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The first comprehensive study of the dominant form of solo singing in Renaissance Italy prior

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to the mid-sixteenth century.

Historians of French politics, art, philosophy and literature have long known the tensions and fascinations of Louis XV's reign, the 1750s in particular. David Charlton's study comprehensively re-examines this period, from Rameau to Gluck and elucidates the long-term issues surrounding opera. Taking Rousseau's *Le Devin du Village* as one narrative centrepiece, Charlton investigates this opera's origins and influences in the 1740s and goes on to use past and present research to create a new structural model that explains the elements of reform in Gluck's *tragédies* for Paris. Charlton's book opens many new perspectives on the musical practices and politics of the period, including the *Querelle des Bouffons*. It gives the first detailed account of *intermezzi* and *opere buffe* performed by Eustachio Bambini's troupe at the Paris Opéra from August 1752 to February 1754 and discusses Rameau's comedies *Platée* and *Les Paladins* and their origins.

A collection of essays by the art historian Aby Warburg, these essays look beyond iconography to more psychological aspects of artistic creation: the conditions under which art was practised; its social and cultural contexts; and its conceivable historical meaning.

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that was soon to sweep the world and that has been dominant ever since—are revealed in their first freshness."—Andrew Porter "This will be a standard work on the subject of the rise of Venetian opera for decades. Rosand has provided a decisive contribution to the reshaping of the entire subject. . . . She offers a profoundly new view of baroque opera based on a solid documentary and historical-critical foundation. The treatment of the artistic self-consciousness and professional activities of the librettists, impresarios, singers, and composers is exemplary, as is the examination of their reciprocal relations. This work will have a positive effect not only on studies of 17th-century, but on the history of opera in general."—Lorenzo Bianconi

An interdisciplinary exploration of one of the most prolific and controversial figures of early modern Europe. This volume is comprised of seven sections, each devoted to a specific aspect Aretino ' s life and works.

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