

1. Record Nr.	UNISA996394140203316
Autore	Clark Henry <17th cent.>
Titolo	Here is the swearers [[electronic resource]] : and they who swear falsely, and likewise they who compel men to swear, all tried by the law of the spirit of life which is in Chirst Jesus. Which law is holy, just, pure, and good; and all of them found guilty of sin and transgression against the true and living God; and also sentence pronounced against them all, that so transgress the Law of God, who with the wicked, and all they who forget God, must be turned into Hell, except they repent speedily; for with God there is no respect of persons in Judgement. Written the 21. day of the third month, 1661. by me Henry Clark
Pubbl/distr/stampa	London, : printed for the author, in the year 1661
Descrizione fisica	12 p
Soggetti	Society of Friends - Doctrines Swearing
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Reproduction of original in the Folger Shakespeare Library, Washington, D.C..
Sommario/riassunto	eebo-0055

2. Record Nr.	UNINA9910779087603321
Autore	McClary Susan
Titolo	Desire and pleasure in seventeenth-century music [[electronic resource] /] / Susan McClary
Pubbl/distr/stampa	Berkeley, : University of California Press, c2012
ISBN	1-280-11659-5 9786613520883 0-520-95206-5
Descrizione fisica	1 online resource (356 p.)
Disciplina	780.9/032
Soggetti	Music - 17th century - History and criticism Musical 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	Frontmatter -- Contents -- Acknowledgments -- Prelude: The Music of Pleasure and Desire -- Part I. The Hydraulics of Musical Desire -- Part II. Gendering Voice -- Part III. Divine Love -- Part IV. Dancing Bodies -- Part V. La Mode Française -- Postlude: Toward Consolidation -- Notes -- Index
Sommario/riassunto	In this book, Susan McClary examines the mechanisms through which seventeenth-century musicians simulated extreme affective states-desire, divine rapture, and ecstatic pleasure. She demonstrates how every major genre of the period, from opera to religious music to instrumental pieces based on dances, was part of this striving for heightened passions by performers and listeners. While she analyzes the social and historical reasons for the high value placed on expressive intensity in both secular and sacred music, and she also links desire and pleasure to the many technical innovations of the period. McClary shows how musicians-whether working within the contexts of the Reformation or Counter-Reformation, Absolutists courts or commercial enterprises in Venice-were able to manipulate known procedures to produce radically new ways of experiencing time and the Self.

