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7 THE SIGNIFICANCE OF "CIVIC HUMANISM" IN THE INTERPRETATION OF THE ITALIAN ... Evoking little comment in general studies, the humanism of early Renaissance Venice (the fifteenth to early sixteenth ...

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Renaissance Humanism, Volume 1: Foundations, Forms, and Legacy

Among scholars, but also in the general learned public, there has been a slow but dramatic change in the way we understand Renaissance Florence ... which shaped Christian and civic ideals, was ...

Society and Individual in Renaissance Florence
Her wide-ranging scholarship has encompassed madrigals in the civic culture of Renaissance Venice; the music of courtesans and 18th-century opera as a manifestation and refraction of changing notions ...

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21 UChicago faculty receive named, distinguished service professorships

The civic records don't tell ... The Merchant of Venice and Henry IV Part I. Dr Siobhan Keenan, Reader in Shakespeare and Renaissance Literature at De Montfort University, says: "In many ...

Wherefore to Dover?

Simon Gilson's new volume provides the first in-depth account of the critical and editorial reception in Renaissance Italy, particularly Florence, Venice and Padua, of the work of Dante Alighieri ...

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Reading Dante in Renaissance Italy

“What we were able to do is change to a classical perspective, which means responding to and reanimating antiquity as well as the Renaissance ... the Past at the 1980 Venice Biennale.

Notre Dame's Thomas Gordon Smith, who led a revival in classical architecture, dies at 73
He imagines triggering a sort of Renaissance ...
Visions for Venice's future include calls to offer tax breaks to bring traditional manufacturing back to the

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historic centre. Civic groups ...

Venice views lockdown as chance to reimagine future
The best that civic leaders can do is try to avoid
messing ... had it in the Islamic hegemony of the late
first millenium A.D. Venice was an economic
superpower for several centuries; Amsterdam ...

Sacredness in the City

Venice is remembered in hundreds of Lidos and
Rialtos ... The Redevelopment Agency calls the
California Theatre "a mixture of Gothic, Moorish and

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Renaissance styles." They have to call it something.

A Theater Is Born—Again

Paolo Veronese, Madonna in Glory with St. Sebastian and other Saints, 1570, Oil on canvas, Chiesa di San Sebastiano, Venice. As the Venetians turned to Sebastian and Roch, they also developed some of ...

Like the plague

"Venice has palazzos and the Rialto Bridge, but Dubrovnik is a functioning Renaissance city where people ... the Friends of Dubrovnik Antiquities, a civic

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association that maintains the city ...

Magic Kingdom

To Courbet, classical art had recorded the sanctioned founding myths of official legend, and glorified the gods, their divine imperial representatives, and civic authorities. Medieval Christian art ...

The Art of Propaganda: Gustave Courbet
History of Italian Universities; History of Childhood,
1200-1700; Renaissance Revival in America,
1850-1920 "Save Venice, Inc: A History, 1966-2020" A

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catastrophic flood in November 1966 temporarily ...

Christopher Carlsmith
Architectural Network as Dynastic Strategy in
Fontainebleau's Galerie des Cerfs - Volume 74 Issue 2
...

Architectural Network as Dynastic Strategy in
Fontainebleau's Galerie des Cerfs
Unlike Venice or Florence, Rome has been absorbing
large numbers ... Some find the prevailing palette of
civic decor, with its basis of yellow ocher,

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incomparably soothing to the eye. Others will ...

Eternally ours

The play was also turned down by the Traverse Theatre, souring a relationship with the new writing theatre that had scored an international hit with Clifford's early play, *Losing Venice*.

Jo Clifford: A playwright and a play whose time has come

Topics will include: city planning; the transformation of the building trades; civic infrastructure ... The art of

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Europe from the fall of Rome to the Renaissance.
Emphasis on the effects of cultural, ...

Art and Archaeology

St Albans - St Albans in Hertfordshire is one of a growing number of towns and cities that have partnered with British Cycling to help realise their civic cycling goals ... green corridors and canals ...

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"An extremely impressive achievement. . . . The book is overwhelming in its attention to both detail and the larger picture. It should have a tremendous impact on the field."--Susan McClary, author of "Feminine Endings" "All future discussion of the Italian madrigal . . . will be profoundly indebted to Feldman's musical sensitivities and perceptiveness, to her wide reading in literary theory of the period, and to her extraordinary skill in making musical events palpable."--H. Colin Slim, editor of "A Gift of Madrigals and Motets" "With this book Professor Feldman establishes herself as the leading authority on the

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subjects of the Venetian madrigal and of humanistic musical culture in 16th-century Venice. There is nothing of this scope and quality to be found in previous scholarly literature."--James Haar, author of "Essays on Italian Poetry and Music in the Renaissance, 1350-1600" "This marvelously interdisciplinary book illuminates the social and intellectual mobility of sixteenth-century Venetian culture, its intricate weave of private and public civic identities, and the paradoxes and tensions of its quest for diversity and unprecedented fusion of rhetorical principles and expressive idioms in music, poetry, and the other arts. It offers an astounding wealth of information and insight for historians of ideas, literary

