

Le Case Di Maria Polifonia Dellesistenza E Degli Affetti

Quantification is central to human experience (cf. Aristotle's *Organon*): the most basic aspects of human life and reasoning involve quantity assessment. This study sheds lights on a highly frequent way to express quantification in Spanish, viz. the binominal quantifier (e.g. un aluviónN1 de llamadasN2 'a flood of calls') which assesses the quantity of N2 in terms of N1. This volume offers a corpus-based, cognitive-functional analysis of binominal quantifiers (BQ) in Spanish. The first part is dedicated to the development of BQs and starts from the assumption that BQs are cross-linguistically involved in grammaticalization. This monograph frames the history of BQs in Spanish in terms of constructional levels of change and highlights the complex interplay between analogical thinking and conceptual persistence. The second part motivates both the ample variation in the paradigm of quantifying nouns and their combinatorial pattern by the very same mechanism of conceptually-driven analogy. The study thus yields an innovative functional model of BQs in Spanish, in synchrony and in diachrony, with major implications for reference grammars and theory building.

Much praised as a writer, but highly controversial as political commentator, Mario Vargas Llosa's fiction is often regarded as reflecting his notorious political development, from a leftwing to a (neo)-liberal position. This study makes a critical evaluation of the interrelations within his fictional and non-fictional work from the 1960s to the present day, revealing a surprising continuity in his fictional creation and his ideas about literature. Politics being one of the most persistent demons which, according to his theory, provoke his creativity, the book offers a detailed reading of three political novels from different periods of his writing career. *Conversación en la catedral* (1969), *La guerra del fin del mundo* (1981), and *La fiesta del Chivo* (2000) are analysed in relation to his works of literary theory, political commentary, memoirs, and other fictional texts. Despite considerable shifts in political and literary matters, Vargas Llosa's writings show a continuous and unchanged concern for two interrelated issues: the impact of political problems such as authoritarianism, corruption, ideology, and violence on the individual, and the question of literature and the role of writers and intellectuals in society. Contents: Narrative and historical reality--Truth and fiction--Narrative structure and meaning--Intellectuals and power--Writing and storytelling as anti-ideological practices--Exorcising one's demons: Vargas Llosa's doubles.

"The main function of western musical notation is incidental: it prescribes and records sound. But during the fourteenth and fifteenth centuries, notation began to take on an aesthetic life all its own. Composers sometimes asked singers to read the music in unusual ways--backwards, upside-down, or at a reduced speed--to produce sounds whose relationship to the written notes is anything but obvious. This book explores innovations in late-medieval music writing as well as how modern scholarship on notation has informed--sometimes erroneously--ideas about the premodern era. By viewing notation as a complex technology that did more than record sound, the book revolutionizes the way we think about music's literate traditions"--

Includes music.

There is a striking similarity between Marian devotional songs and secular love songs of the late Middle Ages and Renaissance. Two disparate genres--one sacred, the other secular; one Latin, the other vernacular--both praise an idealized, impossibly virtuous woman. Each does so through highly stylized derivations of traditional medieval song forms--Marian prayer derived from earlier Gregorian chant, and love songs and lyrics from medieval courtly song. Yet

despite their obvious similarities, the two musical and poetic traditions have rarely been studied together. Author David J. Rothenberg takes on this task with remarkable success, producing a useful and broad introduction to Marian music and liturgy, and then coupling that with an incisive comparative analysis of these devotional forms and the words and music of secular love songs of the period. *The Flower of Paradise* examines the interplay of Marian devotional and secular poetics within polyphonic music from ca. 1200 to ca. 1500. Through case studies of works that demonstrate a specific symbolic resonance between Marian devotion and secular song, the book illustrates the distinctive ethos of this period in European culture. Rothenberg makes use of an impressive command of liturgical and religious studies, literature and poetry, and art history to craft a study with wide application across disciplinary boundaries. With its broad scope and unique, incisive analysis, this book will open up new ways of thinking about the history and development of secular and sacred music and the Marian tradition for scholars, students, and anyone with an interest in medieval and Renaissance religious culture. This book studies the uses of orality in Italian society, across all classes, from the fifteenth to the seventeenth century, with an emphasis on the interrelationships between oral communication and the written word. The Introduction provides an overview of the topic as a whole and links the chapters together. Part 1 concerns public life in the states of northern, central, and southern Italy. The chapters examine a range of performances that used the spoken word or song: concerted shouts that expressed the feelings of the lower classes and were then recorded in writing; the proclamation of state policy by town criers; songs that gave news of executions; the exercise of power relations in society as recorded in trial records; and diplomatic orations and interactions. Part 2 centres on private entertainments. It considers the practices of the performance of poetry sung in social gatherings and on stage with and without improvisation; the extent to which lyric poets anticipated the singing of their verse and collaborated with composers; performances of comedies given as dinner entertainments for the governing body of republican Florence; and a reading of a prose work in a house in Venice, subsequently made famous through a printed account. Part 3 concerns collective religious practices. Its chapters study sermons in their own right and in relation to written texts, the battle to control spaces for public performance by civic and religious authorities, and singing texts in sacred spaces.

