

Giovanni E Paolo E Il Mistero Dei Pupi Ediz Illustrata

From Mantua's Pallazo Ducale to the precipitous coves of the Tyrrhenian coast, this book guides the independent-minded traveler through one of the most adored countries in the world, of color photos, 82 maps.

Norbert Huse and Wolfgang Wolters provide the first contemporary single-volume survey of the three arts of Venice -- painting, sculpture, and architecture. They offer an important counterbalance to the traditional orientation toward painting as the city's preminent art by focusing on architecture as the essential Venetian artistic medium. In the process, they define the distinctly Venetian terms by which the city and culture should be understood. Huse and Wolters begin their study with 1460, when Venice was one of the key powers of Italy, and end their discussion with the death of Tintoretto in 1594, a period of waning international power. Wolfgang Wolters outlines the city's development and present a typological survey of Venetian architecture. A review of sculptors and their works follows. Norbert Huse opens the next section, on painting, by describing the changed situation of painters at the end of the fifteenth century. He explores the different forms and functions of Venetian paintings in three distinct periods. With over three hundred illustrations and an exhaustive bibliography, this volume successfully fills a gap in art historical scholarship. -- From publisher's description.

"A comprehensive and richly illustrated survey of Venetian Renaissance architecture, sculpture, and painting created between 1400 and 1600 addressed to students, travellers, and the general public. The works of art are analysed within Venice's cultural circumstances--political, economic, intellectual, and religious--and in terms of function, style, iconography, patronage, classical sources, gender, art theories, and artist's innovations, rivalries, and social status. The text has been divided into two parts--the fifteenth century and the sixteenth century--each part preceded by an introduction that recounts the history of Venice to 1500 and to 1600 respectively, including the city's founding, ideology, territorial expansion, social classes, governmental structure, economy, and religion. The twenty-six chapters have been organized to lead readers systematically through the major artistic developments within the three principal categories of art--governmental, ecclesiastic, and domestic--and have been arranged sequentially as follows: civic architecture and urbanism, churches, church decoration (dual tombs and altarpieces), refectories and refectory decoration (section two only), confraternities (architecture and decoration), palaces, palace decoration (devotional works, portraits, secular painting, and halls of state), villas, and villa decoration. The conclusion offers an overview of the major types of Venetian art and architectural patronage and their funding sources"--Provided by publisher.

In mid seventeenth-century Venice, opera first emerged from courts and private drawing rooms to become a form of public entertainment. Early commercial operas were elaborate spectacles, featuring ornate costumes and set design along with dancing and music. As ambitious works of theater, these productions required not only significant financial backing, but also strong managers to oversee several months of rehearsals and performances. These impresarios were responsible for every facet of production from contracting the cast to balancing the books at season's end. The systems they created still survive, in part, today. Inventing the Business of Opera explores public opera in its infancy, from 1637 to 1677, when theater owners and impresarios established Venice as the operatic capital of Europe. Drawing on extensive new documentation, the book studies all of the components necessary to opera production, from the financial backing of various populations of Venice, to the commissioning and creation of the libretto and the score; the recruitment and employment of singers, dancers, and instrumentalists; the production of the scenery and the costumes, and, finally, the issue of patronage. Throughout the book, the problems faced by impresarios come into new focus. The authors chronicle the progress of Marco Faustini, the impresario most well known today, who made his way from one of Venice's smallest theaters to one of the largest. His companies provide the most personal view of an impresario and his partners, who ranged from Venetian nobles to artisans. Throughout the book, Venice emerges as a city that prized novelty over economy, with new repertory, scenery, costumes, and expensive singers the rule rather than the exception. The authors examine the challenges faced by four separate Venetian theaters during the seventeenth century: San Cassiano, the first opera theater, the Novissimo, the small Sant'Aponal, and San Luca, established in 1660. Only two of them would survive past the 1650s. Through close examination of an extraordinary cache of documents--including personal papers, account books, and correspondence -- Beth and Jonathan Glixon provide a comprehensive view of opera production in mid-seventeenth century Venice. For the first time in a study of opera, an emphasis is placed on the physical production -- the scenery, costumes, and stage machinery -- that tied these opera productions to the social and economic life of the city. This original and meticulously researched study will be of strong interest to all students of opera and its history.

