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Volume 2 of 2. Lorenzo Ghiberti, sculptor and towering figure of the Renaissance, was the creator of the celebrated Bronze Doors of the Baptistery at Florence, a work that occupied him for twenty years and became known (at Michelangelo's suggestion, according to tradition) as the Doors of Paradise. Here Richard Krautheimer takes what Charles S. Seymour, Jr., describes as "a fascinating journey into the mind, career, and inventiveness of one of the indisputably outstanding sculptors of all the Western tradition." This one-volume edition includes an extensive new preface and bibliography by the author. Richard Krautheimer, Professor Emeritus of the Institute of Fine Arts at New York University, currently lives in Rome. He is the author of numerous works, including the Pelican Early Christian and Byzantine Architecture and Rome: Profile of a City, 312-1308 (Princeton). Princeton Monographs in Art and Archaeology, 31. Originally published in 1983. 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. This book is one of the finest I have ever read. To write a foreword for it is an honor, difficult to accept. Everyone knows that architects and master masons, long before there were mathematical theories, erected structures of astonishing originality, strength, and beauty. Many of these still stand. Were it not for our now acid atmosphere, we could expect them to stand for centuries more. We admire early architects' visible success in the distribution and balance of thrusts, and we presume that master masons had rules, perhaps held secret, that enabled them to turn architects' bold designs into reality. Everyone knows that rational theories of strength and elasticity, created centuries later, were influenced by the wondrous buildings that men of the sixteenth, seventeenth, and eighteenth centuries saw daily. Theorists know that when, at last, theories began to appear, architects distrusted them,

partly because they often disregarded details of importance in actual construction, partly because nobody but a mathematician could understand the aim and function of a mathematical theory designed to represent an aspect of nature. This book is the first to show how statics, strength of materials, and elasticity grew alongside existing architecture with its millennial traditions, its host of successes, its ever-renewing styles, and its numerous problems of maintenance and repair. In connection with studies toward repair of the dome of St. Peter's by Poleni in 1743, on p. An innovative practical reference grammar, combining traditional and function-based grammar in a single volume, this is the ideal reference grammar for intermediate and advanced learners at advanced secondary level and above. From the award-winning author of *Across a Hundred Mountains*. Cuando el padre de Reyna Grande deja a su esposa y sus tres hijos atrás en un pueblo de México para hacer el peligroso viaje a través de la frontera a los Estados Unidos, promete que pronto regresará con el dinero suficiente para construir la casa de sus sueños. Sus promesas se vuelven más difíciles de creer cuando los meses de espera se convierten en años. Cuando se lleva a su esposa para reunirse con él, Reyna y sus hermanos son depositados en el hogar ya sobrecargado de su abuela paterna, Evila, una mujer endurecida por la vida. Los tres hermanos se ven obligados a cuidar de sí mismos. En los juegos infantiles encuentran una manera de olvidar el dolor del abandono y a resolver problemas de adultos. Cuando su madre regresa, la reunión sienta las bases para un capítulo nuevo y dramático en la vida de Reyna: su propio viaje a El otro lado para vivir con el hombre que ha poseído su imaginación durante años— su padre ausente. En esta memoria extraordinaria, la galardonada escritora Reyna Grande le da vida a sus años tumultuosos, capturando la confusión y las contradicciones de una infancia dividida entre dos padres y dos países. Sólo en los libros, en la música y en su rica imaginación ella encontrará consuelo, un refugio momentáneo de un mundo en el que cada lugar se siente como El otro lado. La distancia entre nosotros capta el paso de una niña de la infancia a la adolescencia y más allá. Una divertida, lírica, pero desgarradora historia, nos recuerda que las alegrías y las tristezas de la infancia están siempre con nosotros, impresas en el corazón, recordándonos de ese lugar que fue nuestro primer hogar. Questo volume - che inaugura la pubblicazione in formato elettronico delle Opere complete di Bruno Leoni - include tutte le 408 recensioni scritte per la rivista "Il Politico" nel corso di un decennio (1950-1959). A sorprendere non è soltanto l'elevato numero di recensioni, ma anche la diversità degli argomenti trattati: dalla psichiatria all'arte, dalla religione alla letteratura, dall'archeologia alle civiltà orientali, dalla storia all'architettura, oltre naturalmente alla politica, all'economia e al diritto. Si tratta di un testo utile per due motivi in particolare. Da un lato per capire meglio il pensiero di Leoni, poiché in queste recensioni i suoi riferimenti culturali vengono esplicitati e si chiarisce bene quale fosse la sua concezione della politica, della filosofia e della società. Dall'altro esso consente di farsi un'idea sugli argomenti di cui (non) si discuteva in Italia negli anni Cinquanta. "Il Politico" - fondato dallo stesso Leoni nel 1950 - fu infatti un mirabile tentativo di innovare la cultura italiana e in queste recensioni, che sono per la maggior parte di libri stranieri, l'Autore suggerisce traduzioni e propone idee e argomenti in Italia allora poco conosciuti, o spesso conosciuti male. Le recensioni non sono mai banali, e anzi vi emerge con chiarezza quali siano le valutazioni, le idee e in generale il pensiero di Leoni. Fare esplorazioni in campi così diversi e saperne trarre vantaggio nell'elaborazione di idee nel proprio settore di ricerca richiede indubbiamente un'intelligenza e una cultura fuori dall'ordinario. Ma questo era il suo approccio metodologico: le scienze umane gli apparivano intimamente connesse e solo da una loro trattazione comune era convinto di poter trovare la soluzione ai problemi sociali. 