Dodici passi biblici e dodici capolavori della pittura commentati da teologi e storici dell'arte. "Le magnifiche opere d'arte qui riunite, sogni di bellezza, appartengono alle ricchezze migliori dell'umano: in esse si esprimono e grazie ad esse si destano le parti fini della nostra anima. Pensiamo anche alla storia di queste opere: sono state commissionate e create, e poi mostrate con orgoglio, custodite, protette con cura e sacrificio anche in mezzo a guerre e sciagure naturali. Sono state restaurate, studiate, spiegate, fatte diventare materia di insegnamento. Di generazione in generazione noi umani abbiamo fatto tutto questo, e continuiamo a farlo, mossi dal desiderio tenace e lieto di consegnare ai nostri ragazzi, costi

quello che costi, ciò che riconosciamo far parte del patrimonio irrinunciabile dell'umano più bello".

Le case di Maria. Polifonia dell'esistenza e degli affetti Paoline Lo straniero nemico, ospite, profeta? Paoline Cosa crede chi crede? alle radici della fede Paoline La donna delle decisioni Maria nei Vangeli e negli Atti Ancora Editrice

"An essential volume for medievalists and scholars of comparative literature, *Medieval Lyric* opens up a reconsideration of genre in medieval European lyric. Departing from a perspective that asks how medieval genres correspond with twentieth-century ideas of structure or with the evolution of poetry, this collection argues that the development of genres should be considered as a historical phenomenon, embedded in a given culture and responsive to social and literary change."

Bibliographie Linguistique/Linguistic Bibliography is the annual bibliography of linguistics published by the Permanent International Committee of Linguists under the auspices of the International Council of Philosophy and Humanistic Studies UNESCO. With a tradition of fifty years (the first two volumes, covering the years 1939-1947, were published in 1949-1950), *Bibliographie Linguistique* is by far the most comprehensive bibliography in the field. It covers all branches of linguistics and related disciplines, both theoretical and descriptive, from all geographical areas, including less known and extinct languages, with particular attention to the many endangered languages of the world. Up-to-date information is guaranteed by the collaboration of some fifty contributing specialists from all over the world. With over 23,000 titles arranged according to a detailed state-of-the-art classification, *Bibliographie Linguistique* remains the standard reference book for every student of language and linguistics.

Al final del siglo XV, y hasta la mitad del siglo XVI, la música todavía no se había independizado de la letra con la que formaba un concierto armonioso. Da la pauta el canto religioso y lo profano respeta tan inspirados ejemplos ofreciendo música cantada y canto musicado. La sociedad de corte es la que ofrece la ilustración más brillante de la textura musical del verso, tanto como de la riqueza expresiva de la música. Parece natural que musicólogos y filólogos se concierten para estudiar estos elementos de la poesía cantada de los siglos XV y XVI. ¡Pero los primeros sólo estudian la letra, los segundos únicamente el canto! De ahí surgió la idea de delimitar cuál fue el entorno en que creció y floreció la poesía cantada. Las fuentes están disponibles en el caso de las personas reales, o las partituras y tablaturas conservadas en los tratados de vihuela. Pero en la mayoría de los casos, el investigador debe reconstruir la figura de un poeta-músico, el conjunto de una obra, los versos que fueron cantados sin que nadie se molestara en apuntar la música. Toda una serie de problemas que no hubieran podido ser resueltos sin la colaboración efectiva de filólogos y musicólogos, cuyo intento queda reflejado en estas páginas.

The author analyses six novels of the "boom" in Cuban fiction of the 1990s that subvert homogenized views of Cuban

identity.

This work explores how cathedral musicians in eighteenth-century Mexico City relied on music and on their institutional affiliation to define their social place. In the tensions that brewed within New Spain's racial *casta* (or caste) system, people of mixed race increasingly competed for Spanish benefits and prerogatives.

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.

From the emergence of plainsong to the end of the fourteenth century, this Companion covers all the key aspects of medieval music. Divided into three main sections, the book first of all discusses repertory, styles and techniques - the key areas of traditional music histories; next taking a topographical view of the subject - from Italy, German-speaking lands, and the Iberian Peninsula; and concludes with chapters on such issues as liturgy, vernacular poetry and reception. Rather than presenting merely a chronological view of the history of medieval music, the volume instead focuses on technical and cultural aspects of the subject. Over nineteen informative chapters, fifteen world-leading scholars give a perspective on the music of the Middle Ages that will serve as a point of orientation for the informed listener and reader, and is a must-have guide for anyone with an interest in listening to and understanding medieval music.

Songs, Scribes, and Society explores the cultural and musical importance of five 15th-century Chansonniers - personalized, portable, and lavishly decorated songbooks - from the Loire Valley of France. Author Jane Alden treats the Chansonniers as physical artifacts to reveal their cultural context and its relationship to their commission, creation, and use.

Un nuovo ebook su Maria? Per aggiungere che cosa? Semplicemente un'angolatura specifica, una chiave di lettura del mistero della sua persona, madre di Gesù di Nazareth e madre di Dio. Ripercorrendo otto testi del Nuovo Testamento, Maria viene considerata analizzando le sue decisioni, come sono maturate, che cosa possono significare oggi per noi. Maria infatti è stata chiamata a prendere molte decisioni, alcune davvero fondamentali, per lei e per l'umanità intera. Emerge così il suo modo di porsi di fronte a Dio e al prossimo, il suo modo di abitare il mondo. Una chiave di lettura del mistero di Maria, alla luce delle sue decisioni.

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