

Il Trionfo Della Citt Come La Nostra Pi Grande Invenzione Ci Ha Reso Pi Ricchi Intelligenti Ecologici Sani E Felici

La Città Altra. Storia E Immagine Della Diversità Urbana: Luoghi E Paesaggi Dei Privilegi E Del Benessere, Dell'isolamento, Del Disagio, Della Multiculturalità. Ediz. Italiana E Inglese FedOA - Federico II University Press Il Trionfo Della Costanza A New Comic Opera, in Two Acts; as Performed at the King's Theatre in the Hay-Market. The Poetry by C. F. Badini, ... The Music, Entirely New, by Signor Anfossilconologia della gloriosa Vergine Madre di Dio, Maria, Protettrice de Messina ... ove si ragiona delle immagini di Nostra Signora, che si riveriscono ne' Tempij ... della città di Messina; delle loro origini ... e singolari avvenimenti. Con alcune Digressioni delle Persone segnalate ... appartenenti à quel luogo, etc Delle Antichità Di Sarsina, Et De' Costumi Romani Nel Trionfo, Et Nel Triclinio Antico Discorso Primo Guida Artistica Per la Città Di Genova Pompe festiue celebrate dalla nobile ed esemplare città de Messina nell'anno MDCLIX., per la solennità della sagratissima lettera scrittale dalla suprema Imperatrice degli Angeli Maria, etc Pio IX (1846-1850) Gregorian Biblical BookShop

The book series "Diplomatica" of the Don Juan Archiv Wien researches cultural aspects of diplomacy and diplomatic history up to the nineteenth century. This second volume of the series features the proceedings of the Don Juan Archiv's symposium organized in March 2016 in cooperation with the University of Vienna and Stvdivm fÆsvlancm to discuss the topic of gender from a diplomatic-historical perspective, addressing questions of where women and men were positioned in the diplomacy of the early modern world. Gender might not always be the first topic that comes to mind when discussing international relations, but it has a considerable bearing on diplomatic issues. Scholars have not left this field of research unexplored, with a widening corpus of texts discussing modern diplomacy and gender. Women appear regularly in diplomatic contexts. As for the early modern world, ambassadorial positions were monopolized by men, yet women could and did perform diplomatic roles, both officially and unofficially. This is where the main focus of this volume lies. It features sixteen contributions in the following four "acts": Women as Diplomatic Actors, The Diplomacy of Queens, The Birth of the Ambassadors, and Stages for Male Diplomacy. Contributions are by Wolfram Aichinger | Roberta Anderson | Annalisa Biagianni | Osman Nihat Biçgin | John Condren | Camille Desenclos | Ekaterina Domnina | David García Cueto | María Concepción Gutiérrez Redondo | Armando Fabio Ivaldi | Rocío Martínez López | Laura Mesotten | Laura Oliván Santaliesra | Tracey A. Sowerby | Luis Tercero Casado | Pia Wallnig

The volume brings together contributions by leading scholars and young academics with experience in the urban potential of the territory in situations not necessarily linked to the dense metropolis, its compact form or to city sprawl. What brings these scholars together is their common reflection on this central theme, though from varied disciplinary and experimental backgrounds. They offer new forms of representing social and spatial processes of the contemporary society.

This title was first published in 2000: Introduced by Joanna Cannon, this volume of essays by postgraduate students at the Courtauld Institute, University of London, explores some of the ways in which art was used to express, to celebrate, and to promote the political and religious aims and aspirations of those in power in the city states of central Italy in the thirteenth and fourteenth centuries. The contributions focus on four centres: Siena, Arezzo, Pisa and Orvieto, and range over a number of media: fresco, panel painting, sculpture, metalwork, and translucent enamel. Employing a variety of methods and approaches, these stimulating essays offer a fresh look at some of the key artistic projects of the period. The dates cited in the title, 1261 and 1352, refer to two well-known works, Coppo di Marcovaldo's Madonna del Bordone and the Guidoriccio Fresco in the Palazzo Pubblico of Siena, here newly assigned to this date. By concentrating on individual cases such as these, the essays provide rewardingly sustained consideration, at the same time raising crucial issues concerning the role of art in the public life of the period. These generously-illustrated studies introduce new material and advance new arguments, and are all based on original research. Clear and lively presentation ensures that they are also accessible to students and scholars from other disciplines. Art, Politics and Civic Religion in Central Italy, 1261-1352 is the first volume in the new series Courtauld Institute Research Papers. The series makes available original recently researched material on western art history from classical antiquity to the present day.

Venice's reputation for political stability and a strong, balanced republican government holds a prominent place in European political theory. Edward Muir traces the origins and development of this reputation, paying particular attention to the sixteenth century, when civic ritual in Venice reached its peak. He shows how the ritualization of society and politics was an important reason for Venice's stability. Influenced in part by cultural anthropology, he establishes and applies to Venice a new methodology for the historical study of civic ritual.

