

Le Vite Edizione 1568

Starting with an essay on the Renaissance as the concluding phase of the Middle Ages and ending with appreciations of Paul Oskar Kristeller, the great twentieth-century scholar of the Renaissance, this new volume by John Monfasani brings together seventeen articles that focus both on individuals, such as Erasmus of Rotterdam, Angelo Poliziano, Marsilio Ficino, and Niccolò Perotti, and on large-scale movements, such as the spread of Italian humanism, Ciceronianism, Biblical criticism, and the Plato-Aristotle Controversy. In addition to entering into the persistent debate on the nature of the Renaissance, the articles in the volume also engage what of late have become controversial topics, namely, the shape and significance of Renaissance humanism and the character of the Platonic Academy in Florence.

Le vite de' più eccellenti pittori scultori e architettori. Ediz. critica
Le vite de' più eccellenti pittori, scultori e architettori. Ediz. critica
Le vite de' più eccellenti architetti, pittori, et scultori italiani, da Cimabue insino a' tempi nostrini
nell'edizione per i tipi di Lorenzo Torrentino, Firenze 1550

Fusing the social and economic history with the cultural and artistic achievements of seventeenth and eighteenth century Italy, this book presents a unique and invaluable perspective on the period.

Wax Impressions, Figures, and Forms in Early Modern Literature

Patrons and Painters

The Homes of Giorgio Vasari

Measured Words

Bibliotheca Pinelliana. A Catalogue of the Magnificent and Celebrated Library of Maffei Pinelli (etc.)

Catalogue of the Printed Books Preserved at Haigh Hall, Wigan, Co. Pal. Lancast. ...

Bibliotheca Pinelliana. A Catalogue of the Magnificent and Celebrated Library of Maffei Pinelli, Late of Venice: Comprehending an Unparalleled Collection of the Greek, Roman, and Italian Authors, from the Origin of Printing ... a Considerable Number of Curious Greek and Latin Manuscripts, of the 11. 12. 13. 14. 15. and 16. Centuries; ... on Monday March 2, 1789, and the Twenty-two Following Days, (Sunday Excepted); ... at the Great Room, Opposite the Chapel, in Conduit Street, Hanover Square, London ... Catalogues to be Had of Mess. Robson and Clarke, Booksellers New Bond Street; Mr. Edwards, Booksellers, Pall Mall; and of the Principal Booksellers Throughout Europe
Pubbligate dapprima nel 1550, esse sono frutto di un lavoro di paziente ricerca durato almeno dieci anni. Il Vasari aveva infatti iniziato a raccogliere materiali, appunti e notizie riguardanti la vita e l'attività degli artisti italiani già nel 1540, quando aveva

trent'anni. Iniziando da Cimabue, il Vasari racconta, analizza, commenta la vita e l'opera degli artisti italiani vissuti nell'arco di tre secoli, per giungere fino ai suoi contemporanei, senza tralasciare nessuno: dai più celebri, come Raffaello e Michelangelo, a quelli che solo pochi conoscono.

This book provides a reassessment of the theory of magnificence in light of the related social virtue of splendour. Author James Lindow highlights how magnificence, when applied to private palaces, extended beyond the exterior to include the interior as a series of splendid spaces where virtuous expenditure could and should be displayed.

*Examining the fifteenth-century Florentine palazzo from a new perspective, Lindow's groundbreaking study considers these buildings comprehensively as complete entities, from the exterior through to the interior. This book highlights the ways in which classical theory and Renaissance practice intersected in quattrocento Florence. Using unpublished inventories, private documents and surviving domestic objects, *The Renaissance Palace in Florence* offers a more nuanced understanding of the early modern urban palace.*

