

Carteggi

This collection of original essays ranges widely among the composer's interests and achievements: from his religious views to his skill as a cook, from the politics that galvanized him to the poetry that inspired him, from his earliest compositions to his final masterwork, *Falstaff*, completed at the age of 80. Drawing on original research and scholarship, this book also contains two of Verdi's early works, never before published in this form; a translated collection of his letters, also heretofore unpublished; the text of the *Requiem* with indications of Verdi's emphases; and a directory of his operas with sources, casts, theatres, and premiere dates.

Based on extensive documentary and archival research, *Music in Renaissance Ferrara* is a documentary history of music for one of the most important city-states of the Italian Renaissance. Lockwood shows how patrons and musicians created a musical center over the course of the fifteenth-century, tracing the growth of music and musical life in rich detail. It also sheds new light on the careers of such important composers as Dufay, Martini, Obrecht, and Josquin Desprez. This paperback edition features a new preface that re-introduces the book and reflects on its contribution to our modern knowledge of music in the culture of the Italian Renaissance.

John Hawkwood was fourteenth-century Italy's most notorious and successful soldier. A man known for cleverness and daring, he was the most feared mercenary in Renaissance Italy. Born in England, Hawkwood began his career in France during the Hundred Years' War and crossed into Italy with the famed White Company in 1361. From that time until his death in 1394, Hawkwood fought throughout the peninsula as a captain of armies in times of war and as a commander of marauding bands during times of peace. He achieved international fame, and his acquaintances included such prominent people as Geoffrey Chaucer, Catherine of Siena, Jean Froissart, and Francis Petrarch. City-states constantly tried to outbid each other for his services, for which he received money, land, and in the case of Florence, citizenship -- a most unusual honor for an Englishman. When Hawkwood died, the Florentines buried him with great ceremony in their cathedral, an honor denied their greatest poet, Dante. His final resting place, however, is disputed. Historian William Caferro's ambitious account of Hawkwood is both a biography and a study of warfare and statecraft. Caferro has mined more than twenty archives in England and Italy, creating an authoritative portrait of Hawkwood as an extraordinary military leader, if not always an admirable human being. Caferro's Hawkwood possessed a talent for dissimulation and craft both on the battlefield and at the negotiating table, and, ironically, managed to gain a reputation for "honesty" while beating his Italian hosts at their own game of duplicity and manipulation. In addition to a thorough account of Hawkwood's life and career, Caferro's study offers a fundamental reassessment of the Italian military situation and of the mercenary system.

Hawkwood's career is treated not in isolation but firmly within the context of Italian society, against the backdrop of unfolding crises: famine, plague, popular unrest, and religious schism. Indeed, Hawkwood's life and career offer a unique vantage point from which we can study the economic, social, and political impacts of war. -- John France

But in the musical drama reality begins to blur, the musical forms lose their excessively neat patterns, and doubt and ambiguity undermine characters and situations, reflecting the crisis of character typical of modernity. Indeed, much of the interest and originality of Verdi's operas lie in his adherence to both these contradictory systems, allowing the composer/dramatist to be simultaneously classical and modern, traditionalist and innovator.

Thomas Wyatt (1503?-1542) was the first modern voice in English poetry. 'Chieftain' of a 'new company of courtly makers', he brought the Italian poetic Renaissance to England, but he was also revered as prophet-poet of the Reformation. His poetry holds a mirror to the secret, capricious world of Henry VIII's court, and alludes darkly to events which it might be death to describe. In the Tower, twice, Wyatt was betrayed and betrayer. This remarkably original biography is more - and less - than a Life, for Wyatt is so often elusive, in flight, like his Petrarchan lover, into the 'heart's forest'. Rather, it is an evocation of Wyatt among his friends, and his enemies, at princely courts in England, Italy, France and Spain, or alone in contemplative retreat. Following the sources - often new discoveries, from many archives - as far as they lead, Susan Brigden seeks Wyatt in his 'diverseness', and explores his seeming confessions of love and faith and politics. Supposed, at the time and since, to be the lover of Anne Boleyn, he was also the devoted 'slave' of Katherine of Aragon. Aspiring to honesty, he was driven to secrets and lies, and forced to live with the moral and mortal consequences of his shifting allegiances. As ambassador to Emperor Charles V, he enjoyed favour, but his embassy turned to nightmare when the Pope called for a crusade against the English King and sent the Inquisition against Wyatt. At Henry VIII's court, where only silence brought safety, Wyatt played the idealized lover, but also tried to speak truth to power. Wyatt's life, lived so restlessly and intensely, provides a way to examine a deep questioning at the beginning of the Renaissance and Reformation in England. Above all, this new biography is attuned to Wyatt's dissonant voice and broken lyre, the paradox within him of inwardness and the will to 'make plain' his heart, all of which make him exceptionally difficult to know - and fascinating to explore.