""The Politics of Princely Entertainment explores the transformations in the politics of entertainment of the Italian aristocratic classes during the second half of the seventeenth century, at a time in which profound social and cultural shifts influenced the production and consumption of music in radical ways. The emergence of commercial theaters in the 1630s in Venice and the great appeal that opera began to have on a large and international audience required the aristocracy to take up a new role within the complex network of agents responsible for the production not only of opera but of music in general. The increasing competition between commercial opera theaters, ruling courts, aristocratic families and religious institutions and the consequent professionalization of roles that previously relied solely on patronage meant that singers, poets and composers acquired unprecedented negotiating power. This books explores these questions following the journeys and ventures of two of the most prominent patrons in seventeenth-century Italy, Prince Lorenzo Onofrio Colonna and his wife Maria Mancini. During the thirty years under exam. 1659-1689, the Colonna were the most influential and active agents in the musical life of Rome: they sponsored an unprecedented number of operas, serenatas, oratorios, public ceremonies and carnival parades while supporting the careers of the most prominent composers, librettists, musicians and singers of the time. Following Prince Colonna and his wife through their personal and institutional travels to Venice, Spain, as Viceroyalties of the Kingdom of Aragon, and later Naples, this book traces the journeys not only of scores and librettos, but also of the singers, composers and librettists whose art reached these far away corners of Europe, changing and transforming to serve diverse social and political purposes.""--

[Giovanni Falcone e Paolo Borsellino. Le cose non dette e quelle non fatte](#)

[Humanism and Antiquarian Culture in Renaissance Southern Italy](#)

[La Locomotiva. Giovanni e Paolo. Una Fiaba](#)

[Ragioni a prò del comune della fedelissima città di Napoli, e de' suoi casali intorno al seppellire i morti](#)

[A Complete Guide to 1,000 Towns and Cities and Their Landmarks, with 80 Regional Tours](#)

[Ante Pacem](#)

[The Creation of a Genre](#)

[Monumenti delle arti cristiane primitive nella metropoli del cristianismo disegnati ed illustrati per cura di G. M., D.C.D.G. \[i.e. Guiseppe Marchi.\] Architettura. Distrib. 1-17](#)

[Obituary notices of the Friar-preachers, or Dominicans, of the English province, from ... 1650](#)

[Giovanni e Paolo e il mistero dei pupi](#)

[Sulle orme di Giovanni Falcone e Paolo Borsellino](#)

"In this elegantly constructed study of the early decades of public opera, the conflicts and cooperation of poets, composers, managers, designers, and singers—producing the art form that was soon to sweep the world and that has been dominant ever since—are revealed in their first freshness.”—Andrew Porter
"This will be a standard work on the subject of the renaissance opera, and it has provided a decisive contribution to the reshaping of the entire subject. . . . She offers a profoundly new view of baroque opera based on a solid documentary and historical-critical foundation. The treatment of the artistic self-consciousness and professional activities of the librettists, impresarios, singers, and composers is exemplary, as is the examination of their role and effect not only on studies of 17th-century, but on the history of opera in general."—Lorenzo Bianconi

Before the Renaissance and Reformation, holy images were treated not as "art" but as objects of veneration which possessed the tangible presence of the Holy. the faithful believed that these images served as relics and were able to work miracles, deliver oracles, and bring victory to the battlefield. In this magisterial book, Hans Belting traces the long history of the image, from the ancient world to the present, and shows how the image has served as a surrogate for the represented image to an original work of art--in European culture. Likeness and Presence looks at the beliefs, superstitions, hopes, and fears that come into play as people handle and respond to sacred images, and presents a compelling interpretation of the place of the image in Western history. -- Back cover.

After more than three centuries of silence, the voice of Francesco Cavalli is being heard loud and clear on the operatic stages of the world. The coincidence of productions at La Scala (Milan) and Covent Garden (London) in the same month (September 2008) of two different operas signals a new stage in the recovery of these extraordinary works, confined until now to the margins of the music'-opera festivals, conservatory, and university productions. The works of the composer who is credited with having invented the genre of opera as we know it are finally enjoying a renaissance. A new edition of Cavalli's twenty-eight operas is in preparation, and the composer and his works are at the center of a great deal of new scholarship ranging from the cultural context of opera of this period. In the face of such burgeoning interest, this collection of essays considers the Cavalli revival from various points of view. In particular, it explores the multiple issues involved in the transformation of an operatic manuscript into a performance. Although focused on the works of Cavalli, much of this material can transfer easily to other operas. This introductory part, reflecting back on four decades of Cavalli performances by some of the conductors responsible for the revival of interest in the composer, the collection is divided into four further parts: The Manuscript Scores, Giasone: Production and Interpretation, Making Librettos, and Cavalli Beyond Venice.