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. The twelve monumental silver-gilt standing cups known as the Aldobrandini Tazze constitute perhaps the most enigmatic masterpiece of Renaissance European metalwork. Topped with statuettes of the Twelve Caesars, the tazze are decorated with marvelously detailed scenes illustrating the lives of those ancient Roman rulers. The work's origin is unknown, and the ensemble was divided in the nineteenth century and widely dispersed, greatly hampering study. This volume, inspired by a groundbreaking symposium at The Metropolitan Museum of Art, examines topics ranging from the tazze's representation of the ancient world to their fate in the hands of nineteenth-century collectors, and presents newly discovered archival material and advanced scientific findings. The distinguished essayists propose answers to critical questions that have long surrounded the set and shed light on the stature of Renaissance goldsmiths' work as an art form, establishing a new standard for the study of Renaissance silver. In this collection of nine essays some of the preeminent art historians in the United States consider the relationship between art and craft, between the creative idea and its realization, in Renaissance and Baroque Italy. The essays, all previously unpublished, are devoted to the pictorial arts and are accompanied by nearly 150 illustrations. Examining works by such artists as Michelangelo, Titian, Volterrano, Giovanni di Paolo, and Annibale Carracci (along with aspects of the artists' creative processes, work habits, and aesthetic convictions), the essayists explore the ways in which art was conceived and produced at a time when collaboration with pupils, assistants, or independent masters was an accepted part of the artistic process. The consensus of the contributors amounts to a revision, or at least a qualification, of Bernard Berenson's interpretation of the emergent Renaissance ideal of individual "genius" as a measure of original artistic achievement: we must accord greater influence to the collaborative, appropriative conventions and practices of the craft workshop, which persisted into and beyond the Renaissance from its origins in the Middle Ages. Consequently, we must acknowledge the sometimes rather ordinary beginnings of some of the world's great works of art--an admission, say the contributors, that will open new avenues of study and enhance our understanding of the complex connections between invention and execution. With one exception, these essays were delivered as lectures in conjunction with the exhibition *The Artists and Artisans of Florence: Works from the Horne Museum* hosted by the Georgia Museum of Art in the fall of 1992. This second edition of the *Modern Italian Grammar: A Practical Guide* is an innovative reference guide to Italian, combining traditional and function-based grammar in a single volume. Rethinks and retells the history of music in sixteenth-century Ferrara, putting women, of the court and convent, at the narrative centre. "Choral Repertoire is the definitive and comprehensive one-volume presentation of the most significant composers and compositions of choral music from the Western Hemisphere throughout recorded history. The book is designed for multiple uses--as a programming guide for practicing conductors, instructional resource for students and teachers of choral music, historic and stylistic reference for choral singers, and source of information about composers and compositions for choral enthusiasts--and as such, the book intends to further and make accessible important information relevant to the vast scope of choral music. Organized by era (Medieval, Renaissance, Baroque, Classical, and Modern), *Choral Repertoire* covers general characteristics of each historical era, trends and styles unique to various countries, biographical sketches of more than six hundred composers, and performance annotations of more than five thousand individual works. Of the composers, there is substantive coverage of women and composers of color, and of the repertoire, there is inclusion of lesser-known works as well as those works that are considered standard"--Drawing on extensive archival evidence, Carol Bresnahan Menning examines the remarkable evolution of the Florentine monte from a small charitable pawnshop to a flourishing savings organization and a powerful instrument of patronage and state finance. This second selection of studies by Frank D'Accone, again based principally on the documentary evidence, follows the development through the mid 16th century of musical chapels at the Cathedral and the Baptistery of Florence and of musical establishments at the Santissima Annunziata and San Lorenzo. The lives, careers and works of composers associated with these churches are illustrated and their works analyzed, particularly the

theoretical treatise by Fra Mauro, the madrigals of Mauro Matti and the ambitiously conceived canzone cycle of Mattia Rampollini. The final studies, moving into the 17th century, look at the music for Holy Week, and the unprecedented programme of performances at Santa Maria Novella. "The emergence of pieces designated for specific instruments marked a significant change in musical practice. The celebrated musicologist Willi Apel discusses virtually all the surviving printed works from the seventeenth century that are intended for the violin. He describes the music of some sixty Italian composers of this period, detailing the individual innovative aspects of the pieces, their form, and issues of performance practice." -- This book provides a reassessment of the theory of magnificence in light of the related social virtue of splendour. Author James Lindow highlights how magnificence, when applied to private palaces, extended beyond the exterior to include the interior as a series of splendid spaces where virtuous expenditure could and should be displayed. Examining the fifteenth-century Florentine palazzo from a new perspective, Lindow's groundbreaking study considers these buildings comprehensively as