*This book traces the transmission and reception of one of the most influential novels in Western literature. *The Golden Ass*, the only ancient Roman novel to survive in its entirety, tells of a young man changed into an ass by magic and his bawdy adventures and narrow escapes before the goddess Isis changes him back again. Its centerpiece is*

the famous story of Cupid and Psyche. Julia Gaisser follows Apuleius' racy tale from antiquity through the sixteenth century, tracing its journey from roll to codex in fourth-century Rome, into the medieval library of Monte Cassino, into the hands of Italian humanists, into print, and, finally, over the Alps and into translation in Spanish, French, German, and English. She demonstrates that the novel's reception was linked with Apuleius' reputation as a philosopher and the persona he projected in his works. She relates Apuleius and the Golden Ass to a diverse cast of important literary and historical figures--including Augustine, Fulgentius, Petrarch, Boccaccio, Bessarion, Boiardo, and Beroaldo. Paying equal attention to the novel's transmission (how it survived) and its reception (how it was interpreted), she places the work in its many different historical contexts, examining its representation in art, literary imitation, allegory, scholarly commentary, and translation. The volume contains several appendixes, including an annotated list of the manuscripts of the Golden Ass. This book is based on the author's Martin Classical Lectures at Oberlin College in 2000.

Imago Triumphalis

Le Vite dei veronesi di Giorgio Vasari

Habent sua fata libelli

Ambrogio Traversari (1386-1439) and the Revival of Patristic Theology in the Early Italian Renaissance

Summus Mathematicus et Omnis Humanitatis Pater

The Fortunes of Apuleius and the Golden Ass

Bibliotheca Pinelliana. A Catalogue of the Magnificent and Celebrated Library of Maffei Pinelli, Comprehending an Unparalleled Collection of the Greek, Roman, and Italian Authors, from the Origin of Printing: With Many of the Earliest Editions Printed Upon Vellum, and Finely Illuminated ; A Considerable Number of Curious Greek and Latin Manuscripts, of the XI. XII. XIII. XIV. XV. and XVI. Centuries ; And the Completest Specimen Hitherto Known to Exist, of an Instrument Written Upon the Ancient Egyptian Papyrus, A.D. 572

This study of the foremost patristic scholar in 15th-century Florence is based almost exclusively on manuscript letters and incunabula in Greek, Latin, and Italian. The influence of the revival of patristic studies on the meaning and purpose of Renaissance learning emerges as one of the original considerations in this book which should be of interest to humanists, generally, but also to art historians, intellectual history researchers, theologians, and philosophers.

After classical antiquity, the Italian Renaissance raised the portrait, whether literary or pictorial, to the status of an

important art form. Among sixteenth-century Renaissance painters, Titian made his reputation, and much of his living, by portraiture. Titian's portraits were promoted by his friend, Pietro Aretino, an eminent poet and critic, who addressed his letters and sonnets to the same personages whom Titian portrayed. In many of these letters (which often included sonnets), Aretino described both an individual patron and Titian's portrait of that patron, thus stimulating the reciprocal relation between a verbal and pictorial portrait. By investigating this unprecedented historical phenomenon, Luba Freedman elucidates the meaning conveyed by the portrait as an artistic form in Renaissance Italy. Fusing iconographical analysis of the most famous Titian portraits with rhetorical analysis of Aretino's literary legacy as compared to contemporary reactions, Freedman demonstrates that it is due to Titian's many portraits and to Aretino's repeated simultaneous writings about them that the portrait ceased being primarily a social-historical document, preserving the sitter's likeness for posterity. It gradually became, as it is today, a work of art, the artist's invention, which gives its viewer an aesthetic

pleasure.

Giorgio Vasari was one of the few artists in the history of art who built, designed, and decorated his homes. This book is the first to focus on Vasari's decorative cycles for his homes in Arezzo and Florence, revealing the significance of the artistic, cultural, and historical milieu of the sixteenth century. This study breaks new ground in two ways: First, in a personal and original manner, the imagery is related to Vasari's artistic ideas on history painting and the role of the artist. And second, Vasari's imagery portrays visual galleries applauding his teachers, antiquity and the creation of art.

Bibliografia di Michele Denis ... Traduzione con aggiunte eseguita sulla seconda edizione dall'abate Antonio Roncetti. [A translation of the first volume of "Einleitung in die Bücherkunde."]

