

Castiglione Baldassarre In Dizionario Biografico

This book details original case studies that represent five different social positions or characterisations of opera: namely, opera as social showcase from Bayreuth (1748), social distinction from Ljubljana (1887), social conflict from Brno (1920), social status from Mantua (1999) and social manifest from Belgrade (2005). These positions, which indicate opera's social diversity in local, regional, provincial, and peripheral terms, as well as its social mutuality in international, transnational, global, or metropolitan terms, generally promote the idea of opera as a social venue, cultural practice, theatrical scene, lyrical site, musical place, artistic experience, or transgenerational phenomenon through which people not only produce and consume the art of music, theatre, and spectacle, but also show off their lifestyle as well as economic, social, cultural and symbolic determination, identification, and structuration. The selected case studies of peripheral opera worlds are different in terms of the chosen places, times, and problems they tackle, but they all have something meaningful in common. They convincingly address the idea that opera peripheries produce compellingly powerful meanings and messages of their different social worlds. Through its analysis, this book creates a fruitful interpretative encounter of the academic domains of opera studies, historical sociology, cultural sociology and social and cultural anthropology.

Dizionario biografico universale Milan Undone Harvard University Press

The ideal model of a suburban residence desired by Leo X (1513-1521), son of Lorenzo the Magnificent, and continued by his cardinal cousin Giulio de' Medici, the future Clement VII (1523-1534), the 'vigna del papa', or papal residence, to be called Villa

Becker's richly allusive essay in social and cultural history traces the emergence of a new civil society in fourteenth- and fifteenth-century Italy and its later exportation to England. This new society was characterized by measure and control, by a separation of private from public concerns, by self-cultivation and self-conscious role playing, and by an inward and personal, rather than outward and social, orientation. The contours of this new social paradigm are revealed in Becker's careful examination of particular aspects of Tuscan culture and society during this period and their translation to England some two centuries later.

Anthology of texts.

This study examines representations of early modern female consorts and regnants via extra-literary emblematics such as paintings, jewelry, miniature portraits, carvings, placards, masques, funerary monuments, and imprese.

This first complete English translation, including over 250 full-color images, is a longitudinal cultural history of how art came to be institutionalized in the history of western representational practices.

The Encyclopedia of Italian Literary Studies is a two-volume reference book containing some 600 entries on all aspects of Italian literary culture. It includes analytical essays on authors and works, from the most important figures of Italian literature to little known authors and works that are influential to the field. The Encyclopedia is distinguished by substantial articles on critics, themes, genres, schools, historical surveys, and other topics related to the overall subject of Italian literary studies. The Encyclopedia also includes writers and subjects of contemporary interest, such as those relating to journalism, film, media, children's literature, food and vernacular literatures. Entries consist of an essay on the topic and a bibliographic portion listing works for further reading, and, in the case of entries on individuals, a brief biographical paragraph and list of works by the person. It will be useful to people without specialized knowledge of Italian literature as well as to scholars.

Janello Torriani, or Juanelo Turriano (Cremona, ca. 1500 – Toledo, 1585), is the greatest—though forgotten— among Renaissance inventors and constructors of machines. His story is foundational for the understanding of the roots of the Scientific and the Industrial Revolutions.

A new history of how one of the Renaissance's preeminent cities lost its independence in the Italian Wars. In 1499, the duchy of Milan had known independence for one hundred years. But the turn of the sixteenth century saw the city battered by the Italian Wars. As the major powers of Europe battled for supremacy, Milan, viewed by contemporaries as the "key to Italy," found itself wracked by a tug-of-war between French claimants and its ruling Sforza family. In just thirty years, the city endured nine changes of government before falling under three centuries of Habsburg dominion. John Gagné offers a new history of Milan's demise as a sovereign state. His focus is not on the successive wars themselves but on the social disruption that resulted. Amid the political whiplash, the structures of not only government but also daily life broke down. The very meanings of time, space, and dynasty—and their importance to political authority—were rewritten. While the feudal relationships that formed the basis of property rights and the rule of law were shattered, refugees spread across the region. Exiles plotted to claw back what they had lost. *Milan Undone* is a rich and detailed story of harrowing events, but it is more than that. Gagné asks us to rethink the political legacy of the Renaissance: the cradle of the modern nation-state was also the deathbed of one of its most sophisticated precursors. In its wake came a kind of reversion—not self-rule but chaos and empire.