complete entities, from the exterior through to the interior. This book highlights the ways in which classical theory and Renaissance practice intersected in quattrocento Florence. Using unpublished inventories, private documents and surviving domestic objects, *The Renaissance Palace in Florence* offers a more nuanced understanding of the early modern urban palace. Compiled by art historians, literary scholars, musicologists, and historians, this essay collection is an innovative and interdisciplinary study of Queen Henrietta Maria and her multi-faceted roles and responsibilities. Elements of the queen's popular biography - her European identity and devout Catholic faith - are only a part of the backdrop against which Henrietta Maria is re-considered. Drawing on the expertise of an international group of scholars from different disciplines, these essays explore and shed new light on the Queen's various roles: a patron of performing and visual arts with taste and influence comparable to her husband's, her salient political position between the French and English courts, and her political sentiments at the outbreak of the English Civil War. Through cutting-edge archival research that includes investigations into household accounts and personal correspondence, this collection ultimately presents a new assessment of female power and influence at the early modern court. What becomes strikingly evident is that Henrietta Maria had a distinct and profound influence on material and political culture that deserves the attention of art history, literature, theatre, and musicology scholars. In this book the beauty and meaning of Byzantine art and its aesthetics are for the first time made accessible through the original sources. More than 150 medieval texts are translated from nine medieval languages into English, with commentaries from over seventy leading scholars. These include theories of art, discussions of patronage and understandings of iconography, practical recipes for artistic supplies, expressions of devotion, and descriptions of cities. The volume reveals the cultural plurality and the interconnectivity of medieval Europe and the Mediterranean from the late eleventh to the early fourteenth centuries. The first part uncovers salient aspects of Byzantine artistic production and its aesthetic reception, while the second puts a spotlight on particular ways of expressing admiration and of interpreting of the visual. Stephen Hawking avrebbe dovuto passare più tempo ad aiutare la scienza medica a risolvere i problemi, compreso il suo, anziché cercare buchi neri nelle profondità della sua "mente brillante", criticando aspramente quella che lo ha creato. Il dramma che lo ha reso disabile avrebbe potuto spingerlo a usare la sua "mente brillante" per aiutare gli altri sulla terra, invece di cercare buchi neri e inseguire l'infinitesimo, lasciando che se ne occupino quelli che non sono in condizioni fisiche come la sua. Avrebbe potuto divertirsi con un telescopio a casa sua, come facevo io quando abitavo a Miami, North Miami Beach, e poi a Oakland Park, mentre lo scorrere del tempo scandiva la mia vita. A quanto ne so, l'orgoglio di essere l'uomo dei buchi neri non lo sta aiutando, perché avrebbe dovuto spiegarci come difenderci da questi mostri anti Dio. Se uno di loro va fuori orbita e ci viene addosso, lui e la sua famiglia diventano cibo per buchi neri, poiché non hanno un Dio che li difende. Questi divoratori della galassia terrorizzano angeli e demoni, e turbano i sogni dei bambini. This text is an unbound, three hole punched version. Access to WileyPLUS sold separately. Parliamo italiano!, Binder Ready Version, Edition 5 continues to offer a communicative, culture based approach for beginning students of Italian. Not only does Parliamo Italiano provide students learning Italian with a strong ground in the four ACTFL skills: reading, writing, speaking, and listening, but it also emphasizes cultural fluency. The text follows a more visual approach by

integrating maps, photos, regalia, and cultural notes that offer a vibrant image of Italy. The chapters are organized around functions and activities. Cultural information has been updated to make the material more relevant. In addition, discussions on functional communications give readers early success in the language and encourage them to use it in practical situations. Volume 12/13 of the Aldous Huxley Annual begins with a discussion of a lecture Huxley gave in Italian, an appraisal of his never-completed project of a novel on Catherine of Siena, and his recently re-discovered drawings for "Leda." Further critical articles on particular aspects of Huxley's work follow, together with the second Peter Edgerly Firchow Memorial Prize Essay by Hisashi Ozawa of King's College London. A painting by Carolyn Mary Kleefeld ushers in the second part of the book, which contains a selection of papers from the Oxford Symposium held in 2013. (Series: Aldous Huxley Annual - Vol. 12/13) [Subject: Literary Criticism, Art] 'Basic Italian' provides readers with the basic tools to express themselves in a wide variety of situations. The book contains 23 individual grammar points in lively and realistic contexts. First published in 1998, this volume comprises papers given at a conference on Lawes and his music held at Oxford in September 1995 to commemorate the 350th anniversary of his death. They examine not only Lawes's music but the milieu in which he worked. Part One examines the musical life of the English Court in Lawes's day, noting his activities there and his involvement with companies of players. Manuscript studies and a detailed account of the fatal battle are also included. Part Two comprises seven essays exploring the wide range of his instrumental and vocal music. William Lawes is acknowledged as the most exciting and innovative composer working in England during the reign of Charles I. His tragic early death at the Siege of Chester in 1645 only served to heighten his reputation among his contemporaries, lending him also the cloak of martyrdom in the service of his king.

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