Germany's and Italy's belated national unifications continue to loom large in contemporary debates. Often regarded as Europe's paradigmatic instances of failed modernization, the two countries form the basis of many of our most prized theories of social science. Structuring the State undertakes one of the first systematic comparisons of the two cases, putting the origins of these nation-states and the nature of European political development in new light. Daniel Ziblatt begins his analysis with a striking puzzle: Upon national unification, why was Germany formed as a federal nation-state and Italy as a unitary nation-state? He traces the diplomatic maneuverings and high political drama of national unification in nineteenth-century Germany and Italy to refute the widely accepted notion that the two states' structure stemmed exclusively from Machiavellian farsightedness on the part of militarily powerful political leaders. Instead, he demonstrates that Germany's and Italy's "founding fathers" were constrained by two very different pre-unification patterns of institutional development. In Germany, a legacy of well-developed sub-national institutions provided the key building blocks of federalism. In Italy, these institutions' absence doomed federalism. This crucial difference in the organization of local power still shapes debates about federalism in Italy and Germany today. By exposing the source of this

enduring contrast, *Structuring the State* offers a broader theory of federalism's origins that will interest scholars and students of comparative politics, state-building, international relations, and European political history.

Giacomo Puccini (1858–1924) is the world's most frequently performed operatic composer, yet he is only beginning to receive serious scholarly attention. In *Giacomo Puccini and His World*, an international roster of music specialists, several writing on Puccini for the first time, offers a variety of new critical perspectives on the composer and his works. Containing discussions of all of Puccini's operas from *Manon Lescaut* (1893) to *Turandot* (1926), this volume aims to move beyond clichés of the composer as a Romantic epigone and to resituate him at the heart of early twentieth-century musical modernity. This collection's essays explore Puccini's engagement with spoken theater and operetta, and with new technologies like photography and cinema. Other essays consider the philosophical problems raised by "realist" opera, discuss the composer's place in a variety of cosmopolitan formations, and reevaluate Puccini's orientalism and his complex interactions with the Italian fascist state. A rich array of primary source material, including previously unpublished letters and documents, provides vital information on Puccini's interactions with singers, conductors, and stage directors, and on the early reception of the verismo movement. Excerpts from Fausto Torrefranca's notorious *Giacomo Puccini and International Opera*, perhaps the most vicious diatribe ever directed against the composer, appear here in English for the first time. The contributors are Micaela Baranello, Leon Botstein, Alessandra Campana, Delia Casadei, Ben Earle, Elaine Fitz Gibbon, Walter Frisch, Michele Girardi, Arthur Groos, Steven Huebner, Ellen Lockhart, Christopher Morris, Arman Schwartz, Emanuele Senici, and Alexandra Wilson.

This is a definitive study of Charles the Bold's diplomatic and military relations with the Italian states, taking full account of economic policy. The book makes extensive use not only of the great mass of diplomatic correspondence in the archives of Florence, Mantua, Milan, Modena and Venice, but also of Charles' financial records in the archives of Brussels and Lille. The author's mastery of these primary sources is complemented by judicious use of a wide range of secondary material. Aspects of Charles the Bold's relations with Italy have been considered in earlier literature, but no study has before dealt with them comprehensively at any length. This book fills that gap and places Charles' reign in its wider European context.