Dalle autrici di La stella di Andra e Tati Alessandra Viola e Rosalba Vitellaro. Con le prefazioni di Lucia, Manfredi e Fiammetta Borsellino, e le immagini originali del film d'animazione di Rai Fiction, una favola commovente e tenera per raccontare la lotta contro la mafia, l'omertà e il bullismo ai più piccoli. A luglio le strade di Palermo sono roventi, ma la gente non si fa cerchio. Santa Rosalia è alle porte e tutto deve essere pronto, dalle bancarelle al palco per la banda. Anche Giovanni e Paolo vogliono partecipare ai preparativi, insieme ai loro amici Lucia, Carlo e Antonio. I ragazzi, però, si accorgono che qualcosa non va: all'improvviso tutti sembrano essere diventati cinici e violenti... Cosa sarà successo? E cosa c'entra lo strano e inquietante spettacolo che si svolge nei vicoli della città, promettendo di esaudire ogni desiderio? Qualcuno pensa che sia un mago malvagio capace di trasformare le persone in pupi. Ora toccherà a Giovanni e Paolo liberare i loro concittadini dall'incantesimo.

This new Companion is the ideal reference guide. It fills a gap by providing an authoritative but accessible reference on political, economic, religious, social, as well as cultural developments in this crucial period. It contains information on all major topics including the church, war and diplomacy, civic life, learning and letters, printing, the economy, science and technology, and the modern world.

[The Longman Companion to Renaissance Europe, 1390-1530](#)

[Giovanni II dei Bentivoglio. Racconto storico. \[A popular account of the life of Giovanni Bentivoglio.\]](#)

[Music and Spectacle in the Lives of Lorenzo Onofrio and Maria Mancini Colonna](#)

[Titian's "Cenacolo" for the Refectory of SS. Giovanni E Paolo Reconsidered \(estratto\)](#)

[Uomini soli](#)

[Manuscript. Edition. Production](#)

[Art of Renaissance Venice, 1400 1600](#)

[Opera in Seventeenth-Century Venice](#)

[La Sacra Bibbia, ossia l'Antico e il Nuovo Testamento, tradotti da G. Diodati, con sommari e riferenze del medesimo](#)

[Da che parte stare. I bambini che diventarono Giovanni Falcone e Paolo Borsellino](#)

[Italian Confraternities in the Sixteenth Century](#)

Un drago chiamato Paura attaccò la vita degli uomini con forza devastante. Poi trovò dimora nelle viscere della terra. Alte volute di denso fumo si alzavano dalle narici e nascondevano i colori del mondo: grigio era quello dei campi, quello del mare e del cielo. Tutto era andato distrutto, regnava disordine caos e anarchia. Nelle strade serpeggiava la paura, uomini dall'animo corrotto ebrama di potere dominavano gli altri. Giovanni e Paolo sfidarono l'illegalità e la sopraffazione con la consapevolezza dei pericoli cui sarebbero andati incontro.

The first multidisciplinary study of the De Nola (Venice 1514), a Latin antiquarian work written by the Nolan humanist and physician Ambrogio Leone and dedicated to the description of the city of Nola, in the Kingdom of Naples.

