

Damigella

Italian Literature

Text with facing translation of the earliest Italian Tristan romance, providing new evidence for the development of the Tristan strand of the Arthurian legend. This is the first English translation of the earliest Italian Tristan romance, the *Tristano Riccardiano*, preserved in MS 2543 of the Biblioteca Riccardiana in Florence. In Italy, Tristan was more popular than any other Arthurian hero; the French prose Tristan gained great currency, soon yielding Italian prose translations / adaptations. The *Riccardiano*, dating from the late 13th century, is notable for representing an early branch of the French prose Tristan, now lost. The translation offers new evidence for the development of the Tristan story in Europe, particularly in the changes it rings on the themes of love, chivalry, honor, betrayal, and adultery. In theme and narrative style the *Riccardiano* reflects a new audience and a new social context, that of an urban Tuscan middle class, and an important stage in the emergence of Italian prose narrative. The text and translation are presented here with an introduction, a select bibliography, and index. F. REGINA PSAKI is the Giustina Family Professor of Italian Language and Literature at the University of Oregon.

Italian Literature: Il tristano panciatichiano

This is the first critical edition with English translation of the prose compilation *Tristano panciatichiano*, preserved in a unique manuscript in the Biblioteca Nazionale of Florence (MS Panc. 33); it is the first time the Italian text has been published in its entirety in any form. Assembled by the mid-fourteenth century, the manuscript is an original compilation in Italian based on several French models: the *Queste del San Graal*, *Joseph d'Arimathie*, the *Mort Artu*, and notably, the *Roman de Tristan en prose*. While the edition itself will be of great interest, the translation into English is a major opportunity for Arthurians and other medievalists, and furnishes important new evidence for the study of Arthurian material in Italy. Apparatus includes a finding list of Arthurian manuscripts produced, owned or read by Italians; a select bibliography; and an index of proper names found in the narrative.

Tupperware

From Wonder Bowls to Ice-Tup molds to Party Susans, Tupperware has become an icon of suburban living. Tracing the fortunes of Earl Tupper's polyethylene containers from early design to global distribution, Alison J. Clarke explains how Tupperware tapped into potent commercial and social forces, becoming a prevailing symbol of late twentieth-century consumer culture. Invented by Earl Tupper in the 1940s to promote thrift and cleanliness, the pastel plasticwares were touted as essential to a postwar lifestyle that emphasized casual entertaining and celebrated America's material abundance. By the mid-1950s the Tupperware party, which gathered women in a hostess's home for lively product demonstrations and sales, was the foundation of a multimillion-dollar business that proved as innovative as the containers themselves. Clarke shows how the "party plan" direct sales system, by creating a corporate culture based on women's domestic lives, played a greater role than patented seals and streamlined design in the success of Tupperware.

Teatro italiano antico

This eBook features the unabridged text of 'The Decameron Original Italian Text by Giovanni Boccaccio - Delphi Classics (Illustrated)' from the bestselling edition of 'The Collected Works of Giovanni Boccaccio'. Having established their name as the leading publisher of classic literature and art, Delphi Classics produce publications that are individually crafted with superior formatting, while introducing many rare texts for the

**The Decameron Original Italian Text by Giovanni Boccaccio - Delphi Classics
(Illustrated)**

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LA LEGGENDA DI TRISTANO

Conversations of a mother with her daughter, and some other persons; or Dialogues

Damigella

vision and innovative narrative features of Bigolina's greatest surviving work, in which she fashioned a new type of narrative that combined elements of the romance and the novella and included a polemical treatise on the moral implications of portraiture and the role of women in the arts. Demonstrating that Bigolina challenged cultural authority by rejecting the prevailing views of both painting and literature, Nissen discusses Bigolina's suggestion that painting constituted an ineffectual, even immoral mode of self-promotion for women in relation to the views of the contemporary writer Pietro Aretino and the painter Titian. *Kissing the Wild Woman's* analysis of this little-known work adds a new dimension to the study of Renaissance aesthetics in relation to art history, Renaissance thought, women's studies, and Italian literature.

