

Malombra

Meanwhile, by assimilating the Other into our own modes of representation of reality and imagination, twentieth-century female writers of the fantastic show how alternative identities can be shaped and social constituencies can be challenged."--BOOK JACKET.

Painting in Renaissance Venice represents one of the most vital chapters in the entire history of European art. Its influence was due, above all, to the achievement of its dominant personality, Titian. But Titian was merely the greatest in a constellation of pictorial geniuses and extraordinary craftsmen, foremost among them Giovanni Bellini, Lorenzo Lotto, Jacopo Bassano, Jacopo Tintoretto, Paolo Veronese and Alessandro Vittoria. All of these artists are represented here with works of superlative quality, many of which have never before been published. The paintings are complemented by examples of drawings, prints, sculpture and decorative arts from this period. This book examines not only the Golden Age of Venetian art but also the collectors who were responsible for bringing such works to Scotland.

Fin du XIXe siècle. Dans un château situé au bord d'un magnifique lac alpestre, la jeune et belle marquise Marina di Malombra, orpheline et désargentée, est élevée avec sévérité par son oncle, le comte Cesare d'Ormengo. Elle découvre dans sa chambre un manuscrit ayant appartenu à son ancêtre, la comtesse Cecilia, séquestrée par un mari jaloux. Arrive bientôt au palais, un jeune professeur, Corrado Silla, auteur anonyme d'un roman sur la réincarnation des âmes, qui assure les fonctions de secrétaire auprès du comte. Marina s'éprend de lui, mais Corrado, craignant de tomber amoureux à son tour, s'enfuit précipitamment du château. La lecture du roman et la présence du manuscrit finissent par hanter la marquise qui croit percevoir en son oncle la réincarnation de l'époux de Cecilia et en Corrado, celle de son amant. Malade, le comte Cesare décède. Au cours de la cérémonie funèbre, Marina di Malombra, en proie au délire, tue Corrado, revenu au palais. Elle s'embarque, ensuite, pour mourir dans le lac, comme l'avait fait la comtesse Cecilia des années auparavant. Malombra fut adapté au cinéma par Carmine Gallone en 1917, puis par Mario Soldati en 1942. Ce roman a donné son nom à une publication surréaliste roumaine animée par Ghérasim Luca.

This study of prostitution addresses issues of female agency and experience, as well as contemporary fears about sexual coercion and the forced movement of girls/women, and police surveillance. Rather than treating prostitutes solely as victims or problems to be solved, as so often has been the case in much of the literature, Nancy M. Wingfield seeks to find the historical subjects behind fin-de-siècle constructions of prostitutes, to restore agency to the women who participated in commercial sex, illuminate their quotidian experiences, and to place these women, some of whom made a rational economic decision to sell their bodies, in the larger social context of late imperial Austria. Wingfield investigates the interactions of both registered and clandestine prostitutes with the vice police and other supervisory agents, including physicians and court officials, as well as with the inhabitants of these women's world, including brothel clients and madams, and pimps, rather than focusing top-down on the state-constructed apparatus of surveillance. Close reading of a broad range of primary and secondary sources shows that some prostitutes in late imperial Austria took control over their own fates, at least as much as other working-class women, in the last decades before the end of the Monarchy. And

after 1918, bureaucratic transition did not necessarily parallel political transition. Thus, there was no dramatic change in the regulation of prostitution in the successor states. Legislation, which changed regulation only piecemeal after the war, often continued to incorporate forms of control, reflecting continuity in attitudes about women's sexuality.

Covers 1690 to the present.

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This book demonstrates that a crucial component of statebuilding in Venice was the management of public speech. Using a variety of historical sources, Horodowich shows that the Venetian state constructed a normative language - a language based on standards of politeness, civility, and piety - to protect and reinforce its civic identity.

This volume of 23 essays by leading medievalists, in honour of Professor David Jacoby on his retirement from the Hebrew University of Jerusalem, touches upon many aspects of intercultural links in the medieval Mediterranean.

Containing almost 600 entries, this impressive 2-volume reference presents detailed and authoritative treatment of the field of Italian literature, with attention both to the work and influence of individual writers of all genres and to movements, styles, and critical approaches. Saint Hysteria examines scientific, literary, and religious texts that share a fascination with the otherness of the female body, whether in ecstatic pleasure or in neurotic pain. Cristina Mazzoni focuses on material from the late nineteenth and early twentieth centuries, mainly in Italy and France. Her approach uses the methodologies of cultural studies and feminism but also benefits from the insights of psychoanalytic criticism. She asks how the identification of mysticism with hysteria became prevalent, and explores the continuing dialogue between a historicizing view of hysteria and a view of hysteria as repressed religious mysticism. According to Mazzoni, this dialogue is discernible at various levels and in a variety of discourses. The medical history of hysteria, she maintains, is often linked to the religious history of supernatural phenomena, and the medical discourse of positivism depends on the religious-feminine element that it attempts to repress. Similarly, she finds a continuity between the literature of naturalism and that of decadence in their representations of the interdependence of neurosis and religion. Finally, the religious writings of women mystics and the discourses they inspired reveal an unresolved tension between nature and supernature, body and soul (or psyche) which, Mazzoni suggests, mirrors and complicates the very issues raised by hysterical conversion. Among those whose views she considers are the writers Jules and Edmond de Goncourt, Gabriele d'Annunzio, and Antonio Fogazzaro, as well as Graham Greene and Simone Weil; the mystics Angela of Foligno, Gemma Galgani, and Teresa of Avila; and the theorists Jean-Martin Charcot, Cesare Lombroso, Jacques Lacan, Simone de Beauvoir, Julia Kristeva, and Luce Irigaray.

The Woman (Malombra)MalombraLulu.comMalombraMalombraRiccardo Malombraprofessore nello studio di Padova, consultore di stato in VeneziaA proposito di Riccardo Malombra ...Paride giudice. Etopea tragica di Lodouico Zermignasi Malombra. Dedicata alla verita'Nuoua canzone nella felicissima vittoria contra infideli; di m. Bartolomeo MalombraLagrima della Maddalena, ... di Bartolomeo MalombraLilibeo egloga piscatoria di Gioseffo Malombra in morte del serenissimo prencipe di Venetia. Leonardo Donato. Compreso sotto il nome di MiconeIntercultural Contacts in the Medieval MediterraneanTaylor & Francis

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