A Life in Medici Florence

From Signs to Design

Studies on Alberti and Petrarch

Vol. 1, Italian Paintings

The Memoir of Marco Parenti

nell'edizione per i tipi di Lorenzo Torrentino, Firenze 1550

Volume 23

In 2018, a conference of the International Association for Neo-Latin Studies took place in Albacete ("Humanity and Nature: Arts and Sciences in Neo-Latin Literature"). This volume publishes the event's proceedings which deal with a broad range of fields, including literature, history, philology.

In *The Building in the Text*, Roy Eriksen shows that Renaissance writers conceived of their texts in accordance with architectural principles. His approach opens the way to wider discussions of the structure and meaning of a variety of literary texts and also provides insights into the famed architectural ekphrases of Alberti and Vasari. Analyzing such works as "plot," "topos," "fabrica," and "stanza," Eriksen discloses the fundamental spatial symmetries and complexities in the writings of Ariosto, Shakespeare, Milton, among other major figures. Ultimately, his book uncovers and clarifies a tradition of literary architecture that is rooted in antiquity and based on correspondences regarding ordering principles of the cosmos. Eriksen's book will be of interest to art historians, historians of literature, and those concerned with the classical heritage, rhetoric, music, and architecture.

The Building in the Text

Bibliotheca Pinelliana

Saggio epistolare sopra la tipografia del Friuli nel secolo XV ... Aggiuntavi una lettera tipografica del Signor Abbate Jacobo Morelli

Between Greek and Latin in 15th-16th Century Europe

Environmental Process and Reform in Early Renaissance Rome

Bibliotheca Pinelliana. A Catalogue of the Magnificent and Celebrated Library of Maffei

Pinelli, Late of Venice: Comprehending an Unparalleled Collection of the Greek, Roman, and

Italian Authors, from the Origin of Printing ... a Considerable Number of Curious Greek and

Latin Manuscripts, of the 11. 12. 13. 14. 15. and 16. Centuries; ... and Will be Sold by

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Edwards, Booksellers, Pall Mall; and of the Principal Booksellers Throughout Europe

For this vivid description of the world of a Florentine patrician, Mark Phillips draws

on Marco Parenti's private letters, ricordanze or diaries, and public history or

memoir. When Cosimo de' Medici died in 1464, Parenti foresaw a return to liberty

and began to write a history, but his political hopes and his literary ambitions

founded when the Medici party won a decisive victory over their patrician

enemies in 1466. Despite this setback, Parenti's historical Memoir, recently

rediscovered by Mark Phillips, is our best witness to this major crisis in Florentine

politics. Originally published in 1987. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Imago Triumphalis: The Function and Significance of Triumphal Imagery for Renaissance Rulers examines how independent rulers in fifteenth-century Italy used the motif of the Roman triumph for self-aggrandizement and personal expression. Triumphal imagery, replete with connotations of victory and splendor, was recognized during the Renaissance as a reflection of the glory of classical antiquity. Its appeal as a powerful visual bearer of meaning is evidenced by its appearance as a dominant theme in literature, architecture, and art. Rulers such as Alfonso of Aragon, Federico da Montefeltro, Sigismondo Malatesta, and Borso d'Este chose to incorporate the triumphal motif in major artistic commissions in which they were represented. They recognized that the image of the triumph could retain its classical associations while functioning as a highly personalized

commentary.

This book explores the role of wax as an important conceptual material used to work out the nature and limits of the early modern human. By surveying the use of wax in early modern cultural spaces such as the stage and the artist's studio and in literary and philosophical texts, including those by William Shakespeare, John Donne, René Descartes, Margaret Cavendish, and Edmund Spenser, this book shows that wax is a flexible material employed to define, explore, and problematize a wide variety of early modern relations including the relationship of man and God, man and woman, mind and the world, and man and machine.

Bibliotheca Lindesiana ...

