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Billed as "the most comprehensive touring exhibit ever presented about the Wizarding World," Harry

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Potter: The Exhibition will include props and costumes, as in previous exhibits, but will ...

Harry Potter News

“No Rules Rules: Netflix and the Culture of Reinvention”
Get it now on Libro.fm using the button below. During Microsoft's early days in the late 80's and early 90's, Bill Gates had a ...

The beloved, life-affirming international bestseller which has sold over 5 million copies worldwide - now a major film starring

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Lily James, Matthew Goode,
Jessica Brown Findlay, Tom
Courtenay and Penelope
Wilton To give them hope she
must tell their story It's
1946. The war is over, and
Juliet Ashton has writer's
block. But when she receives
a letter from Dawsey Adams
of Guernsey - a total
stranger living halfway
across the Channel, who has
come across her name written
in a second hand book - she
enters into a correspondence
with him, and in time with
all the members of the
extraordinary Guernsey
Literary and Potato Peel Pie
Society. Through their
letters, the society tell
Juliet about life on the

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island, their love of books – and the long shadow cast by their time living under German occupation. Drawn into their irresistible world, Juliet sets sail for the island, changing her life forever.

The Ashgate Research Companion to Giorgio Vasari brings together the world's foremost experts on Vasari as well as up-and-coming scholars to provide, at the 500th anniversary of his birth, a comprehensive assessment of the current state of scholarship on this important—and still controversial—artist and writer. The contributors

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Basco Di Patana Di
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examine the life and work of Vasari as an artist, architect, courtier, academician, and as a biographer of artists. They also explore his legacy, including an analysis of the reception of his work over the last five centuries.

Among the topics specifically addressed here are an assessment of the current controversy as to how much of Vasari's 'Lives' was actually written by Vasari; and explorations of Vasari's relationships with, as well as reports about, contemporaries, including Cellini, Michelangelo and Giotto, among less familiar names. The geographic scope

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takes in not only Florence,
the city traditionally
privileged in Italian
Renaissance art history, but
also less commonly studied
geographical venues such as
Siena and Venice.

In both Vasari's life and in
his Lives, prints played
important roles. This volume
examines Giorgio Vasari's
interest, as an art
historian and as an artist,
in engravings and woodblock
prints, revealing how it
sheds light on aspects of
Vasari's career, and on
aspects of sixteenth-century
artistic culture and
artistic practice. It is the
first book to study his

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interest in prints from this
dual perspective.

The Privilege of Love:
Camaldolese Benedictine
Spirituality is a collection
of essays by Camaldolese
monks, nuns, and oblates.
After an introduction by
Michael Downey and an
overview chapter on
Camaldolese Benedictine
history and spirituality,
three chapters center on the
Benedictine aspects of
spirituality, such as
liturgy, lectio divina, and
Word/Wisdom of God. The book
focuses on Camaldolese
sources,
eremitical/cenobitical
dialectic, and solitude,

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followed by chapters on
Camaldolese ecumenical and
interreligious involvement,
as well as oblate
spirituality. The concluding
chapter comments on
Camaldolese Benedictine
spirituality in a post-
Vatican II context.

We bring into full light
some excerpts on musical
subjects which were until
now scattered throughout the
most famous scientific
texts. The main scientific
and musical cultures outside
of Europe are also taken
into consideration. The
first and most important
property to underline in the
scientific texts examined

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here is the language they are written in. This means that our multicultural history of the sciences necessarily also becomes a review of the various dominant languages used in the different historical contexts. In this volume, the history of the development of the sciences is told as it happened in real contexts, not in an alienated ideal world.

This international and intercultural book examines translation histories and outstanding readings of the words of Edgar Allan Poe in nineteen national and literary traditions. It maps

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out Poe's global dissemination and examines the different designs, processes, and offshoots of the appropriations of his works.

This book provides a reassessment of the theory of magnificence in light of the related social virtue of splendour. Author James Lindow highlights how magnificence, when applied to private palaces, extended beyond the exterior to include the interior as a series of splendid spaces where virtuous expenditure could and should be displayed. Examining the fifteenth-century Florentine

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palazzo from a new perspective, Lindow's groundbreaking study considers these buildings comprehensively as complete entities, from the exterior through to the interior. This book highlights the ways in which classical theory and Renaissance practice intersected in quattrocento Florence. Using unpublished inventories, private documents and surviving domestic objects, *The Renaissance Palace in Florence* offers a more nuanced understanding of the early modern urban palace.

Originally published in
2000. *Fashioning Identities*

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analyses some of the different ways in which identities were fashioned in and with art during the Renaissance, taken as meaning the period c.1300-1600. The notion of such a search for new identities, expressed in a variety of new themes, styles and genres, has been all-pervasive in the historical and critical literature dealing with the period, starting with Burckhardt, and it has been given a new impetus by contemporary scholarship using a variety of methodological approaches. The identities involved are those of patrons, for whom

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artistic patronage was a means of consolidating power, projecting ideologies, acquiring social prestige or building a suitable public persona; and artists, who developed a distinctive manner to fashion their artistic identity, or drew attention to aspects of their artistic personality either in self portraiture, or the style and placing of their signature, or by exploiting a variety of literary forms.

Dreaming with Open Eyes examines visual symbolism in late seventeenth-century Italian opera, contextualizing the genre

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amid the broad ocularcentric debates emerging at the crossroads of the early modern period and the Enlightenment. Ayana O. Smith reevaluates significant aspects of the Arcadian reform aesthetic and establishes a historically informed method of opera criticism for modern scholars and interpreters. Unfolding in a narrative fashion, the text explores facets of the philosophical and literary background and concludes with close readings of text and music, using visual symbolism to create readings of gender and character in two operas: Alessandro

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Scarlatti's *La Statira*
(Rome, 1690), and Carlo
Francesco Pollarolo's *La*
forza della virtù (Venice,
1693). Smith's
interdisciplinary approach
enhances our modern
perception of this rich and
underexplored repertory, and
will appeal to students and
scholars not only of opera,
but also of literature,
philosophy, and visual and
intellectual cultures.

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