Scopri e approfondisci la vita di due icone della giustizia Sembra impossibile pensare a Giovanni Falcone e Paolo Borsellino senza immaginarli insieme: colleghi, stretti collaboratori, coetanei, amici ed entrambi siciliani. Questi sono solo alcuni degli elementi che hanno unito le vite dei due magistrati in un destino unico, fino a un comune drammatico epilogo. Diversi per carattere - spavaldo Giovanni e introverso Paolo - erano identici nella perseveranza, nell'abnegazione, nel perfezionismo, nel sacrificio. I due magistrati sono stati gli artefici di un'autentica rivoluzione nell'ambito delle procedure investigative e hanno introdotto importanti innovazioni, destinate a fare scuola e a diventare strutture permanenti dello Stato, tanto che si può benissimo riconoscere un prima e un dopo, ben distinguibili da un punto vista strategico e operativo, nella lotta alla mafia. Giovanni Falcone e Paolo Borsellino, tra le montagne di scartoffie che riempivano le scrivanie dei loro uffici, nel comune pericolo e nell'identica fatica, cercarono instancabilmente di decifrare quella lingua fatta di nomi, numeri, codici, eventi e circostanze, riferiti o desunti, che il mondo conosce con il nome di mafia. Questo era il loro lavoro e questi erano Giovanni Falcone e Paolo Borsellino: lungimiranti iniziatori, instancabili artefici e protagonisti del rinnovamento, due intelligenze bramosie di capire, ognuna innamorata dell'umiltà e del coraggio dell'altra. Contenuti dell'ebook in sintesi . Le figure di Giovanni Falcone e Paolo Borsellino . La scena politica italiana . L'operato di Falcone e Borsellino . La mafia e lo Stato: la trattativa . I processi . Gli omicidi Perché leggere l'ebook . Per conoscere la storia di uno degli argomenti più delicati e controversi del nostro Paese . Per comprendere le ragioni di due delle più sconvolgenti morti della storia italiana . Per capire la scena politica italiana negli anni degli anni ottanta e novanta . Per capire cosa sta dietro Cosa Nostra e la lotta alla mafia . Per capire gli intrecci tra politica, poteri forti e società A chi si rivolge dell'ebook . A chi vuole conoscere la storia più recente d'Italia . A chi è appassionato di politica e della sua storia . A chi conosce già la storia di Giovanni Falcone e Paolo Borsellino ma vuole approfondire le vicende di due dei personaggi più importanti nella lotta contro la mafia in Italia . A chi vuole studiare la storia contemporanea italiana e desidera avere un libro completo, approfondito e chiarificatore Indice dell'ebook . Introduzione . Giovanni e Paolo: due vite parallele . La nuova mafia . I limiti della lotta alla mafia prima degli anni ottanta . L'eredità di Terranova e l'esperienza di Pizza Connection . La seconda guerra di mafia e i suoi effetti . I pentiti raccontano lo Stato parallelo . Il maxiprocesso e il primo grado di giudizio . La stagione dei veleni e la sentenza di Cassazione . L'ultima offensiva di Cosa Nostra . I possibili presupposti . Le fasi della trattativa

Giovanni e Paolo e il mistero dei pupiGiovanni e Paolo e il mistero dei pupiDe Agostini

The Companion to Baroque Music is an illuminating survey of musical life in Europe and the New World from 1600 to 1750. With informative essays on the social, national, geographical, and cultural contexts of the music and musicians of the period by such internationally known scholars as Peter Holman, Louise Stein, Michael Talbot, Julie Anne Sadie, Stanley Sadie, and David Fuller, the Companion offers a fresh perspective on the musical styles and performance practices of the Baroque era. The Companion to Baroque Music is an illuminating survey of musical life in Europe and the New World from 1600 to 1750. With informative essays on the social, national, geographical, and cultural contexts of the music and musicians of the period by such internationally known scholars as Peter Holman, Louise Stein, Michael Talbot, Julie Anne Sadie, Stanley Sadie, and David Fuller, the Companion offers a fresh perspective on the musical styles and performance practices of the Baroque era.

[Italy](#)

[Travelling Sketches in the North of Italy, the Tyrol, and on the Rhine](#)

[An Archaeological Guide](#)

[The Politics of Princely Entertainment](#)

[Pio La Torre e Carlo Alberto dalla Chiesa. Giovanni Falcone e Paolo Borsellino](#)

[Venice Rediscovered](#)

[A History of the Image Before the Era of Art](#)

[Archaeological Evidence of Church Life Before Constantine](#)

[La Basilica Dei Santi Giovanni E Paolo in Venezia, Etc. \[With Plates and Illustrations.\]](#)

[Venice](#)

[nuovamente restaurato per la munificenza del cardinale titolare Francesco Spellman arcivescovo di New York](#)

Definitive cultural guide to monuments, museums and architectural and archeological sites. Each book in the Heritage Guide series provides: dozens of full-color maps; color photographs and line drawings accompanying detailed and up-to-date text; travelers' information with selected addresses of museums, galleries, theaters, cultural institutions, stores for fine shopping, cafes and pastry shops; listings of accommodations and restaurants with quality ratings, price range, addresses and telephone and fax numbers. Special features in The Heritage Guide to Italy: detachable fold-out map of the entire country; 120 maps and plans of cities and historical sites; 80 driving tours with detailed maps; nearly 1000 descriptions of cities, towns, villages and landmarks.