A Catalogue of the Magnificent and Celebrated Library of Maffei Pinelli, Late of Venice: Comprehending an Unparalleled Collection of the Greek, Roman, and Italian Authors, from the Origin of Printing: with Many of the Earliest Editions Printed Upon Vellum, and Finely Illuminated; a ... Number of ... Greek and Latin Manuscripts ...

Acta Conventus Neo-Latini Albasitensis

Harvard University Bulletin

The Vitae of Vittorino da Feltre and the Spirit of Humanism

Computation and Writing in Renaissance Italy

Delle Storie patrie Italiane: Dello stile scientifico da usarsi nelle prose letterarie; e Dei premj dovuti agli eccellenti Scrittori Italiani. Memorie tre: aggiuntevi due Biografie (di B. M. Calura, di N. Bettoni).

Habent sua fata libelli honors the work of Craig Kallendorf, offering studies in his primary fields of expertise: the history of the book and reading, the classical tradition and reception studies, Renaissance humanism, and Virgilian scholarship.

This book revises the picture of the teacher and educator of princes, Vittorino Rambaldoni da Feltre (c. 1378, Feltre -- 1446, Mantua), taking a completely new approach to show his work and life from the individual perspectives created by his students and contemporaries. From 1423 to 1446, Vittorino da Feltre was in charge of a school in Mantua, where his students included not only the offspring of Italy's princes, but also the first generation of authors dealing with books in print. Among his students were historians like Bartolomeo Sacchi (named Platina), who wrote an extensive history of the popes, and mathematicians like Jacopo Cassiano (Cremonensis), who translated the work of Archimedes from Greek into Latin. Vittorino is still regarded as the educationalist of Italian Renaissance humanism per sé. This work not only contributes to the study of the history of Italian humanist institutions, it also uses available sources to demonstrate the development of a new attitude to education in Italy. Leon Battista Alberti (1404-1472) was the most versatile humanist of the fifteenth century: author of numerous compositions in both Latin and Italian, and a groundbreaking theorist of painting, sculpture, and architecture. His Latin writings owe much to the model of Petrarch (1304-1374), the famed poet of the Italian Canzoniere, but also a prolific author of Latin

epistles, biographies, and poems that sparked the revival of classical culture in the early Italian Renaissance. The essays collected here reflect some thirty years of research into these pioneers of Humanism, and offer important insights into forms of Renaissance 'self-fashioning' such as allegory and autobiography.

Magnificence and Splendour in Fifteenth-Century Italy

Making and Rethinking the Renaissance

Wax Works

Michelangelo and the Death of the Renaissance

un'edizione critica

edizione critica

Humanistica Lovaniensia

An analysis of the famous fresco on the altar wall of the Sistine Chapel evaluates it as a lens by which to view the end of the Renaissance, arguing that Michelangelo's imagery and composition reflect period religious and political upheavals. 30,000 first printing.

The purpose of this volume is to investigate the crucial role played by the return of knowledge of Greek in the transformation of European culture, both through the translation of texts, and through the direct study of the language. It aims to collect and organize in one database all the digitalised versions of the first editions of Greek grammars, lexica and school texts available in Europe in the 14th and 15th centuries,

between two crucial dates: the start of Chrysoloras's teaching in Florence (c. 1397) and the end of the activity of Aldo Manuzio and Andrea Asolano in Venice (c. 1529). This is the first step in a major investigation into the knowledge of Greek and its dissemination in Western Europe: the selection of the texts and the first milestones in teaching methods were put together in that period, through the work of scholars like Chrysoloras, Guarino and many others. A remarkable role was played also by the men involved in the Council of Ferrara (1438-39), where there was a large circulation of Greek books and ideas. About ten years later, Giovanni Tortelli, together with Pope Nicholas V, took the first steps in founding the Vatican Library. Research into the return of the knowledge of Greek to Western Europe has suffered for a long time from the lack of intersection of skills and fields of research: to fully understand this phenomenon, one has to go back a very long way through the tradition of the texts and their reception in contexts as different as the Middle Ages and the beginning of Renaissance humanism. However, over the past thirty years, scholars have demonstrated the crucial role played by the return of knowledge of Greek in the transformation of European culture, both through the translation of texts, and through the direct study of the language. In addition, the actual translations from Greek into Latin remain poorly studied and a clear understanding of the intellectual and cultural contexts that produced them is lacking. In the Middle Ages the knowledge of Greek

