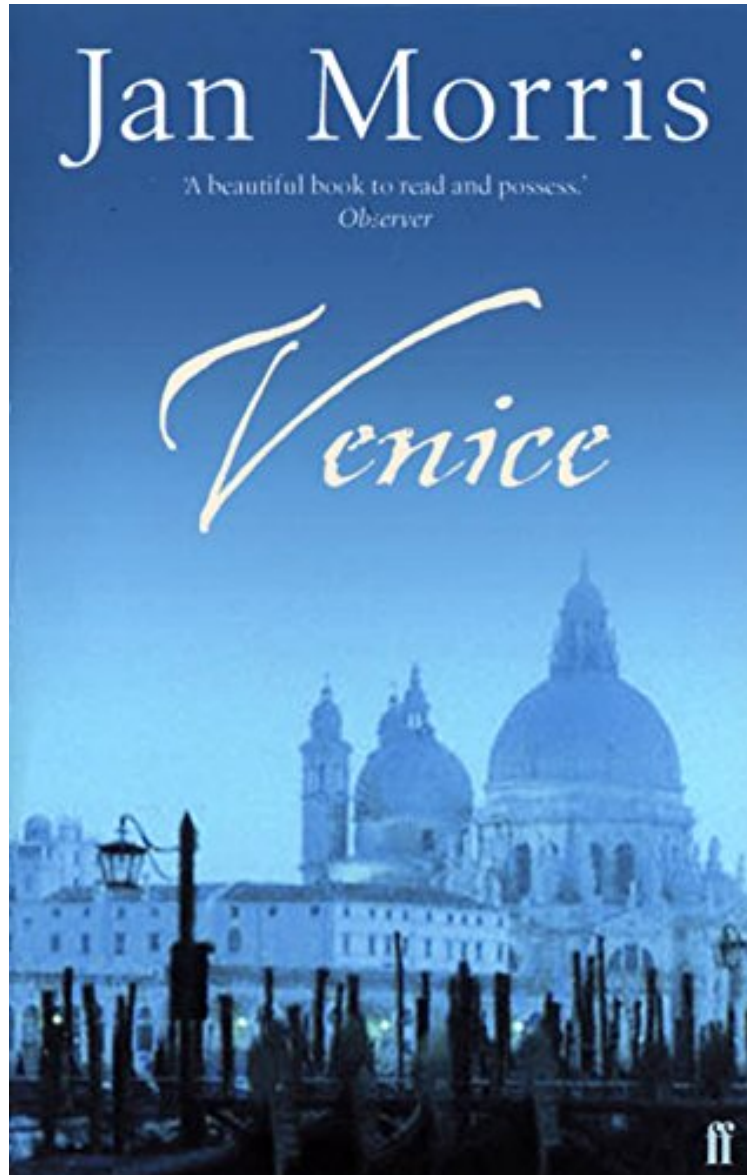


[Download] Venice (English Edition)

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Von Jan Morris

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Von Jan Morris : Venice (English Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised Venice (English Edition):

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. My Venetian BibleVon ChristianeI first read this book in 1985 and have just re-read it during a long stay in Venice. Though the city today is vastly different from the one Morris was fortunate to live in as a young man I still consider it

my Venetian Bible. As Jan Morris herself says, it is a highly subjective, romantic, impressionist picture less of a city than of an experience and that is exactly what makes it such a pleasurable read. The city now is much less noisy, cleaner and better smelling than it used to be but along with these changes it has somehow also lost some of its romance and atmosphere. Fighting one's way through a forest of selfie-sticks one has to work much harder to try and imagine the once great Serenissima. Jan Morris' book is bursting with interesting information and anecdotes and draws the reader's attention to many hidden gems. He revels in superlatives that one might or might not agree with (e.g. "No little building in the world is more fascinating than the Renaissance church of Santa Maria dei Miracoli") and his analogies are sometimes a bit strange (e.g. "...above the low roof of the Palazzo Venier you may see the tall luxuriant trees of its garden, a place of deep evocative melancholy, like a plantation garden in the American South") but he has a great sense of humour and his writing is wonderfully vivid (e.g. "And sometimes, in the Venetian spring, you awake to a Canaletto day, when the whole city is alive with sparkle and sunshine, and the sky is an ineffable baby-blue. An air of flags and freedom pervades Venice on such a morning, and all feels light, spacious, carefree, crystalline, as though the decorators of the city had mixed their paints in champagne, and the masons laced their mortar with lavender"). Can it get any better than that? Von 0 Kunden fanden die folgende Rezension hilfreich. Venedig nochmals erleben Von Kunde Gerade zurück von einer grandiosen Garten- und Kulturreise ist Venice eine herrliche Nachlese, die Erlebtes nochmals aufleben lässt und somit zur Vertiefung der Erfahrung beiträgt. Wunderbare Sprache, hervorragend recherchierte Historie, liebevolle Einblicke in die venezianische Gesellschaft und mit all ihren Eigenarten.

