

Lettere Del Cinquecento File Type

Music printers occupied a unique niche in the 16th century Venitian printing world because their product appealed to and was readable only by those with sophisticated taste. Bernstein bridges the gap between music and other disciplines, showing that the role of a music printer can be discussed as part of larger cultural and economic themes.

This book examines the invention of the architecture of the modern opera house in Italy between the late fifteenth and late seventeenth centuries.

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Women and the Circulation of Texts in Renaissance
Italy Cambridge University Press

Italian Paintings Before 1600 in the Art Institute of
Chicago

Renaissance Proportion Theory

Paragoni. Benedetto Varchi's Due lezioni and
Cinquecento art theory. - Ann Arbor, Mich.: UMI
Research Press (1982). 1 Taf., XXV, 167 S., 18 S. Abb.,
S. 188-316. 8°

A Companion to Observant Reform in the Late Middle
Ages and Beyond

Visions Beautiful and Strange

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The Venetian Qur'an

Master Drawings from the National Gallery of Scotland

In Your Face concentrates on the basic Renaissance concern with self-fashioning by examining the behavior of some notorious Italian artists and writers, including Michelangelo and Benvenuto Cellini, who upset the decorum of their time on a grand scale. The Observant reform of the religious orders remains one of the most important yet understudied religious

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movements of the later Middle Ages. This volume provides scholars with a current, synthetic introduction to the field, and suggests new avenues for future scholarship.

Mr. Lopez reinterprets the civilization of the High Renaissance in Italy as a dramatic succession of three ages: Youth, 1454-1494; Maturity, 1494-1527; Decline, 1527-1559. In the first period, political and economic stabilization brings forth a mood of

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confident expectation which expresses itself in literature, art, and philosophy, all reaching for a goal of "self-centered aesthetic harmony." In the second period, a series of foreign invasions shatters the political and economic well-being of the Indian elite but does not slow down the artistic and literary drive. Whether in hope or in sorrow, in response to shock or in escape from reality, the Renaissance attains its glorious climax. The third

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period is torn between conflicting tendencies. The political battle is lost but there is a second economic revival; art and literature give out despondent notes but successfully explore new channels; philosophic permissiveness comes to an end but scientific reserach comes into its own. Mr. Lopez's tripartition of an age which is usually described as a single sweep adds depth to the definition of the Italian Renaissance. It is enhanced

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by his fresh translations of Renaissance poems and by twenty-four illustrations which pick out from the incomparable wealth of Renaissance art a few historically significant works. All the famous names are there, from Lorenzo de'Medici to Ariosto, Machiavelli, and Cardano, from Botticelli to Leonardo, Michelangelo, and Palladio; but one also meets a large number of minor figures and anonymous people in the street. America

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is discovered; new diseases appear; anti-Semitism reawakens; religious unity is destroyed - these and other events form the backdrop. The sparkling narration is thoroughly grounded in contemporary sources.

Gaspara Stampa

Gallucci's Commentary on Dürer's 'Four Books on Human Proportion'

A Catalogue of the Collection

The Mannerist Context

Print Culture and Music in Sixteenth-

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century Venice

The Early Commedia Dell'arte
(1550-1621)

Trissino's Sophonisba and Aretino's
Horatia

"This is the third volume in an acclaimed series that will publish all of the master drawings at one of America's great museums. It reproduces and documents - with essays by a team of leading scholars - sheets from Italy, France, England, and Spain ranging from the sixteenth through the eighteenth centuries. It features splendid works by some of the greatest draftsmen of all time,

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among them Michelangelo, Tintoretto, Guercino, Canaletto, Giovanni Battista and Giovanni Domenico Tiepolo, Jacques Callot, Claude Lorrain, Francois Boucher, Maurice Quentin de La Tour, Thomas Gainsborough, John Hoppner, Peter Lely and George Romney as well as others by lesser-known and unidentified artists. Each work is exquisitely reproduced in rich duotone and discussed in an individual essay." "The Detroit Institute of Arts acquired its first two drawings in the year of its founding, 1885, both gifts from James E. Scripps, who went on to be one of the great benefactors of the graphic arts division. Among the other leading figures in the history of the drawing

