

Le Case Di Maria Polifonia Dellesistenza E Degli Affetti

A new kind of songbook emerged in the later fifteenth century: personalized, portable, and lavishly decorated. Five closely related chansonniers, copied in the Loire Valley region of central France c. 1465-c. 1475, are the earliest surviving examples of this new genre. The Loire Valley Chansonniers preserve the music of such renowned composers as Guillaume Du Fay, Johannes Ockeghem, and Antoine Busnoys. But their importance as musical sources has overshadowed the significance of these manuscripts as artifacts in their own right. This book places the physical objects at center, investigating the means by which they were produced and the broader culture in which they circulated. Jane Alden performs a codicological autopsy upon the manuscripts and reveals the hitherto unrecognized role of scribes in shaping the transmission and reception of the chanson repertory. Alden also challenges the long-held belief that the Loire Valley Chansonniers were intended for royal or noble patrons. Instead, she argues that a rising class of bureaucrats--notaries, secretaries, and other court officials--commissioned these exquisite objects. Active as writers and participants in poetry competitions, these individuals may even have written some of the chansons' texts. The unique integration of image, text, and music found in chansonniers extends their appeal to a broad readership. But for the nineteenth-century scholars who rediscovered these manuscripts, the larger literary and visual resonances were not of primary interest. Alden documents the tangle of motivations--national identity, populist politics, and the rise of the musical masterwork--that informed the earliest writings on these books. Only now is their multifaceted structure the inspiration for a new generation of readers.

This book studies the uses of orality in Italian society, across all classes, from the fifteenth to the seventeenth century, with an emphasis on the interrelationships between oral communication and the written word. The Introduction provides an overview of the topic as a whole and links the chapters together. Part 1 concerns public life in the states of northern, central, and southern Italy. The chapters examine a range of performances that used the spoken word or song: concerted shouts that expressed the feelings of the lower classes and were then recorded in writing; the proclamation of state policy by town criers; songs that gave news of executions; the exercise of power relations in society as recorded in trial records; and diplomatic orations and interactions. Part 2 centres on private entertainments. It considers the practices of the performance of poetry sung in social gatherings and on stage with and without improvisation; the extent to which lyric poets anticipated the singing of their verse and collaborated with composers; performances of comedies given as dinner entertainments for the governing body of republican Florence; and a reading of a prose work in a house in Venice, subsequently made famous through a printed account. Part 3 concerns collective religious practices. Its chapters study sermons in their own right and in relation to written texts, the battle to control spaces for public performance by civic and religious authorities, and singing texts in sacred spaces.

This volume presents a novel and distinct contribution to previous research on the rich Lutheran heritage of music. It builds upon a current surge of interest in the field, which resonates with a wider interest in connections between music and religion, as well as

with cultural and aesthetic dimensions of faith at large. The book situates the topic in relation to recent developments within historical and cultural studies that have developed a more nuanced and positive view of the interplay between theologians and other cultural agents in the evolution of Western modernity during post Reformation processes of 'confessionalization'. It combines conceptual discussions of key terms relevant to the study of the development and significance of an Early Modern Lutheran Music Culture with theological readings of central texts on music, analytic approaches to historical repertoires and material perspectives on its dissemination.

"An essential volume for medievalists and scholars of comparative literature, *Medieval Lyric* opens up a reconsideration of genre in medieval European lyric. Departing from a perspective that asks how medieval genres correspond with twentieth-century ideas of structure or with the evolution of poetry, this collection argues that the development of genres should be considered as a historical phenomenon, embedded in a given culture and responsive to social and literary change."

