

La Barchetta Serafina

Multi-dimensional portrait of the long-neglected nineteenth-century composer. Contains a substantial annotated list of his compositions.

È il 1570 e il buio sta calando sul Santa Caterina a Ferrara, uno dei conventi più rinomati della città che, con le elargizioni di ricche e nobili famiglie e i frutti del vasto podere ritagliato all'interno delle sue mura, provvede al sostentamento di un elevato numero di suore, otto o nove postulanti, alcune convittrici e venticinque converse. Come ogni sera, la sorella guardiana fa il giro dei corridoi misurando lo scorrere del tempo fino a mattutino, due ore dopo la mezzanotte. È una sera particolarmente agitata questa. I singhiozzi della novizia appena arrivata si odono per tutto il convento. È stata ribattezzata Serafina e avrà quindici o sedici anni. Appartiene a un'illustre famiglia milanese. Per dimostrare il proprio attaccamento alla città di Ferrara, con la quale intrattiene affari lucrosi, il padre ha deciso, come recita la sua nobile missiva, di donare all'insigne monastero la sua figlia «illibata, nutrita dall'amor di Dio e con una voce da usignolo». In realtà, ha ubbidito a un comportamento diventato legge nell'Europa della seconda metà del sedicesimo secolo, in cui le doti si sono fatte così dispendiose da costringere l'aristocrazia a maritare una sola figlia e a spedire le altre in convento. La giovane, avvenente Serafina fa parte appunto di quella metà delle nobildonne milanesi costrette a prendere i voti, non necessariamente di buon grado. Mentre la novizia strepita nella sua cella, in un'altra stanza suor Benedicta sta componendo il graduale per l'Epifania. Le melodie nella sua testa sono così prepotenti che non può evitare di cantarle ad alta voce. Nessuno, però, la sgriderà all'indomani, poiché le sue composizioni fanno onore al convento e attirano i benefattori. In una cella non lontana suor Perseveranza è asservita, invece, alla musica della sofferenza. Sta stringendo con forza una cintura irta di chiodi che si spingono a fondo nella carne. Le sue grida, in cui la sofferenza si mescola col godimento, si confondono con i singhiozzi di Serafina. Nella stanza sopra l'infermeria, infine, suor Zuana, la monaca speciale, prega a modo suo, scrutando le pagine del grande libro delle erbe di Brunfels. Figlia unica di un cultore dell'arte medica, è lei che accoglie le fanciulle che entrano in convento. È lei che si recherà tra breve nella cella di Serafina per somministrarle uno dei suoi miracolosi intrugli e calmarla. Tra le due giovani donne si stabilirà un rapporto speciale che non impedirà, tuttavia, che lo scompiglio, generato dall'arrivo di Serafina, si diffonda per tutto il convento come un fuoco che minaccia di inghiottirlo.

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an important part of keeping this knowledge alive and relevant.

Affective Health and Masculinities in South Africa explores how different masculinities modulate substance use, interpersonal violence, suicidality, and AIDS as well as recovery cross-culturally. With a focus on three male protagonists living in very distinct urban areas of Cape Town, this comparative ethnography shows that men's struggles to become invulnerable increase vulnerability. Through an analysis of masculinities as social assemblages, the study shows how affective health problems are tied to modern individualism rather than African 'tradition' that has become a cliché in Eurocentric gender studies. Affective health is conceptualized as a balancing act between autonomy and connectivity that after colonialism and apartheid has become compromised through the imperative of self-reliance. This book provides a rare perspective on young men's vulnerability in everyday life that may affect the reader and spark discussion about how masculinities in relationships shape physical and psychological health. Moreover, it shows how men change in the face of distress in ways that may look different than global health and gender-transformative approaches envision. Thick descriptions of actual events over the life course make the study accessible to both graduate and undergraduate students in the social sciences. Contributing to current debates on mental health and masculinity, this volume will be of interest to scholars from various disciplines including anthropology, gender studies, African studies, psychology, and global health. Often thought to be the bridge between 18th century classicism and 19th century romanticism, Mayr is brilliantly illuminated in this book.

In this book, author David Del Principe asks whether unspeakable truths in their works kept an entire generation of nineteenth-century Italian writers known as the "scapigliati" at the margins of Italian literary life and sparked critics to deride the movement known as Scapigliatura. It is coincidental that issues and themes submerged in their graveyard poetics - physical and psychic transference, sexual identity, vampirism, the supernatural, androgyny, and decadence - have become controversial at the turn of another century while literary and cultural interest in Scapigliatura has reemerged? Scapigliatura, the term that Cletto Arrighi chose to characterize the literary movement led by Ugo Tarchetti, Carlo Dossi, Emilio Praga, Camillo and Arrigo Boito, Giovanni Faldella, Giovanni Camerana, and others, took place in Milan and Turin in the 1860s and 1870s. As social and political visionaries, the "scapigliati" acquired reputations as consummate anticonformists, lacing their works with protests against capitalism, Catholicism, and militarism, and living in perpetual conflict with a prospering bourgeoisie. A desperate resolve to flee from cultural, sociopolitical, and literary strangulation instilled an apocalyptic vision and an affinity for self-destruction in the scapigliati. In fact, several of them lived relatively short lives, and Tarchetti's own tormented life has come to exemplify the anguish of the era of Scapigliatura. Although these artists are loosely grouped as a literary movement, the influence of Scapigliatura has been rightfully confirmed in Decadent fin de siècle literature and, arguably, in the twentieth-century historical avant-garde.