Filippo Strozzi (1489-1538), the Florentine aristocrat and banker, is usually remembered for the dramatic exploits at the end of his life. Forced into exile, he became an outspoken defender of the last Florentine Republic against the tyranny of the city's new dukes. His place in Florentine history, however, changes drastically when we focus not on his final years but on his extensive career as a Medici favourite and loyal financier. At the courts of the Medici popes he furthered the grandiose schemes of Leo X and Clement VII and accumulated a personal fortune of legendary size. Dr Bullard's study reassesses Strozzi's place in Renaissance history and considers the more general problems of paper economy and war finance, and Florentine political life, in the early sixteenth century. It documents the intricate financial ties between Florence and the papal court, and Strozzi's key role as a manipulator of the city's public funds to pay for papal wars.

Enriched with an introduction by David Forgacs, this book explores the complex relationship between photography and power in its

various manifestations in Italian history throughout the nineteenth, twentieth and twenty-first centuries. How did the Italian state employ the medium of photography as an instrument of dominance? In which ways has photography been used as a critical medium to resist hegemonic discourses? Taking into account published and unpublished images from professional photographers such as Letizia Battaglia, Tano D'Amico and Mario Cresci and non-professional photographers, artists, photo-reporters, and war soldiers, as well as social scientists and criminologists, such as Cesare Lombroso, this book unfolds the operations of power that lay behind the apparent objectivity of the photographic frame. Some essays in this volume discuss the use of photography in national and colonial discourses, as well as its employment in constructing images of power from war propaganda and fascism to public personas like Benito Mussolini and Silvio Berlusconi. Other contributions examine the ways in which the medium has been employed to create counter-hegemonic discourses, from the Resistance and the years of lead up to the contemporary times. Among the contributors to this volume are major international scholars on Italian photography such as Gabriele D'Autilia, Nicoletta Leonardi and Pasquale Verdicchio.

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Roman Sources for the History of American Catholicism, 1763–1939 is a comprehensive reference volume, researched and compiled by Matteo Binasco, that introduces readers to the rich content of Roman archives and their vast potential for U.S. Catholic history in particular. In 2014, the University of Notre Dame's Cushwa Center for the Study of American Catholicism hosted a seminar in Rome that examined transatlantic approaches to U.S. Catholic history and encouraged the use of the Vatican Secret Archives and other Roman repositories by today's historians. Participants recognized the need for an English-language guide to archival sources throughout Rome that would enrich individual research projects and the field at large. This volume responds to that need. Binasco offers a groundbreaking description of materials relevant to U.S. Catholic history in fifty-nine archives and libraries of Rome. Detailed profiles describe each repository and its holdings relevant to American Catholic studies. A historical introduction by Luca Codignola and Matteo Sanfilippo reviews the intricate web of relations linking the Holy See and the American Catholic Church since the Treaty of Paris of 1763. Roman sources have become crucial in understanding the formation and development of the Catholic Church in America, and their importance will continue to grow. This timely source will meet the needs of a ready and receptive audience, which will include scholars of U.S. religious history and American Catholicism as well as Americanist scholars conducting research in Roman archives.

The French invasion of Italy under Charles VIII in 1494-95 has long been seen as inaugurating a new and wretched era in Italian history. The present volume, the work of an international team of contributors, seeks to question that assumption by focusing anew

on the intricate politics of Renaissance Italy and the long history of Angevin attempts to impose their rule in southern Italy. It was later invasions, it is argued, that did most to reshape the politics of the Italian peninsula. These studies also look at social and economic effects of the French invasion, as well as its cultural aspects, not least the impact of Renaissance culture in France itself. Combining survey papers and research articles, this volume presents a new introduction to the history of late 15th-century Italy. The appendix, listing the Ilardi collection of microfilms, will also provide an invaluable guide to the diplomatic history of the era.