"Art mattered in the Renaissance... People expected painting, sculpture, architecture, and other forms of visual art to have a meaningful effect on their lives, " write the authors of this important new look at Italian Renaissance art. A glance at the pages of Art in Renaissance Italy shows at once its freshness and breadth of approach, which includes thorough explanation into how and why works of art, buildings, prints, and other kinds of art came to be. This book discusses how men and women of the Renaissance regarded art and artists as well as why works of Renaissance art look the way they do, and what this means to us. It covers not only Florence and Rome, but also Venice and the Veneto, Assisi, Siena, Milan, Pavia, Padua, Mantua, Verona, Ferrara, Urbino, and Naples -- each governed in a distinctly different manner, every one with its own political and social structures that inevitably affected artistic styles. Spanning more than three centuries, the narrative brings to life the rich tapestry of Italian Renaissance society and the art works that are its enduring legacy.

This guide brings the work of one of the best known scholars of Roman archeology and art to an English-language audience. Conveniently organized by walking tours and illustrated throughout with clear maps, drawings, and plans, it covers all of the city's ancient sites (including the Capitoline, the Forum, the Palatine Hill, the Valley of the Colosseum, the Esquiline, the Caelian, the Quirinal, and the Campus Martius), and, unlike most other guides, now includes the major monuments in a large area outside Rome proper but within easy reach, such as Ostia Antica, Palestrina, Tivoli, and the many areas of interest along the ancient Roman roads. An essential resource for tourists interested in a deeper understanding of Rome's classical remains, it is also the ideal book for students and scholars approaching the ancient history of one of the world's most fascinating cities.--From publisher description.

Confraternities were - and are - religious brotherhoods for lay people to promote their religious life in common. Though designed to prepare for the afterlife, they were fully involved in the social, political and cultural life of the community and could affect all men and women, as members or as the recipients of charity. Confraternities organised a great range of devotional, cultural and indeed artistic activities in addition to other functions such as the provision of dowries and the escort of condemned men to the scaffold. Other works have studied the local activities of specific confraternities, but this is the first to attempt a broad survey of such organisations across the breadth of early modern Italy. Christopher Black demonstrates clearly the extent, diversity and influence of confraternal behaviour, and shows how such brotherhoods adapted to the religious and social crises of the sixteenth century - thus illuminating current debates about Catholic Reform, the Counter-Reformation, poverty, philanthropy and social control.

Early Christianity emerged from obscurity to dominate the Roman world: that story, told and retold, continues to fascinate historians and believers. But the religion of ordinary Christians is not so well or easily known; they have left us no literary record of their faith and their hope, their marrying and their dying, their worship and their common life. Before the publication of "Ante Pacem there was no introduction or source-book for early Christian archaeology available in English. With his book Professor Snyder has performed an incalculable service for students of early Christianity and the world of late antiquity. He analyzes in one lavishly illustrated volume every piece of evidence that can, with some degree of assurance, be dated before the triumph of the emperor Constantine at the Milvian Bridge in 312CE thrust the nascent Christian culture "into a universal role as the formal religious expression of the Roman Empire."

[Rome and Environs](#)

[Il complesso monumentale della basilica celimontana dei SS. Giovanni e Paolo](#)

[Rome](#)

[Readyng Cavalli's Operas for the Stage](#)

[The Impresario and His World in Seventeenth Century Venice](#)

[*Hospitals and Urbanism in Rome, 1200-1500*](#)

[*Storia di Giovanni Falcone e Paolo Borsellino*](#)

[*Inventing the Business of Opera*](#)

[*Ambrogio Leone's De Nola, Venice 1514*](#)

[*Memorie sacre di Ravenna, scritte dal sacerdote A. Tarlazzi in continuazione di quelle pubblicate dal canonico G. Fabri*](#)

[*Companion to Baroque Music*](#)

In Hospitals and Urbanism in Rome 1200 – 1500, Carla Keyvanian reconstructs three centuries of urban history by focusing on public hospitals, state institutions that were urban expressions of sovereignty, characterized by a distinguishing architecture and built in prime urban locations.

This is the first urban history of Rome to span its entire three-thousand-year history. It examines the processes by which Rome's leaders have shaped its urban fabric by organizing space, planning infrastructure, designing ritual, controlling populations, and exploiting Rome's standing as a seat of global power and a religious capital.

[Falcone e Borsellino. Due vite per la giustizia](#)

[Architecture, Sculpture, and Painting, 1460-1590](#)

[Likeness and Presence](#)

[The Art of Renaissance Venice](#)

[Art in Renaissance Italy](#)

[De' santi Giovanni e Paolo fratelli martiri romani ristretto istorico del p. Andrea Budrioli della Comapgnia di Gesu](#)

[An Urban History from Antiquity to the Present](#)