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| 1. Record Nr. | UNINA9910796874903321 |
| Autore | Klinge Hendrik |
| Titolo | Die moralische Stufenleiter : Kant über Teufel, Menschen, Engel und Gott // Hendrik Klinge |
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| ISBN | 3-11-057566-3 3-11-057620-1 |
| Descrizione fisica | 1 online resource (278 pages) |
| Collana | Kantstudien. Ergänzungshefte, , 0340-6059 ; ; Band 204 |
| Classificazione | CF 5017 |
| Disciplina | 170.92 |
| Soggetti | PHILOSOPHY / History & Surveys / Modern |
| Lingua di pubblicazione | Tedesco |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Nota di contenuto | Frontmatter -- Danksagung -- Inhalt -- Einleitung -- Teil I: Vernünftige Wesen -- 1. Kapitel Menschen und andere vernünftige Wesen -- 2. Kapitel Die Einteilung der vernünftigen Wesen -- Teil II: Der moralische Weltenherrscher -- 3. Kapitel Die Vernünftigkeit Gottes -- 4. Kapitel Die Eigenschaften Gottes -- 5. Kapitel Die Dreieinigkeit Gottes -- Teil III: Himmels- und Höllenbewohner -- 6. Kapitel Die Engel -- 7. Kapitel Die Teufel -- 8. Kapitel Himmel und Hölle -- Teil IV: Bürger zweier Welten -- 9. Kapitel Die Stufe des Menschen -- 10. Kapitel Die Vollendung des Menschen -- Abkürzungsverzeichnis -- Literatur -- Personenverzeichnis -- Sachverzeichnis |
| Sommario/riassunto | Vernunft wird weithin als Auszeichnung des Menschen verstanden. Es hat daher schon früh irritiert, dass Immanuel Kant oft "von anderen vernünftigen Wesen" neben dem Menschen spricht. Die Eigentümlichkeit dieser Formulierung ist bereits Schopenhauer aufgefallen, bisher aber noch nicht ausführlich untersucht worden. Die vorliegende Arbeit lotet den Kosmos der vernünftigen (und speziell der moralischen) Wesen bei Kant genauer aus. Nach einleitenden Überlegungen zur Terminologie und Epistemologie wendet sie sich denjenigen Wesen zu, die für Kant in ausgezeichneter Weise moralische Wesen neben dem Menschen darstellen: Gott, Engel und Teufel. Dabei wird deutlich, dass Kant diese "anderen Wesen" vor allem thematisiert, um die moralische Stufe des Menschen genauer zu bestimmen. Der |

abschließende Teil der Arbeit bündelt daher die bisherigen Ergebnisse in Hinblick auf die Bestimmung des Menschen. Indem sie die berühmte, aber kryptische Rede von "anderen vernünftigen Wesen" einer genauen Analyse unterzieht, wirft die Arbeit einen neuen Blick auf zentrale Themen der kantischen Moral- und Religionsphilosophie (u.a. Rechtfertigungs- und Trinitätslehre).

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| 2. Record Nr. | UNINA9910790059803321 |
| Autore | Taruskin Richard |
| Titolo | Music in the seventeenth and eighteenth centuries // Richard Taruskin |
| Pubbl/distr/stampa | New York, New York : , : Oxford University Press, , 2010 ©2010 |
| ISBN | 0-19-977139-1 |
| Descrizione fisica | 1 online resource (1772 p.) |
| Collana | The Oxford history of western music |
| Altri autori (Persone) | TaruskinRichard |
| Disciplina | 780.9/032 |
| Soggetti | Music - 17th century - History and criticism Music - 18th century - History and criticism |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Description based upon print version of record. |
| Nota di bibliografia | Includes bibliographical references and index. |
| Nota di contenuto | ""Cover Page""; ""Title Page""; ""Copyright page""; ""Contents""; ""INTRODUCTION""; ""Preface""; ""Chapter 1 Opera from Monteverdi to Monteverdi""; ""Princely and Public Theaters; Monteverdi's Contributions to Both""; ""Court and commerce""; ""From Mantua to Venice""; ""Poetics and esthetics""; ""Opera and its politics""; ""Sex objects, sexed and unsexed""; ""The quintessential princely spectacle""; ""The carnival show""; ""Chapter 2 Fat Times and Lean""; ""Organ Music from Frescobaldi to Scheidt; Schutz's Career; Oratorio and Cantata""; ""Some organists""; ""The toccata"" ""Sweelinck-His patrimony and his progeny""""Lutheran adaptations: The chorale partita""; ""The chorale concerto""; ""Ruin""; ""A creative microcosm""; ""Luxuriance""; ""Shriveled down to the expressive nub""; ""Carissimi: Oratorio and cantata""; ""Women in music: A historians' dilemma""; ""Chapter 3 Courts Resplendent, Overthrown, Restored""; ""Tragedie Lyrique from Lully to Rameau; English Music in the |

Seventeenth Century"; "Sense and sensuousness"; "The politics of patronage"; "Drama as court ritual"; "Atys, the king's opera"; "Art and politics: Some caveats"

"Jacobean England"; "Masque and consort"; "Ayres and suites: Harmonically determined form"; "Distracted times"; "Restoration"; "Purcell"; "Dido and Aeneas and the question of "English opera"; "The making of a classic"; "Chapter 4 Class and Classicism"; "Opera Seria and Its Makers"; "Naples"; "Scarlatti"; "Neoclassicism"; "Metastasio"; "Metastasio's musicians"; "The fortunes of Artaserse"; "Opera seria in (and as) practice"; "Performance practice"; "Chapter 5 The Italian Concerto Style and the Rise of Tonality-Driven Form"

"Corelli, Vivaldi, and Their German Imitators"; "Standardized genres and tonal practices"; "What, exactly, is "tonality"?"; "The spread of "tonal form"; "The fugal style"; "Handel and "defamiliarization"; "Bach and "dramatized" tonality"; "Vivaldi's five hundred"; "Concerti madrigaleschi"; "Chapter 6 Class of 1685 (I)"; "Careers of J. S. Bach and G. F. Handel Compared; Bach's Instrumental Music"; "Contexts and canons"; "Careers and lifestyles"; "Roots (domestic)"; "Roots (imported)"; "Bach's suites"; "A close-up"; "Agremens" and "doubles"

"Stylistic hybrids"; "The "Brandenburg" Concertos"; "Obbligato" writing and/or arranging"; "What does it all mean?"; "Chapter 7 Class of 1685 (II)"; "Handel's Operas and Oratorios; Bach's Cantatas and Passions; Domenico Scarlatti"; "Handel on the Strand"; "Lofty entertainments"; "Messiah"; "Borrowing"; "Back to Bach: The cantatas"; "The old style"; "The new style"; "Musical symbolism, musical idealism"; "What music is for"; "Bach's "testaments"; "The Bach revival"; "Cursed questions"; "Scarlatti, at last"; "Chapter 8 The Comic Style"

"Mid-Eighteenth-Century Stylistic Change Traced to Its Sources in the 1720s"

Sommario/riassunto

The universally acclaimed and award-winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative, erudite telling of the story of Western music from its earliest days to the present. Each book in this superlative five-volume set illuminates-through a representative sampling of masterworks-the themes, styles, and currents that give shape and direction to a significant period in the history of Western music. Now in paperback, each of the volumes is being sold separate for the first time. Music in the Seventeenth and Eighteenth Centuries, the second volume Ri