After their military defeat by the Florentines in the mid-sixteenth century, the citizens of Siena turned from politics to celebratory, social occasions to express their civic identity and show their capacity for collective action. In the first major work of its kind, Colleen Reardon opens a window on the ways in which the Siennese absorbed the new genre of opera into their own festive apparatus and challenges the prevailing view that operatic productions in the city were merely an extension of Medici power to the provinces. It was, rather, members of the expatriate Chigi family who exploited the festive impulse of their countrymen, coordinating operatic performances with their triumphant visits home by activating ties of friendship and family as well as connections to Siennese institutions, most notably the Assicurate, possibly the first all-female academy in Italy. If the Chigi proved successful at inserting opera into larger patterns of sociability that conveyed the very essence of what it meant to be Siennese (*senesità*), their successor, the flamboyant playwright and librettist Girolamo Gigli, struggled in his attempts to transform operatic performances into professional enterprises. Fluidly written and richly embellished with anecdotes from historical chronicles, *A Sociable Moment* offers insight into the Siennese experience with opera during the genre's rapid expansion throughout the Italian peninsula during the late seventeenth and early eighteenth centuries.

Forced to leave Venice, Bembo, mother of three, fled to Paris and joined glorifying Louis XIV. Her music - opera, love song, cantata, motet, air - testifies to the magic of her singing voice. Fontijn's pathbreaking biography demonstrates how a courageous, talented woman thrived within the parameters of society and culture.

This edited collection provides the first comprehensive history of Florence as the mid-19th century capital of the fledgling Italian nation. Covering various aspects of politics, economics, culture and society, this book examines the impact that the short-lived experience of becoming the political and administrative centre of the Kingdom of Italy had on the Tuscan city, both immediately and in the years that followed. It reflects upon the urbanising changes that affected the appearance of the city and the introduction of various economic and cultural innovations. The volume also analyses the crisis caused by the eventual relocation of the capital to Rome and the subsequent bankruptcy of the communality which hampered Florence on the long road to modernity. *Florence: Capital of the Kingdom of Italy, 1865-71* is a fascinating study for all students and scholars of modern Italian history.

In thirteen articles, this volume affirms that the Hundred Years War was a struggle that spilled out of its heartlands of England and France into many European regions. These a oedifferent vistasa of scholarship greatly amply the study of the conflict.

This book presents a study of the Italian monarchy and its impact on Italy's history, from Unification in 1861 to the foundation of the

Italian republic after World War II.

A detailed look at the public and private worlds of a leading Italian Renaissance cardinal.

Unlike some other reproductions of classic texts (1) We have not used OCR(Optical Character Recognition), as this leads to bad quality books with introduced typos. (2) In books where there are images such as portraits, maps, sketches etc We have endeavoured to keep the quality of these images, so they represent accurately the original artefact. Although occasionally there may be certain imperfections with these old texts, we feel they deserve to be made available for future generations to enjoy.

The evolution of the office of the ambassador from the primitive messenger (nuncius) through the Roman law procurator to the nearly modern resident ambassador is traced in this study of the ambassador of representative institutions to the relations among states in the Middle Ages. The book makes use of official diplomatic documents, many unpublished, and most of them drawn from archives in Venice, England, and Flanders, reflecting the diplomatic activities of a great Italian city-state, a national monarchy, and a powerful feudal county. Chronicles have been used as supplementary sources, especially when the chronicler was an experienced diplomat, such as Villehardouin or Commines. Originally published in 1967. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

At the summit of his power, John Law was the most famous man in Europe. Born in Scotland in 1671, he was convicted of murder in London and, after his escape from prison, fled Scotland for the mainland when Union with England brought with it a warrant for his arrest. On the continent he lurched from one money-making scheme to the next - selling insurance against losing lottery tickets in Holland, advising the Duke of Savoy - amassing a fortune of some £80,000. But for his next trick he had grander ambitions. When Louis XIV died, leaving a thoroughly bankrupt France to his five-year-old heir, Law gained the ear of the Regent, Philippe D'Orleans. In the years that followed, Law's financial wizardry transformed the fortunes of France, enriching speculators and investors across the continent, and he was made Controller-General of Finances, effectively becoming the French Prime Minister. But the fall from grace that was to follow was every bit as spectacular as his meteoric rise. John Law, by a biographer of Adam Smith and the author of *Frozen Desire* and *Capital of the Mind*, dramatises the life of one of the most inventive financiers in history, a man who was born before his time and in whose day the word millionaire came to be coined.

The first full-length study of the last great era of Italian opera

Charles the Bold in Italy 1467-1477 Politics and Personnel Oxford University Press

Vincenzo Bellini's correspondence, primarily with Francesco Florimo.

