

Il Bacio Della Morte Marta Palazzesi

Laura Bassi–The World's First Woman Professor in Natural PhilosophyThe University of Mantua, the Gonzaga, and the Jesuits, 1584–1630Opera Libretto, Vol. II-IV.Italian QuarterlyArt and Authority in Renaissance MilanMaschere nudeAli del pensiero raccolta di trasmissioni trascendentiTeatro per tutti raccolta di commedieLa Legge Sacre rappresentazioni dei secoli XIV, XV e XVI“La” domenicaPirandello’s Visual PhilosophyLa tribuna illustrataIl divin salvatore periodico settimanale romanoFaustoFaustoFausto, parte primaGazzetta ufficiale del Regno d'ItaliaNoi e il mondo rivista mensile de La tribunaConsiderazioni intorno alla Vita di Santa Maria Maddalena e di S. Giovanni Evangelista Luisa Cifarelli Paul F. Grendler Carlo Luigi Golino Evelyn S. Welch Luigi Pirandello Luciano Beretta Alessandro D'Ancona Lisa Sarti Johann Wolfgang von Goethe Goethe Johann Wolfgang von Goethe Italia

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this book provides a fascinating insight into the life and scientific work of laura bassi the first female member of the influential academy of sciences of the institute of bologna and also the first woman to be appointed a university professor in physics or universal philosophy as it was then termed the book describes laura bassi s research activities and achievements explaining the influence of newton her role in promoting newtonian experimental physics in bologna and her work as an experimentalist including on electricity much attention is paid to the context in which bassi developed her career the very considerable difficulties faced by a woman surrounded by male university teachers and members of the academy are discussed casting light on the constraints that led bassi to set up the first experimental physics laboratory in her home complete with the many instruments required for experimentation and private teaching the aim is to provide a rounded and well documented account of the scientific endeavors and achievements of a too often overlooked scientist who struggled to overcome the prejudices of her age

universities were driving forces of change in late renaissance italy the gonzaga the ruling family of mantua had long supported scholarship and dreamed of founding an institution of higher learning within the city in the early seventeenth century they joined forces with the jesuits a powerful intellectual and religious force to found one of the most innovative universities of the time paul f grendler provides the first book in any language about the peaceful university of mantua its official name he traces the efforts of

duke ferdinando gonzaga a prince savant who debated galileo as he made his family's dream a reality ferdinando negotiated with the jesuits recruited professors and financed the school grendler examines the motivations of the gonzaga and the jesuits in the establishment of a joint civic and jesuit university the university of mantua lasted only six years lost during the brutal sack of the city by german troops in 1630 despite its short life the university offered original scholarship and teaching it had the first professorship of chemistry more than 100 years before any other italian university the leading professor of medicine identified the symptoms of angina pectoris 140 years before an english scholar named the disease the star law professor advanced new legal theories while secretly spying for james i of england the jesuits taught humanities philosophy and theology in ways both similar to and different from lay professors a superlative study of education politics and culture in seventeenth century italy this book reconsiders a period in italy's history often characterized as one of feckless rulers and stagnant learning thanks to extensive archival research and a thorough examination of the published works of the university's professors grendler's history tells a new story

milan was one of the largest and most important cities in renaissance italy controlled by the visconti and sforza dynasties from 1277 until 1500 its rulers were generous patrons of the arts responsible for commissioning major monuments throughout the city and for supporting artists such as giovanni di balduccio filarete bramante and leonardo da vinci but the city was much more than its dukes milan had a distinct civic identity one that was expressed above all through its neighbourhood religious and charitable associations this book moves beyond standard interpretations of ducal patronage to explore the often overlooked city itself showing how the allegiances of the town hall and the parish related to those of the servants and aristocrats who frequented the visconti and sforza court in this original and stimulating interdisciplinary study evelyn welch illustrates the ways in which the myths of visconti and sforza supremacy were created newly discovered material for major projects such as the cathedral hospital and castle of milan permits a greater understanding of the political economic and architectural forces that shaped these extraordinary buildings the book also explores the wider social networks of the artists themselves leonardo da vinci for example is de-mythologised far from being an isolated highly prized court artist he spent his almost eighteen years in the city working within the wider milanese community of painters sculptors goldsmiths and embroiderers the broad perspective of the book ensures that any future study of the renaissance will have to re-evaluate the place of milan in italian cultural history

this collection draws on cutting edge work that crosses traditional disciplinary boundaries to offer new perspectives on the importance of visibility and the imagination in the work of luigi pirandello the great italian modernist the volume re-examines traditional critical notions central to the study of pirandello by focusing on the importance of the visual imagination in his poetics and aesthetics an area of multimedia investigation which has not yet received ample attention in english language books putting scholarship on pirandello in conversation with new work on the multimedia dimensions of modernism the volume examines how pirandello worked across and was adapted through multiple media it also brings pirandello into a cross-disciplinary dialogue with new approaches to italian cultural studies to show how his work remains relevant to scholarly conversations across the field the essays in this collection highlight the ways in which pirandello is engaged not only in literature and theatre but also in the visual arts film and music at the same time they emphasize the ways in which this multimedia creativity enables pirandello to pursue complex philosophical thoughts and how scholars' interpretation of his works can provide new insights into problems facing us today crossing from aesthetics and a study of modernist notions of creative imagination into studies of multimedia works and adaptations the volume argues that pirandello should be understood as a thinker in images whose legacy can be felt across the arts and into the realm of 21st century theories of literary cognition

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