Collected Essays on Italian Language & Literature Presented to Kathleen Speight

Claudio Monteverdi's Venetian Operas features chapters by a group of scholars and performers of varied backgrounds and specialties, who confront the various questions raised by Monteverdi's late operas from an interdisciplinary perspective. The premise of the volume is the idea that constructive dialogue between musicologists and musicians, stage directors and theater historians, as well as philologists and literary critics can shed new light on Monteverdi's two Venetian operas (and their respective librettos, by Badoaro and Busenello), not only at the levels of textual criticism, historical exegesis, and dramaturgy, but also with regard to concrete choices of performance, staging, and *mise-en-scène*. Following an Introduction setting up the interdisciplinary agenda, the volume comprises two main parts: 'Contexts and Sources' deals with the historical, philosophical, and aesthetic contexts of the works - librettos and scores; 'Performance and Interpretation' offers critical and historical insights regarding the casting, singing, reciting, staging, and conducting of the two operas. This volume will appeal to scholars and researchers in Opera Studies and Music History as well as be of interest to early music performers and all those involved with presenting opera on stage.

Opera's First Master

The early thirteenth-century French prose Lancelot-Grail Cycle (or Vulgate Cycle) brings together the stories of Arthur with those of the Grail, a conjunction of materials that continues to fascinate the Western imagination today. Representing what is probably the earliest large-scale use of prose for fiction in the West, it also exemplifies the taste for big cyclic compositions that shaped much of European narrative fiction for three centuries. *A Companion to the Lancelot-Grail Cycle* is the first comprehensive volume devoted exclusively to the Lancelot-Grail Cycle and its medieval legacy. The twenty essays in this volume, all by internationally known scholars, locate the work in its social, historical, literary, and manuscript contexts. In addition to addressing critical issues in the five texts that make up the Cycle, the contributors convey to modern readers the appeal that the text must have had for its medieval audiences, and the richness of composition that made it compelling. This volume will become standard reading for scholars, students, and more general readers interested in the Lancelot-Grail Cycle, medieval romance, Malory studies, and the Arthurian legends. Contributors: RICHARD BARBER, EMMANUELE BAUMGARTNER, FANNI BOGDANOW, FRANK BRANDSMA, MATILDA T. BRUCKNER, CAROL J. CHASE, ANNIE COMBES, HELEN COOPER, CAROL R. DOVER, MICHAEL HARNEY, DONALD L. HOFFMAN, DOUGLAS KELLY, ELSPETH KENNEDY, NORRIS J. LACY, ROGER MIDDLETON, HAQUIRA OSAKABE, HANS-HUGO STEINHOFF, ALISON STONES, RICHARD TRACHSLER. CAROL DOVER is associate professor of French and director of undergraduate studies, Georgetown University, Washington DC.

Opere complete di Vitaliano Brancati

Segurano il Bruno lascia la sua patria, l'Isola Che Non Sa, per incontrare re Artù e sfidare i suoi campioni. Lungo il tragitto vince innumerevoli tornei destando l'ammirazione dei cavalieri della Tavola Rotonda. Ma due maghe, Morgana e Sibilla, fanno apparire l'immagine di un drago; credendolo reale, Segurano si lancia al suo inseguimento e scompare. Nella vicenda del Cavaliere del drago si è imbattuto nel 2010 Emanuele

Arioli: Segurano è il protagonista di un romanzo del ciclo arturiano composto in antico francese nell'Italia del Duecento, tanto celebre nell'Europa del Medioevo e fino al Rinascimento inoltrato quanto dimenticato nei secoli successivi. E così anche lo studioso è partito alla sua quète, individuando le tracce di Segurano in ventotto manoscritti dispersi per le biblioteche di mezza Europa e oltre. Dieci anni di paziente ed entusiasmante lavoro filologico che hanno portato all'edizione critica del romanzo di Segurano e a questa traduzione, la prima italiana, che restituisce al pubblico un tassello finora ignorato del ciclo arturiano, una narrazione avventurosa ed enigmatica che si rivela crocevia di leggende, culture, valori assimilati con grande originalità.