Professor Brucker contends that changes in the social order provide the key to understanding the transition of Florence from a medieval to a Renaissance city. In this book he shows how Florentine politics were transformed from corporate to elitist. He bases his work on a thorough examination of archival material, providing a full socio-political history that extends our knowledge of the Renaissance city-state and its development. The author describes the restructuring of the political system, showing first how the corporate entities that comprised the traditional social order had lost cohesiveness after the Black Death. He traces the process of readjustment that began during the guild regime of 1378-1382, and analyzes the impact of foreign affairs. During the crisis years of the Visconti wars the distinctive features emerged of an elitist regime whose vitality was demonstrated following the death of Giangaleazzo Visconti and whose membership and style the author discusses in detail. Originally published in 1977. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905. Lawyers at work-in diplomacy, in relations with the Church, in territorial government, in the formulation of policy, in administration, and in the political struggle provide the unifying theme in this analysis of the exercise of political power in Renaissance Florence. Professor Martines studies the actual techniques of government, the hidden legal and constitutional questions raised by everyday affairs, and the responses of individual lawyers to the pressures of politics. He shows precisely how Florentine lawyers, both republicans and oligarchs, viewed the state. An appendix lists and briefly characterizes the some 200 lawyers who practiced in Florence during the period 1380 to 1530. Originally published in 1968. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Throughout early modern Europe, patronage became a means for the dominant classes to highlight their wealth, intellectual finesse, and cultural and political agendas, particularly within the court and religious institutions. Musical events like operas and carnival parades were an especially essential component of this patronage. However, the ways in which music patronage changed during the second half of the seventeenth century have largely remained underexplored. At the time, profound social and cultural transformations influenced the production and consumption of music in radical

and permanent ways, not least through the influence of the Colonna family - Prince Lorenzo Onofrio Colonna and his wife Maria Mancini. Two of the most active patrons of seventeenth-century Italy, they were particularly active in the musical life of Rome. Through their sponsorship of an unprecedented number of operas, serenatas, and oratorios, they supported the careers of the most prominent composers, librettists, and musicians of the period. A new exploration of this period of music patronage, *The Politics of Princely Entertainment* follows Lorenzo Onofrio and Maria beyond the borders of Rome and through their far-reaching personal and institutional travels - to Venice, Naples, and the Kingdom of Aragon. Author Valeria De Lucca traces the journeys of not only scores and librettos, but also the singers, composers, and librettists whose art reached these distant corners of Europe through the Colonna family's patronage activities. *The Politics of Princely Entertainment* is a welcome addition to scholarly understanding of music patronage beyond traditional boundaries of gender, geography, and institutions.

"Critical interest in biography and autobiography has never been higher. However, while life-writing flourishes in the UK, in Italy it is a less prominent genre. The twelve essays collected here are written against this backdrop, and address issues in biographical and autobiographical writing in Italy from the later nineteenth century to the present, with a particular emphasis on the interplay between individual lives and life-writing and the wider social and political history of Italy. The majority of essays focus on well-known writers (D'Annunzio, Svevo, Bontempelli, Montale, Levi, Calvino, Eco and Fallaci), and their varying anxieties about autobiographical writing in their work. This picture is rounded out by a series of studies of similar themes in lesser known figures: the critic Enrico Nencioni, the Welsh-Italian painter Llewellyn Lloyd and Italian writers and journalists covering the Spanish Civil War. The contributors, all specialists in their fields, are Antonella Braidà, Charles Burdett, Jane Everson, John Gatt Rutter, Robert Gordon, Gwyn Griffith, Peter Hainsworth, Martin McLaughlin, Gianni Oliva, Giuliana Pieri, and Jon Usher. The volume is dedicated to John Woodhouse, on his seventieth birthday, and concludes with a bibliography of his writings."

A guide for opera goes to Tosca, which includes a synopsis of the plot and discussions on style.

The Life and Work of Ernesto de Martino introduces one of the 20th century's key thinkers in religious studies and demonstrates that the discipline was animated by a tension between the fear of the apocalypse and the desire for civilizational rebirth.

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