was limited to isolated areas that had no reciprocal links. As had happened to many Latin authors, all Greek literature was rather neglected, perhaps because a number of philosophical texts had already been available in translation from the seventh century AD, or because of a sense of mistrust, due to their ethnic and religious differences. Between the 12th and 14th century AD, a change is perceptible: the sharp decrease in Greek texts and knowledge in the South of Italy, once a reference-point for this kind of study, was perhaps an important reason prompting Italian humanists to go and study Greek in Constantinople. Over the past thirty years it has become evident to scholars that humanism, through the re-appreciation of classical antiquity, created a bridge to the modern era, which also includes the Middle Ages. The criticism by the humanists of medieval authors did not prevent them from using a number of tools that the Middle Ages had developed or synthesized: glossaries, epitomes, dictionaries, encyclopaedias, translations, commentaries. At present one thing that is missing, however, is a systematic study of the tools used for the study of Greek between the 15th and 16th century; this is truly important, because, in the following centuries, Greek culture provided the basis of European thought in all the most important fields of knowledge. This volume seeks to supply that gap.

Applying the latest practices from critical theory and discourse to the built environment of early Renaissance Rome, Charles Burroughs sees the city as a field of

visual communication and rhetoric. He explores the symbolic dimension of the cultural landscape and the operation of architectural and other visual signs in the urban environment. The result is a profound reconceiving of the implications for the study of Renaissance Rome of the notion of the city as "text." Central to Burrough's project is the articulation of a model of cultural mediation and production that is distinct from the standard notion of patronage as a unilateral transaction. On one level From Signs to Design focuses on the production of social meaning in and through environmental process during the pontificate of Nicholas V, celebrated for his intimate links to the new culture of humanism and as an archetypal patron of the arts and literature. On another, it is an elucidation of the origins and the ideological impact of architectural and urbanistic motifs and conceptions of spatial order that were central to the Western tradition of monumental city planning. Burroughs brings an especially wide range of explanatory models - from social history, cultural anthropology, iconology and semiotics - to bear in his analysis of urban reform and the shifts in architectural design that emerged in early Renaissance Rome. He focuses in particular on the material basis and context of these shifts, which he studies through the examination of contrasting neighborhoods, social milieus, and institutions, as well as of individuals prominently involved with important building projects or with the general maintenance and improvement of urban facilities and infrastructure. Burroughs provides a concrete

and differentiated picture of the intersection of papal/ecclesiastical and local interest and initiatives, placing this within the context of marked political changes. And he devotes extensive discussions to the artistic expression of papal agendas and concerns in Nicholas's private chapel and in Alberti's Tempio Malatestiano. Charles Burroughs is Associate Professor of Art History at the State University of New York at Binghamton. Contents: Urban Pattern and Symbolic Landscapes. Interior Architectures: Discordance and Resolution in the Frescoes of Nicholas's Private Chapel. Far and Near Perspectives: Urban Ordering and Neighborhood Change in Nicholas's Rome. Middlemen: Lines of Contact, Mutual Advantage, and Command. The Other Rome: Sacrality and Ideology in the Holy Quarter. Mirror and Frame: The Surrounding Region and the Long Road. Epilogue: The River, the Book, and the Basilica.

A Study in Transmission and Reception

Renaissance Humanism, from the Middle Ages to Modern Times

The Renaissance Palace in Florence

Le vite

Alberti to Shakespeare and Milton

The Robert Lehman Collection

Serie cronologica delle edizioni dell'intero testo e delle parti separate della Divina

Commedia, di Dante Allighieri; delle sue traduzioni, de' suoi comenti, e delle principali opere che servono ad illustrarla. [Proof sheets of the work by George J. Warren, Baron Vernon.]