and annotated edition of a Yiddish Romance, composed in the first half of the 16th century by the Jewish polymath Elye Bokher (Elia Levita).

*Caligola come Fetonte Sen. 'Ad Pol.' 17,3* Il *Caligola* ouero Il vizio soggiogato dalla virtu tragicomedia di Gio. Domenico Pioli da rappresentarsi nel carnouale 1717. Nella solita sala de' signori Ruccellai al Corso Dialoghi intorno alle medaglie, inscrittioni et altre antichità; tradotti ... da Dionigi Ottauiano Sada, & dal medesimo accresciuti con diuerse annotationi & illustrati con disegni, etc *Bravo-Hits 77* *Caligola*, Madonna, Sean Paul, Alex Clare, Jason Derulo, Nicki Minaj, Of Monsters and Men *Caligola* grandi tascabili *The Baroque Libretto* Italian Operas

and Oratorios in the Thomas Fisher Library at the University of Toronto  
University of Toronto Press

The Baroque Libretto catalogues the Baroque Italian operas and oratorios in the Thomas Fisher Library at the University of Toronto and offers an analysis of how the study of libretto can inform the understanding of opera.

There is no cinema with such effect as that of the hallucinatory Italian horror film. From Riccardo Freda's *I Vampiri* in 1956 to *Il Cartaio* in 2004, this work recounts the origins of the genre, celebrates at length ten of its auteurs, and discusses the noteworthy films of many others associated with the genre. The directors discussed in detail are Dario Argento, Lamberto Bava, Mario Bava, Ruggero Deodato, Lucio Fulci, Umberto Lenzi, Antonio Margheriti, Aristide Massaccesi, Bruno Mattei, and Michele Soavi. Each chapter includes a biography, a detailed career account, discussion of influences both literary and cinematic, commentary on the films, with plots and production details, and an exhaustive filmography. A second section contains short discussions and selected filmographies of other important horror directors. The work concludes with a chapter on the future of Italian horror and an appendix of important horror films by directors other than the 50 profiled. Stills, posters, and behind-the-scenes shots illustrate the book.

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