The main function of western musical notation is incidental: it prescribes and records sound. But during the fourteenth and fifteenth centuries, notation began to take on an aesthetic life all its own. In the early fifteenth century, a musician might be asked to sing a line slower, faster, or starting on a different pitch than what is written. By the end of the century composers had begun tasking singers with solving elaborate puzzles to produce sounds whose relationship to the written notes is anything but obvious. These instructions, which appear by turns unnecessary and confounding, challenge traditional conceptions of music writing that understand notation as an incidental consequence of the desire to record sound. This book explores innovations in late-medieval music writing as well as how modern scholarship on notation has informed sometimes erroneously ideas about the premodern era. Drawing on both musical and music-theoretical evidence, this book reframes our understanding of late-medieval musical notation as a system that was innovative, cutting-edge, and dynamic one that could be used to generate music, not just preserve it.

Dodici passi biblici e dodici capolavori della pittura commentati da teologi e storici dell'arte. "Le magnifiche opere d'arte qui riunite, sogni di bellezza, appartengono alle ricchezze migliori dell'umano: in esse si esprimono e grazie ad esse si destano le parti fini della nostra anima. Pensiamo anche alla storia di queste opere: sono state commissionate e create, e poi mostrate con orgoglio, custodite, protette con cura e sacrificio anche in mezzo a guerre e sciagure naturali. Sono state restaurate, studiate, spiegate, fatte diventare materia di insegnamento. Di generazione in generazione noi umani abbiamo fatto tutto questo, e continuiamo a farlo, mossi dal desiderio tenace e lieto di consegnare ai nostri ragazzi, costi quello che costi, ciò che riconosciamo far parte del patrimonio irrinunciabile dell'umano più bello".

Bibliographie Linguistique/Linguistic Bibliography is the annual bibliography of linguistics published by the Permanent International Committee of Linguists under the auspices of the International Council of Philosophy and Humanistic Studies UNESCO. With a tradition of fifty years (the first two volumes, covering the years 1939-1947, were published in 1949-1950), *Bibliographie Linguistique* is by far the most comprehensive bibliography in the field. It covers all branches of linguistics and related disciplines, both theoretical and descriptive, from all geographical areas, including less known and extinct languages, with particular attention to the many endangered languages of the world. Up-to-date information is guaranteed by the collaboration of some fifty contributing specialists from all over the world. With over 23,000 titles arranged according to a detailed state-of-the-art classification, *Bibliographie Linguistique* remains the standard reference book for every student of language and linguistics.

Siena, blessed with neither the aristocratic nor the ecclesiastical patronage enjoyed by music in other northern Italian centers like Florence, nevertheless attracted first-rate composers and performers from all over Europe. As Frank A. D'Accone shows in this scrupulously documented study, policies developed by the town to favor the common good formed the basis of Siena's ambitious musical programs. Based on decades of research in the town's archives, D'Accone's *The Civic Muse* brilliantly illuminates both the sacred and the secular aspects of more than three centuries of music and music-making in Siena. After detailing the history of music and liturgy at Siena's famous cathedral and of civic music at the Palazzo Pubblico, D'Accone describes the crucial role that music played in the daily life of the town, from public festivities for foreign dignitaries to private musical instruction. Putting Siena squarely on the Renaissance musical map, D'Accone's monumental study will interest both musicologists and historians of the Italian Renaissance.

From the emergence of plainsong to the end of the fourteenth century, this Companion covers all the key aspects of medieval music. Divided into three main sections, the book first of all discusses repertory, styles and techniques - the key areas of traditional music histories; next taking a topographical view of the subject - from Italy, German-speaking lands, and the Iberian Peninsula; and concludes with chapters on such issues as liturgy, vernacular poetry and reception. Rather than presenting merely a chronological view of the history of medieval music, the volume instead focuses on technical and cultural aspects of the subject. Over nineteen informative chapters, fifteen world-leading scholars give a perspective on the music of the Middle Ages that will serve as a point of orientation for the informed listener and reader, and is a must-have guide for anyone with an interest in listening to and understanding medieval music.