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specialists, and music historians."--William J. Kennedy, author of "Authorizing Petrarch"

This volume offers a comprehensive survey of Roman villas in Italy and the Mediterranean provinces of the Roman Empire, from their origins to the collapse of the Empire. The architecture of villas could be humble or grand, and sometimes luxurious. Villas were most often farms where wine, olive oil, cereals, and manufactured goods, among other products, were produced. They were also venues for hospitality, conversation, and thinking on pagan, and ultimately Christian, themes. Villas spread as the Empire grew. Like towns and cities, they became the means of

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power and assimilation, just as infrastructure, such as aqueducts and bridges, was transforming the Mediterranean into a Roman sea. The distinctive Roman/Italian villa type was transferred to the provinces, resulting in Mediterranean-wide culture of rural dwelling and work that further unified the Empire.

For the greater part of recorded history the most successful and powerful states were autocracies; yet now the world is increasingly dominated by democracies. In *A Free Nation Deep in Debt*, James Macdonald provides a novel answer for how and why this political transformation occurred. The pressures

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of war finance led ancient states to store up treasure; and treasure accumulation invariably favored autocratic states. But when the art of public borrowing was developed by the city-states of medieval Italy as a democratic alternative to the treasure chest, the balance of power tipped. From that point on, the pressures of war favored states with the greatest public creditworthiness; and the most creditworthy states were invariably those in which the people who provided the money also controlled the government. Democracy had found a secret weapon and the era of the citizen creditor was born. Macdonald unfolds this tale in a sweeping history that starts in biblical times, passes via medieval Italy to the wars and revolutions

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of the seventeenth and eighteenth centuries, and ends with the great bond drives that financed the two world wars.

Fourteen authors, including many of the best-known scholars in the field, explore how people actually experience their culture and how those experiences are expressed in forms as varied as narrative, literary work, theater, carnival, ritual, reminiscence, and life review. Their studies will be of special interest for anyone working in anthropological theory, symbolic anthropology, and contemporary social and cultural anthropology, and useful as well for other social scientists, folklorists, literary theorists, and

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philosophers.

In what is widely considered the most influential book ever written by Walter Lippmann, the late journalist and social critic provides a fundamental treatise on the nature of human information and communication. The work is divided into eight parts, covering such varied issues as stereotypes, image making, and organized intelligence. The study begins with an analysis of "the world outside and the pictures in our heads", a leitmotif that starts with issues of censorship and privacy, speed, words, and clarity, and

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ends with a careful survey of the modern newspaper. Lippmann's conclusions are as meaningful in a world of television and computers as in the earlier period when newspapers were dominant. Public Opinion is of enduring significance for communications scholars, historians, sociologists, and political scientists. Copyright © Libri GmbH. All rights reserved.

The J. Paul Getty Museum Journal 14 is a compendium of articles and notes pertaining to the Museum's permanent collections of antiquities, decorative arts, paintings, and photographs. Volume 14 includes articles written by Dietrich von Bothmer, Dietrich Willers, Jean-Louis Zimmermann, Marjatta Nielsen, R.

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R. R. Smith, Lawrence J. Bliquez, Anne Ratzki-Kraatz, Charissa Bremer-David, Simon Jervis, Gillian Wilson, C. Gay Nieda, Rosalind Savill, M. Roy Fisher, Nigel Glendinning, Burton B. Fredericksen, Graham Smith and Anne McCauley.

Appearing for the first time in an English translation, *Introduction to Modernity* is one of Henri Lefebvre's greatest works. Published in 1962, when Lefebvre was beginning his career as a lecturer in sociology at the University of Strasbourg, it established his position in the vanguard of a movement which was to culminate in the events of May 1968. It is a book which supersedes the conventional divisions between

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academic disciplines. With dazzling skill, Lefebvre moves from philosophy to sociology, from literature to history, to present a profound analysis of the social, political and cultural forces at work in France and the world in the aftermath of Stalin's death—an analysis in which the contours of our own "postmodernity" appear with startling clarity. Lefebvre's lectures have become legendary, and something of his charismatic presence and delivery is captured in this book, which he intended "to be understood in the mind's ear ... and not simply to be read." With its mercurial shifts of tone, now intensely poetic, now conversational, it not only explores modernity, it exemplifies it. Equally experimental in conception is the book's remarkable

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structure, twelve "preludes" through which a range of recurrent themes are interwoven in free-form counterpoint: irony as a critical tool, utopianism, nature and culture, the Stalinization of Marxism, the alienation of everyday life, the cybernetic society ... What gradually emerges is not only a series of original concepts about humanity and culture, but an extraordinary invocation of the complexity of social contradictions. Yet the fragmented structure of the book is not left to float free. Its shifting and eclectic melodies and leitmotifs have a solid ground basis: the wish to rehabilitate the Marxist dialectic as a method for understanding and transforming the modern world. This program is at the heart of the book, and

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gives it its underlying coherence, making Introduction to Modernity not only essential reading for all students of European cultural history, but also a key text for Marxism in the post-communist world of the late twentieth century.

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