Kissing the Wild Woman

This book considers the story of Nero and Octavia, as told in the pseudo-Senecan Octavia and the works of ancient historiographers, and its reception in (early) modern opera and some related examples of other performative genres. In total the study assembles more than 30 performative texts (including 22 librettos), ranging chronologically from L'incoronazione di Poppea in 1642/43 until the early 20th century, and provides detailed information on all of them. In a close examination of the libretto (and dramatic) texts, the study shows the impact and development of this fascinating story from the beginnings of historical opera onwards. The volume demonstrates the various transformations of the characters of Nero and his wives and of the depiction of their relationship over the centuries, and it looks at the tension between "historical" elements and genre conventions. The book is therefore of relevance to literary scholars as well as to readers interested in the evolution of Nero's image in present-day media.

Claudio Monteverdi's Venetian Operas

Music and space in the early modern world shaped each other in profound ways, and this is particularly apparent when considering Rome, a city that defined itself as the "\"grande teatro del mondo\"". The aim of this book is to consider music and space as fundamental elements in the performance of identity in early modern Rome. Rome's unique milieu, as defined by spiritual and political power, as well as diplomacy and competition between aristocratic families, offers an exceptionally wide array of musical spaces and practices to be explored from an interdisciplinary perspective. Space is viewed as the theatrical backdrop against which to study a variety of musical practices in their functions as signifiers of social and political meanings. The editors wish to go beyond the traditional distinction between music theatrical spectacles – namely opera – and other musical genres and practices to offer a more comprehensive perspective on the ways in which not only dramatic, but also instrumental music and even the sounds of voices and objects in the streets relied on the theatrical dimension of space for their effectiveness in conveying social and political messages. While most chapters deal with musical performances, some focus on specific aspects of the Roman soundscape, or are even intentionally "\"silent\""

Museum of Foreign Literature and Science

Giulio Rospigliosi (1600-1669), che fu eletto papa nel 1667 con il nome di Clemente IX, è stato per un trentennio il protagonista del teatro musicale romano. Il "\"Palazzo incantato\""

Girlanda de fiori e frutti odoriferi, e suavi, alla corona mistica della concettione dell' ... vergine Maria (etc.)

Stories, Streets, and Saints documents the history of an important Italian American neighborhood, Boston's North End, from the age of immigration at the turn of the twentieth century to the era of neighborhood upheaval in the "\"New Boston\"" of the 1980s. Drawing on years of fieldwork, on-site photography, and scholarly research, Anthony V. Riccio records, translates, and transcribes compelling oral histories of elderly Italian American storytellers who weave social history in their unique village idiom, providing an intimate

look at daily life in an Italian American neighborhood. Testimonies of post-Unification southern Italy reconstruct the dire social and economic conditions that caused millions to pursue the promise of America. Rare firsthand stories of the Spanish Flu offer timely narratives in the wake of COVID-19, and eyewitness descriptions reconstruct the horrific Molasses Explosion of 1919. Riccio's own photographs from 1979 to 1983, along with images from old family albums, illustrate these oral histories, creating a lasting record of the experiences of Italian Americans, who, like many other ethnic groups, contributed mightily to the building of America.

A Companion to the Lancelot-Grail Cycle

Paul Atkinson explores the remarkable world of opera through his fieldwork with the internationally known Welsh National Opera company. He demonstrates how cultural phenomena are produced and enacted by taking us on stage and behind the scenes into the collective social action that goes into the realization of an opera. Atkinson's work will appeal to anthropologists and sociologists who study the performance arts, as well as to those engaged in theatre arts, opera, and music.