María Jesús Barrera es una escritora experimentada que sabe utilizar los recursos de la narrativa moderna sin confundir al lector. Con *Vetas de pasiones* ofrece su obra más madura y nos introduce a un pasado de México, lleno de magia y colorido. Wolfgang Vogt Con *Vetas de pasiones*, de María Jesús Barreta, Real de Catorce conmemora su abandono con buena literatura Miguel García Ascencio Todos fueron cómplices del crimen murmura Lorenzo. Se sostiene en el bastón de alma de hierro con cabeza de oro. Necesita reconstruir la historia de Catorce. En él están las voces de cada uno de los personajes que lo han habitado. Los hechos pasados cobran sentido a través de su tono. El Real es una caja sonora. Lorenzo evoca la sonoridad tersa y cadenciosa de su abuela Pascuala, que fue medio adivina y comadrona. Atendió el parto en el que él llegó al mundo. Auguró: Naciste de pies, Lorenzo; tendrás buena suerte Lo dijo un cuatro de octubre, día de San Francisco de Asís, durante el festejo de un aniversario más de la fundación de Catorce. A sus seis años las palabras de su abuela produjeron en Lorenzo enorme placer. Feliz vio el chisporrotear de la fogata rodeada de hombres. Ese día Ramón, historiador aficionado, contó como fue el inicio de Catorce

Al final del siglo XV, y hasta la mitad del siglo XVI, la música todavía no se había independizado de la letra con la que formaba un concierto armonioso. Da la pauta el canto religioso y lo profano respeta tan inspirados ejemplos ofreciendo música cantada y canto musicado. La sociedad de corte es la que ofrece la ilustración más brillante de la textura musical

del verso, tanto como de la riqueza expresiva de la música. Parece natural que musicólogos y filólogos se concierten para estudiar estos elementos de la poesía cantada de los siglos XV y XVI. ¡Pero los primeros sólo estudian la letra, los segundos únicamente el canto! De ahí surgió la idea de delimitar cuál fue el entorno en que creció y floreció la poesía cantada. Las fuentes están disponibles en el caso de las personas reales, o las partituras y tablaturas conservadas en los tratados de vihuela. Pero en la mayoría de los casos, el investigador debe reconstruir la figura de un poeta-músico, el conjunto de una obra, los versos que fueron cantados sin que nadie se molestara en apuntar la música. Toda una serie de problemas que no hubieran podido ser resueltos sin la colaboración efectiva de filólogos y musicólogos, cuyo intento queda reflejado en estas páginas.

Throughout Spanish colonial America, limpieza de sangre (literally, "purity of blood") determined an individual's status within the complex system of social hierarchy called *casta*. Within this socially stratified culture, those individuals at the top were considered to have the highest *calidad*-an all-encompassing estimation of a person's social status. At the top of the social pyramid were the Peninsulares: Spaniards born in Spain, who controlled most of the positions of power within the colonial governments and institutions. Making up most of the middle-class were *criollos*, locally born people of Spanish ancestry. During the late seventeenth and early eighteenth centuries, Peninsulare intellectuals asserted their cultural superiority over *criollos* by claiming that American Spaniards had a generally lower *calidad* because of their "impure" racial lineage. Still, given their Spanish heritage, *criollos* were allowed employment at many Spanish institutions in New Spain, including the center of Spanish religious practice in colonial America: Mexico City Cathedral. Indeed, most of the cathedral employees-in particular, musicians-were middle-class *criollos*. In *Playing in the Cathedral*, author Jesús Ramos-Kittrell explores how liturgical musicians-choristers and instrumentalists, as well as teachers and directors-at Mexico City Cathedral in the mid-eighteenth century navigated changing discourses about social status and racial purity. He argues that *criollos* cathedral musicians, influenced by Enlightenment values of self-industry and autonomy, fought against the Peninsulare-dominated, racialized *casta* system. Drawing on extensive archival research, Ramos-Kittrell shows that these musicians held up their musical training and knowledge, as well as their institutional affiliation with the cathedral, as characteristics that legitimized their *calidad* and aided their social advancement. The cathedral musicians invoked claims of "decency" and erudition in asserting their social worth, arguing that their performance capabilities and theoretical knowledge of counterpoint bespoke their *calidad* and status as *hombres decentes*. Ultimately, Ramos-Kittrell argues that music, as a performative and theoretical activity, was a highly dynamic factor in the cultural and religious life of New Spain, and an active agent in the changing discourses of social status and "Spanishness" in colonial America. Offering unique and fascinating insights into the social, institutional, and artistic spheres in New Spain, this book is a

welcome addition to scholars and graduate students with particular interests in Latin American colonial music and cultural history, as well as those interested in the intersections of music and religion.

