

1.	Record Nr.	UNINA990006202920403321
	Autore	Benoit, Xavier
	Titolo	Traite' de la dot ou developpement des principes exposes au chapitre III du livre III du Code Civil / Xavier Benoit
	Pubbl/distr/stampa	Paris : Durand, s.d.
	Descrizione fisica	2 v. ; 24 cm
	Disciplina	346.44
	Locazione	FGBC
	Collocazione	FERRARA C 17
	Lingua di pubblicazione	Non definito
	Formato	Materiale a stampa
	Livello bibliografico	Monografia
2.	Record Nr.	UNINA9911074815203321
	Titolo	Penitentiary, D.C. Message from the President of the United States, transmitting the report of the Inspectors of the Penitentiary in the District of Columbia. May 3, 1852. Referred to the Committee on the District of Columbia, and ordered to be printed
	Pubbl/distr/stampa	Washington, DC : , : [publisher not identified], , 1852
	Descrizione fisica	1 online resource (20 pages) : tables
	Collana	Ex. doc. / 32nd Congress, 1st session. House ; ; no. 97 [United States congressional serial set] ; ; [serial set no. 644]
	Altri autori (Persone)	FillmoreMillard <1800-1874.>
	Soggetti	Convict labor Revenue Factory and trade waste Prisons Prisoners Prisons - Inspection Financial statements Legislative materials. Washington (D.C.)

Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Batch processed record: Metadata reviewed, not verified. Some fields updated by batch processes. FDLP item number not assigned.

3. Record Nr.	UNINA9911106828703321
Autore	Porter Eric (Eric C.)
Titolo	What is this thing called jazz? : African American musicians as artists, critics, and activists / / Eric Porter
Pubbl/distr/stampa	Berkeley, Calif., : University of California Press, c2002
ISBN	9786612759048 9781282759046 1282759043 9780520928404 0520928407 9781597349970 1597349976
Edizione	[1st ed.]
Descrizione fisica	1 online resource (442 p.)
Collana	Music of the African diaspora ; ; 6
Disciplina	781.65/089/96073
Soggetti	Jazz - History and criticism African American jazz musicians African Americans - Intellectual life - 20th century
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 (p. 337-382) and index.
Nota di contenuto	A marvel of paradox : jazz and African American modernity -- Dizzy atmosphere : the challenge of bebop -- Passions of a man : the poetics and politics of Charles Mingus -- Straight ahead : Abbey Lincoln and the challenge of jazz singing -- Practicing "creative music" : the black arts imperative in the jazz community -- Writing "creative music" : theorizing the art and politics of improvisation -- The majesty of the

blues : Wynton Marsalis's jazz canon.

Sommario/riassunto

Despite the plethora of writing about jazz, little attention has been paid to what musicians themselves wrote and said about their practice. An implicit division of labor has emerged where, for the most part, black artists invent and play music while white writers provide the commentary. Eric Porter overturns this tendency in his creative intellectual history of African American musicians. He foregrounds the often-ignored ideas of these artists, analyzing them in the context of meanings circulating around jazz, as well as in relationship to broader currents in African American thought. Porter examines several crucial moments in the history of jazz: the formative years of the 1920's and 1930's; the emergence of bebop; the political and experimental projects of the 1950's, 1960's and 1970's; and the debates surrounding Jazz at Lincoln Center under the direction of Wynton Marsalis. Louis Armstrong, Anthony Braxton, Marion Brown, Duke Ellington, W.C. Handy, Yusef Lateef, Abbey Lincoln, Charles Mingus, Archie Shepp, Wadada Leo Smith, Mary Lou Williams, and Reggie Workman also feature prominently in this book. The wealth of information Porter uncovers shows how these musicians have expressed themselves in print; actively shaped the institutional structures through which the music is created, distributed, and consumed, and how they aligned themselves with other artists and activists, and how they were influenced by forces of class and gender. What Is This Thing Called Jazz? challenges interpretive orthodoxies by showing how much black jazz musicians have struggled against both the racism of the dominant culture and the prescriptive definitions of racial authenticity propagated by the music's supporters, both white and black.