Nel 1506, a Urbino, gli intellettuali riuniti alla corte della duchessa Elisabetta intavolano una discussione volta a "formar con parole un perfetto cortegiano". Da questa cornice narrativa prende le mosse Il libro del Cortegiano, la cui prima edizione (1528) fu pubblicata quasi contemporaneamente dai più prestigiosi tipografi del tempo, Manuzio e Giunti, a testimonianza dell'attesa che la circondava. E grande fu la sua fortuna in tutte le corti d'Europa. Fino alla Rivoluzione francese, infatti, essa fu considerata la grammatica della società di corte: la sua ricetta fondamentale era il primato della "grazia" e della "sprezzatura", ossia il dissimulare lo sforzo per far apparire naturali anche i gesti e i discorsi più ricercati. Per il lettore di oggi, Il libro del Cortegiano ha un pregio in più: fa rivivere la civiltà colta e raffinata delle corti italiane del Cinquecento e ne rivendica l'indiscutibile e inarrivabile supremazia culturale.

The extraordinary cultural Renaissance in the northern Italian courts of the late 15th and early 16th centuries is the subject of this volume. It starts with Baldessar Castiglione's *Book of the Courtier* (1528) which encapsulates this sense of renewal: his experiences at court and their subsequent rewriting form the backbone of the work. The author then addresses questions of biography, gender, genre, and the varied roles of the courtier, expanding the perspective of Castiglione's text to include the lives and writings of other courtiers and patrons. What was it like to be a courtier? What were the problems associated with such a lifestyle? The importance of women in court circles is also highlighted in studies of one of the most notable of female patrons Isabella d'Este (1474-1539) and of the theoretical developments in writing about gender, stimulated by such women. Stephen Kolsky's analysis of both well-known and comparatively obscure texts brings out the diversity of practices that constituted court society and their centrality to our understanding of the Renaissance.

Contains 1469 authors with chronological listing of writers and indexes of birthplaces and titles.

Urbino, Rome, Florence, Milan, Ferrara... but also Mantua and Imola, Carpi and Saluzzo, Naples and Sicily: a collection of case studies on the Renaissance renewal of Italian court palaces from a comparative perspective.

Published in conjunction with an exhibition held at the Bode-Museum, Berlin, Aug. 25-Nov. 20, 2011, and at the Metropolitan Museum of Art, New York, Dec.

21, 2011-Mar. 18, 2012.

The role played by artistic, literary, historical and theological representations in the establishment of the European Reformation has attracted scholarly attention over the years. While they were generally regarded as a significant means of conveying the evangelical message, particularly in a society with a low average literacy rate, this scholarly consensus was then seriously challenged by objecting that their meaning must have remained opaque to those who couldn't read and interpret their sometimes multilayered imagery and their verbal and figurative messages. This volume, which publishes some of the papers delivered at the Fourth Reformation Research Consortium Conference held in Bologna, May 15th–17th, 2014, is an attempt to examine the visual intelligibility of the European Reformation by a comparative, multiconfessional and multidisciplinary analysis of examples taken from both the Catholic and the Protestant world in the Early Modern and Modern Era, with particular reference to the figurative arts, but also to history and theology. All the case studies included here examine their peculiar subjects with regard to their religious and artistic contexts, in order to understand their historical significance in a new fashion, combining approaches from political history, history of arts, historiography, anthropology, philosophy and theology. Thus, the volume offers a very rich outline of how visual culture and representation through arts was embodied in very different cultural portraits and images.

Castiglione's *Book of the Courtier* (*Il libro del cortegiano*, 1528), a dialogue in which the interlocutors attempt to describe the perfect courtier, was one of the most influential books of the Renaissance. In recent decades a number of postmodern readings of this work have appeared, emphasizing what is often characterized as the playful indeterminacy of the text, and seeking to detect inconsistencies which are interpreted as signs of anxiety or bad faith in its presentation. In contrast to these postmodern readings, the present study conducts an experiment. What understanding does one gain of Castiglione's book if one attempts an early modern reading? The author approaches *The Book of the Courtier* as a text in which some of its most important aspects are intentionally concealed and veiled in allegory. W.R. Albury argues that this early modern reading of *The Book of the Courtier* enables us to recover a serious political message which has a great deal of contemporary relevance and which is lost from sight when the work is approached primarily as a courtly etiquette book, or as a lament for the lost influence of the aristocracy in an age when autocratic nation-states were coming into being, or as an impersonal textual field upon which a free play of transformations and deconstructions may be performed.

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