Un nuovo ebook su Maria? Per aggiungere che cosa? Semplicemente un'angolatura specifica, una chiave di lettura del mistero della sua persona, madre di Gesù di Nazareth e madre di Dio. Ripercorrendo otto testi del Nuovo Testamento, Maria viene considerata analizzando le sue decisioni, come sono maturate, che cosa possono significare oggi per noi. Maria infatti è stata chiamata a prendere molte decisioni, alcune davvero fondamentali, per lei e per l'umanità intera. Emerge così il suo modo di porsi di fronte a Dio e al prossimo, il suo modo di abitare il mondo. Una chiave di lettura del mistero di Maria, alla luce delle sue decisioni.

Much praised as a writer, but highly controversial as political commentator, Mario Vargas Llosa's fiction is often regarded as reflecting his notorious political development, from a leftwing to a (neo)-liberal position. This study makes a critical evaluation of the interrelations within his fictional and non-fictional work from the 1960s to the present day, revealing a surprising continuity in his fictional creation and his ideas about literature. Politics being one of the most persistent demons which, according to his theory, provoke his creativity, the book offers a detailed reading of three political novels from different periods of his writing career. *Conversacion en la catedral* (1969), *La guerra del fin del mundo* (1981), and *La fiesta del Chivo* (2000) are analysed in relation to his works of literary theory, political commentary, memoirs, and other fictional texts. Despite considerable shifts in political and literary matters, Vargas Llosa's writings show a continuous and unchanged concern for two interrelated issues: the impact of political problems such as authoritarianism, corruption, ideology, and violence on the individual, and the question of literature and the role of writers and intellectuals in society. Contents: Narrative and historical reality--Truth and fiction--Narrative structure and meaning--Intellectuals and power--Writing and storytelling as anti-ideological practices--Exorcising one's demons: Vargas Llosa's doubles.

Siamo nel pieno di una violenta crisi delle coscienze. Una crisi non solo economica ma anche etica, religiosa, morale. Della giustizia. Camminiamo in superficie senza mai addentrarci nella profondità e nell'immensità della vita. E allora anche uccidere, fare male, diventa facile. Facile lasciare a se stesso chi si trova in difficoltà perché ha perso il lavoro o la propria impresa, e vede la soluzione solo nella morte. Facile chiudere la porta in faccia a chi ha un handicap o è ritenuto "un tronco morto". Facile ammazzare i propri figli perché sono un peso, o la propria donna, in nome di un amore che non ha densità. Ed è da questo viaggio nelle vite degli altri e anche nella propria, che scaturisce la convinzione dell'autrice che solo l'Amore ci può salvare. Perché se una madre alla quale hanno ucciso il figlio può renderlo immortale, costruendo a suo nome pozzi in Africa che abbeverano interi villaggi; se una donna nata con una malattia che l'ha resa cieca può diventare campionessa paraolimpionica; se ci sono medici che vanno nei Paesi più poveri a operare il cuoricino di bambini destinati alla morte; se ci sono imprenditori che da un giorno all'altro si sono trovati senza tutto ciò che hanno costruito in una vita e dicono: «Niente paura, ce la facciamo», allora un mondo migliore non è solo una speranza, ma un luogo del possibile. Barbara Benedettelli è saggista e attivista per i diritti delle Vittime di ogni forma di violenza. Presidente fondatore dell'Associazione per la tutela dei diritti della persona L'Italia Vera e vicepresidente dell'Associazione Diamo Valore alla Vita. Ha collaborato con il quotidiano «Il Giornale» ed è stata autrice e curatrice del programma Top Secret, Mediaset. Attualmente cura una rubrica su Panorama.it. Ha pubblicato Punto e a Capo. Ricominciare la nuova vita dopo la separazione (Mondadori, 2004); Top Secret, in qualità di curatrice (Mondadori, 2006); I Delitti del condominio. Storie di vicini che ammazzano (Cairo Editore, 2008); Il volto della Sindone. Alla ricerca della verità (Rti, 2010); Vittime per Sempre (Aliberti Editore, 2011).