"Science Fiction and the Hidden Global Agenda - Omnibus Edition" is the complete Volumes One and Two (2016 Editions) brought together for the first time in one complete work. In the book, alternative knowledge researcher Carl James studies the science fiction genre and its myriad connections to the global power elite. The research exposes all manner of social engineering paradigms, predictive programming, embedded occult and arcane symbolism and themes, secret military and intelligence experiments, cover-ups and conspiracies of silence, and a larger global elite agenda mechanism. Was Aldous Huxley helping to implement a mass social engineering agenda? Was the 1938 War of the Worlds radio broadcast a psychological operation orchestrated by The Rockefeller family and The Tavistock Institute? Did Stanley Kubrick help to fake NASA's Apollo missions? Why was Star Trek creator Gene

Roddenberry working for a group heavily supported by SRI, the U.S. military, NASA and the CIA? Why did Hollywood director Ridley Scott produce P.R. films for the social engineering organisation "Common Purpose"? Did George Lucas embed subliminal psychic messages in the raw film of Star Wars: A New Hope? Did the Back to the Future film trilogy foreshadow the events of 9/11? Is contemporary science fiction a mass conduit for the principles of "Saturn Worship"? These questions, and many more, are examined in "Science Fiction and the Hidden Global Agenda."

A body is discovered in a Milan apartment, and Inspector De Vincenzi investigates. The apartment happens to belong to an old university friend of his, Aurigi. When the body turns out to be that of Aurigi's banker, and a phial of prussic acid is discovered in the bathroom, suspicion falls on the apartment's owner, and De Vincenzi is agonisingly torn between his sense of duty and his loyalty to an old comrade... This intensely dramatic mystery from the father of the Italian crime novel, Augusto de Angelis, is the first to feature his most famous creation--Inspector De Vincenzi.

Drawing on a rich trove of documents, including correspondence not seen for 300 years, this study explores the emergence and growth of a remarkable global trade network operated by Armenian silk merchants from a small outpost in the Persian Empire. Based in New Julfa, Isfahan, in what is now Iran, these merchants operated a network of commercial settlements that stretched from London and Amsterdam to Manila and Acapulco. The New Julfan Armenians were the only Eurasian community that was able to operate simultaneously and successfully in all the major empires of the early modern world—both land-based Asian empires and the emerging sea-borne empires—astonishingly without the benefits of an imperial network and state that accompanied and facilitated European mercantile expansion during the same period. This book brings to light for the first time the trans-imperial cosmopolitan world of the New Julfans. Among other topics, it explores the effects of long distance trade on the organization of community life, the ethos of trust and cooperation that existed among merchants, and the importance of information networks and communication in the operation of early modern mercantile communities.

Lavishly illustrated with more than two hundred full-color photographs, a visual tour of some of Hollywood's most remarkable homes journeys inside the stylish world of twenty-one of the West Coast's trendsetters, including movie director Harold Becker and Sex & the City creator Darren Star. 20,000 first printing.

A selection of youngsters' favorite nursery rhymes includes "Hey Diddle Diddle," "Little Bo Peep," "Humpty Dumpty," "Little Miss Muffet," and "Wee Willie Winkle."

“Eduardo Rescigno è pioniere e maestro della divulgazione musicale.” – il

Giornale

The tradition of Decadent writing in the 19th century remains a fascinating current in the evolution of modern literature. This new anthology brings together key texts from an international range of Decadent writings and writings about Decadence, many of them previously hard to find and some freshly translated from French, German, Italian, and - in a special section on ancient Roman antecedents - from Latin. The selection of texts and extracts, more fully annotated than in other sources, includes key Decadent manifestos and declarations of principle by Théophile Gautier, Walter Pater, and Oscar Wilde; poems by Charles Baudelaire,

Arthur Symons, and many others; extracts from prose fictions by J.K. Huysmans, Aubrey Beardsley, and others; critical denunciations, with more discerning responses to the challenge of Decadence; parodies by Max Beerbohm, among others of Decadent attitudes and styles; and significant extracts from relevant ancient Roman writings by Petronius and Juvenal. The selection and explanatory notes combine to offer university students of literature and culture at all levels, along with teachers and lay enthusiasts, a rich resource for the understanding of Decadence as an elusive idea and as a literary tradition, in its complex evolution from the 1830s to the fin de siècle and beyond.

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