Elenco generale della Pia Società per la santificazione delle feste canonicamente eretta in Torino nella chiesa di Santa Tereza con decreto della curia arcivescovile in data 14 dicembre 1861

The incredible story of Brownie Wise, the Southern single mother—and postwar #Girlboss—who built, and lost, a Tupperware home-party empire Before Mary Kay, Martha Stewart, and Joy Mangano, there was Brownie Wise, the charismatic Tupperware executive who converted postwar optimism into a record-breaking sales engine powered by American housewives. In *Life of the Party*, Bob Kealing offers the definitive portrait of Wise, a plucky businesswoman who divorced her alcoholic husband, started her own successful business, and eventually caught the eye of Tupperware inventor, Earl Tupper, whose plastic containers were collecting dust on store shelves. The Tupperware Party that Wise popularized, a master-class in the soft sell, drove Tupperware's sales to soaring heights. It also gave minimally educated and economically invisible postwar women, including some African-American women, an acceptable outlet for making their own money for their families—and for being rewarded for their efforts. With the people skills of Dale Carnegie, the looks of Doris Day, and the magnetism of Eva Peron, Wise was as popular among her many devoted followers as she was among the press, and she became the first woman to appear on the cover of *BusinessWeek* in 1954. Then, at the height of her success, Wise's ascent ended as quickly as it began. Earl Tupper fired her under mysterious circumstances, wrote her out of Tupperware's success story, and left her with a pittance. He walked away with a fortune and she disappeared—until now. Originally published as *Tupperware Unsealed* by the University Press of Florida in 2008—and optioned by Sony Pictures, with Sandra Bullock attached to star—this revised and updated edition is perfectly timed to take advantage of renewed interest in this long-overlooked American business icon.

Segurano o il Cavaliere del drago

Presents the English and Italian translations of the fourteenth-century novel \"The Decameron\"

Decamerone Di Messer Giovanni Boccaccio

This is a thorough-going study of Monteverdi's *Vespers*, the single most significant and most widely known musical print from before the time of J.S. Bach. The author examines Monteverdi's *Vespers* from multiple perspectives, combining his own research with all that is known and thought of the *Vespers* by other scholars. The historical origin as well as the musical and liturgical context of the *Vespers* are surveyed; similarly the controversial historiography of the *Vespers* in the nineteenth and twentieth centuries is scrutinized and evaluated. A series of analytical chapters attempt to clarify Monteverdi's compositional

process and the relationship between music and text in the light of recent research on modal and tonal aspects of early seventeenth century music. The final section is devoted to thirteen chapters investigating performance practice issues of the early seventeenth century and their application to the Vespers, including general and specific recommendations for performance where appropriate. The book concludes with a series of informational appendices, including the psalm cursus for Vespers of all major feasts in the liturgical calendar, texts, and structural outlines for the Vespers compositions based on a cantus firmus, an analytical discography, and bibliographies of seventeenth-century musical and theoretical sources.

Nero in Opera

Provides image and full-text online access to back issues. Consult the online table of contents for specific holdings.

The Grand Theater of the World

A comprehensive survey of Italy's Divisionist painters, the most significant group of avant-garde artists in 19th century Italy.

Il palazzo incantato

Claudio Monteverdi (1567-1643) was the first important composer of opera. This innovative study by one of the foremost experts on Monteverdi and seventeenth-century opera examines the composer's celebrated final works—*Il ritorno d'Ulisse* (1640) and *L'incoronazione di Poppea* (1642)—from a new perspective. Ellen Rosand considers these works as not merely a pair but constituents of a trio, a Venetian trilogy that, Rosand argues, properly includes a third opera, *Le nozze d'Enea* (1641). Although its music has not survived, its chronological placement between the other two operas opens new prospects for better understanding all three, both in their specifically Venetian context and as the creations of an old master. A thorough review of manuscript and printed sources of *Ritorno* and *Poppea*, in conjunction with those of their erstwhile silent companion, offers new possibilities for resolving the questions of authenticity that have swirled around Monteverdi's last operas since their discovery in the late nineteenth century. *Le nozze d'Enea* also helps to explain the striking differences between the other two, casting new light on their contrasting moral ethos: the conflict between a world of emotional propriety and restraint and one of hedonistic abandon.

Stories, Streets, and Saints

Everyday Arias

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