The author analyses six novels of the "boom" in Cuban fiction of the 1990s that subvert homogenized views of Cuban identity.

Le case di Maria. Polifonia dell'esistenza e degli affetti
PaolineLo stranieronemico, ospite, profeta?PaolineCosa crede chi crede?alle radici della fedePaolineLa donna delle decisioniMaria nei Vangeli e negli AttiAncora Editrice

Quantification is central to human experience (cf. Aristotle's *Organon*): the most basic aspects of human life and reasoning involve quantity assessment. This study sheds lights on a highly frequent way to express quantification in Spanish, viz. the binominal quantifier (e.g. un aluviónN1 de llamadasN2 'a flood of calls') which assesses the quantity of N2 in terms of N1. This volume offers a corpus-based, cognitive-functional analysis of binominal quantifiers (BQ) in Spanish. The first part is dedicated to the development of BQs and starts from the assumption that BQs are cross-linguistically involved in grammaticalization. This monograph frames the history of BQs in Spanish in terms of constructional levels of change and highlights the complex interplay between analogical thinking and conceptual persistence. The second part motivates both the ample variation in the paradigm of quantifying nouns and their combinatorial pattern by the very same mechanism of conceptually-driven analogy. The study thus yields an innovative functional model of BQs in Spanish, in synchrony and in diachrony, with major implications for reference grammars and theory building.

There is a striking similarity between Marian devotional songs and secular love songs of the late Middle Ages and Renaissance. Two disparate genres--one sacred, the other secular; one Latin, the other vernacular--both praise an idealized, impossibly virtuous woman. Each does so through highly stylized derivations of traditional medieval song forms--Marian prayer derived from earlier Gregorian chant, and love songs and lyrics from medieval courtly song. Yet despite their obvious similarities, the two musical and poetic traditions have rarely been studied together. Author David J. Rothenberg takes on this task with remarkable success, producing a useful and broad introduction to Marian music and liturgy, and then coupling that with an incisive comparative analysis of these devotional forms and the words and music of secular love songs of the period. *The Flower of Paradise* examines the interplay of Marian devotional and secular poetics within polyphonic music from ca. 1200 to ca. 1500. Through case studies of works that demonstrate a specific symbolic resonance between Marian devotion and secular song, the book illustrates the distinctive ethos of this period in European culture. Rothenberg makes use of an impressive command of liturgical and religious studies, literature and poetry, and art history to craft a study with wide application across disciplinary boundaries. With its broad scope and unique, incisive analysis, this book will open up new ways of thinking about the history and development of secular and sacred music and the Marian tradition for scholars, students, and anyone with an interest in medieval and Renaissance religious culture.

We know what, say, a Josquin mass looks likebut what did it sound like? This is a much more complex and difficult question than it may seem. Kenneth Kreitner has assembled twenty articles, published between 1946 and 2009, by scholars exploring the performance of music from the fifteenth and sixteenth centuries. The collection includes works by David Fallows, Howard Mayer Brown, Christopher Page, Margaret Bent, and others covering the voices-and-instruments debate of the 1980s, the performance of

sixteenth-century sacred and secular music, the role of instrumental ensembles, and problems of pitch standards and musica ficta. Together the papers form not just a comprehensive introduction to the issues of renaissance performance practice, but a compendium of clear thinking and elegant writing about a perpetually intriguing period of music history.

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