Kurzbeschreibung Often hailed as one of the best travel books ever written, Venice is neither a guide nor a history book, but a beautifully written immersion in Venetian life and character, set against the background of the city's past. Analysing the particular temperament of Venetians, as well as its waterways, its architecture, its bridges, its tourists, its curiosities, its smells, sounds, lights and colours, there is scarcely a corner of Venice that Jan Morris has not investigated and brought vividly to life. Jan Morris first visited the city of Venice as young James Morris, during World War II. As she writes in the introduction, 'it is Venice seen through a particular pair of eyes at a particular moment - young eyes at that, responsive above all to the stimuli of youth.' Venice is an impassioned work on this magnificent but often maddening city. Jan Morris's collection of travel writing and reportage spans over five decades and includes such titles as Sydney, Coronation Everest, Hong Kong, Spain and Manhattan '45. Since its first publication, Venice has appeared in many editions, won the W.H. Heinemann award and become an international bestseller. 'The best book about Venice ever written' Sunday Times 'No sensible visitor should visit the place without it . . . Venice stands alone as the essential introduction, and as a work of literature in its own right.'

Observer **Pressestimmen** Here, revised and introduced by the author, is Jan Morris's portrait of La Serenissima, published 50 years ago and still without equal. She cherishes every cranny: the city's 3,000 alleyways, its jails, its waterways and its buildings decaying like 'dukes in threadbare ermine'. She presents its past, its art and its language, which Byron called 'sweet bastard Latin'. A suitably respectful narration - with an Italian flourish. - Rachel Redford, The Observer If you are going to Venice this summer, and even if you are not, Jan Morris's Venice makes excellent listening. Newly revised, it is introduced by the 84-year-old Morris herself, then the dulcet voice of Sebastian Comberti takes over narration. It opens historically but takes in architecture, culture, practicalities (the boats of the fire, police and ambulance services, the rubbish collectors who are slowly creating a whole new island) and the mysteries of death. Morris fell in love with Venice when there during the Second World War, and her accumulation of memories is heartfelt, personal, quirky and enlightening. Perfect for a leisurely approach by Eurostar and night train to Venice, but just as good for whiling away the dull hours commuting to work. - Christina Hardyment, The Times 'I was in my 20s when I wrote this,' says Morris in the introduction to her best known travel book, 'and I like to think that its faults are the heady faults of youth.' What faults? Fifty years on, it is still the best all-round guide to a city that, despite the ever-present hordes of tourists, remains the most magical destination on earth. Listening to this equally magical audio made me long to go back and check out all those less touristy bits that so enthralled young Morris - the alley too narrow for Browning to open his umbrella, the crypt allegedly containing Mary Magdalen's finger, the fish market 'laden with sleek wriggling eels, still pugnaciously alive, beautiful little red fish packed in boxes like shampoos, heads upwards ... soft bulbous octopus furiously injecting ink ... a multitude of sea matter ... sliding, sinuous, shimmering, flabby, spongy, crisp, all lying aghast upon their fresh green biers dead, doomed or panting like a grove of brilliant foliage among the tundra of Venetian stone.' Yes, the descriptions do go on a bit, but that's part of the charm. It was written, says Morris, 'in a rush of enthusiasm like the splurge of a love affair'. The enthusiasm is infectious. Venetian history, culture, religion, food - she relishes them all, from the glory years between the 12th and 15th centuries when La Serenissima controlled the trade routes between east and west, to the nuns at one of the more fashionable convents claiming their right to supply a mistress for the new papal nuncio, to the notice on the Grand Canal: 'It is forbidden to spit on the swimmers.' Don't go to Venice without it. - Sue Arnold, The Guardian **Kurzbeschreibung** Often hailed as one of the best travel books ever written, Venice is neither a guide nor a history book, but a beautifully written immersion

in Venetian life and character, set against the background of the city's past. Analysing the particular temperament of Venetians, as well as its waterways, its architecture, its bridges, its tourists, its curiosities, its smells, sounds, lights and colours, there is scarcely a corner of Venice that Jan Morris has not investigated and brought vividly to life. Jan Morris first visited the city of Venice as young James Morris, during World War II. As she writes in the introduction, 'it is Venice seen through a particular pair of eyes at a particular moment - young eyes at that, responsive above all to the stimuli of youth.' Venice is an impassioned work on this magnificent but often maddening city. Jan Morris's collection of travel writing and reportage spans over five decades and includes such titles as Sydney, Coronation Everest, Hong Kong, Spain and Manhattan '45. Since its first publication, Venice has appeared in many editions, won the W.H. Heinemann award and become an international bestseller. 'The best book about Venice ever written' Sunday Times 'No sensible visitor should visit the place without it . . . Venice stands alone as the essential introduction, and as a work of literature in its own right.' Observer