Volume 61

First collected volume dealing with the use of Latin under Fascism This book deals with the use of Latin as a literary and epigraphic language under Italian Fascism (1922–1943). The myth of Rome lay at the heart of Italian Fascist ideology, and the ancient language of Rome, too, played an important role in the regime's cultural politics. This collection deepens our understanding of 'Fascist Latinity', presents a range of previously little-known material, and opens up a number of new avenues of research. The chapters explore the pivotal role of Latin in constructing a link between ancient Rome and Fascist Italy; the different social and cultural contexts in which Latin texts functioned in the ventennio fascista; and the way in which 'Fascist Latinity' relied on, and manipulated, the 'myth of Rome' of late nineteenth- and early twentieth-century Italy. Contributors: William Barton (Ludwig Boltzmann Institute for Neo-Latin Studies), Xavier van Binnebeke (KU Leuven), Paolo Fedeli (Università degli Studi di Bari Aldo Moro), Han Lamers (University of Oslo), Johanna Luggin (Ludwig Boltzmann Institute for Neo-Latin Studies), Antonino Nastasi (Rome), Bettina Reitz-Joosse (University of Groningen), Dirk Sacré (KU Leuven), Valerio Sanzotta (Ludwig Boltzmann Institute for Neo-Latin Studies), Wolfgang Strobl (Toblach).

«Fare una descrizione precisa di ciò che non ha mai avuto luogo è il compito dello storico». La sentenza di Oscar Wilde guida questa ricostruzione del rimosso del cinema del Novecento, la storia dei grandi film non fatti, dal Don Chisciotte di Welles al Viaggio di G. Mastorna di Fellini, dal Cristo di Dreyer al Napoleone di Kubrick, dal Que viva Mexico! e Il prato di Bežin di Ejzenštejn al The Day the Clown Cried di Lewis. E ancora, Godard, Pasolini, Munk, Vertov, Lanzmann: la storia di grandi progetti incompiuti, di riprese che si sono protratte per decenni e poi sono state dimenticate in qualche magazzino, immagini rimaste sulla carta oppure riutilizzate, ma al di fuori della loro destinazione originaria. Attraverso questo racconto, emerge il profilo di quello che il Novecento non ha saputo vedere e raccontare, il retro della Storia,

nonché il profilo di una storia delle immagini del cinema che disloca la centralità della sala cinematografica per far emergere i meccanismi di negoziazione e i doveri d'autore che preludono alla visibilità o alla scomparsa di tali immagini perdute.

Celebrated at the heart of a notoriously unstable period, the Vacant See, papal funerals in early modern Rome easily fell prey to ceremonial chaos and disorder. Charged with maintaining decorum, papal Masters of Ceremonies supervised all aspects of the funeral, from the correct handling of the papal body to the construction of the funeral apparatus: the temporary decorations used during the funeral masses in St Peter's. The visual and liturgical centre of this apparatus was the *chappelle ardente* or *castrum doloris*: a baldachin-like structure standing over the body of the deceased, decorated with coats of arms, precious textiles and hundreds of burning candles. Drawing from printed festival books and previously unpublished sources, such as ceremonial diaries and diplomatic correspondence, this book offers the first comprehensive overview of the development of early modern funeral apparatus. What was their function in funeral liturgy and early modern festival culture at large? How did the papal funeral apparatus compare to those of cardinals, the Spanish and French monarchy, and the Medici court in Florence? And most importantly, how did contemporaries perceive and judge them? By the late sixteenth century, new trends in conspicuous commemoration had rendered the traditional papal funeral apparatus in St Peter's obsolete. The author shows how papal families wishing to honor their uncles according to the new standards needed to invent ceremonial opportunities from scratch, showing off dynastic resilience, while modelling the deceased's memoria after carefully constructed ideals of post-Tridentine sainthood.

Il primo volume tratta dei primi anni del pontificato di Pio IX, segnati dalla crisi di fondo che investe gli stati italiani. Dopo l'iniziale coinvolgimento del papa negli entusiasmi travolgenti del '48, si passa ad una politica di incertezze e ad una certa involuzione dello stesso pontefice. Il secondo volume analizza lo stato d'animo del pontefice dopo gli avvenimenti del biennio 59-61 e le sue azioni più importanti, come la definizione dell'Immacolata Concezione e la condanna degli errori moderni (Sillabo e Quanta Cura). Nel terzo volume l'autore studia il comportamento del papa durante il Vaticano I e tenta un bilancio teologico e storico del concilio. Infine, si analizza la chiusura del suo pontificato, nel clima di ostilità tra chiesa e mondo civile.

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