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collection have been donors John S. Newberry and Mr. and Mrs. Bernard Walker as well as director William R. Valentiner, who in 1934 made a now-legendary buying trip to Europe, returning with sixty-nine master drawings acquired with a budget of \$4,000." "Italian, French, English, and Spanish Drawings and Watercolors represents the combined efforts of a team of leading specialists in the field of master drawings. They provide for each of 231 sheets: attribution, date, medium, dimensions, inscriptions and annotations, condition, provenance, exhibition history, and published references."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights

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Reserved

This book examines the artistic, cultural, and historical influence of Giorgio Vasari's teachers, mentors, and patrons on his sacred and profane paintings. As a Maniera artist, Vasari learns to admire and assimilate the art of the ancient masters. With the guidance of Dante's literary writings and Marsilio Ficino's Neoplatonic philosophy, Vasari reveals a moral and didactic vision in his art. Additionally, Vasari's artistic patronage is influenced by the political views of Niccolò Machiavelli. In the integration of both ancient art and myths with the didactic legacy of biblical figures and moral personifications, Vasari manifests his artistic

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theory and symbolism in his sacred and profane paintings.

Widely acknowledged as one of the first landscape and genre painters in Italy, Jacopo Bassano (ca. 1510-1592) was highly regarded during his career for his brilliant treatment of light and color and for his innovative rural themes. Although he can be viewed as a pioneer pointing the way to the Dutch landscape painting of the seventeenth century, this Venetian painter is less known today than many of his contemporaries. In this book, Bernard Aikema uses a contextual approach to perform a much-needed iconological analysis of Bassano's painterly production. By tracing a remarkably consistent

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use of imagery grounded in a spiritual perspective, Aikema seeks to change our conception not only of the importance of Bassano's oeuvre, but also of the original function and development of genre and landscape painting in Northern Italy as compared to that in The Netherlands. Aikema argues that Bassano developed an imagery that expressed itself in an antithetical mode of representation--in which a good Christian way of life is contrasted with a materialistic concept of human conduct. The author challenges the common belief that Bassano switched to rural settings and genre painting late in life in order to satisfy art collectors' demands for "pastoral" and "low-life" subjects. Even in paintings

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where the religious scenes are hidden in the background or are lacking altogether, these works had a primarily spiritual function. Aikema shows how such paintings served as visual aids to the changing devotional needs in the second half of the cinquecento.

Print and Power in Early Modern Europe (1500-1800)

Urban Planning in Rome in the First Half of the Cinquecento

Sacred & Profane Art

The Quartiere De' Banchi

Dante in the Renaissance

Agents in Early Modern Europe

Tiziano y el Martirio de San Lorenzo de El Escorial

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Bridging the fields of conservation, art history, and museum curating, this volume contains the principal papers from an international symposium titled "Historical Painting Techniques, Materials, and Studio Practice" at the University of Leiden in Amsterdam, Netherlands, from June 26 to 29, 1995. The symposium—designed for art historians, conservators, conservation scientists, and museum curators worldwide—was organized by the Department of Art History at the University of Leiden and the Art History Department of the Central Research Laboratory for Objects of Art and Science in Amsterdam. Twenty-five contributors representing museums and

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conservation institutions throughout the world provide recent research on historical painting techniques, including wall painting and polychrome sculpture. Topics cover the latest art historical research and scientific analyses of original techniques and materials, as well as historical sources, such as medieval treatises and descriptions of painting techniques in historical literature. Chapters include the painting methods of Rembrandt and Vermeer, Dutch 17th-century landscape painting, wall paintings in English churches, Chinese paintings on paper and canvas, and Tibetan thangkas. Color plates and black-and-white photographs illustrate works from the Middle

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Ages to the 20th century.

An anonymous book appeared in Venice in 1547 titled *L'Alcorano di Macometto*, and, according to the title page, it contained "the doctrine, life, customs, and laws [of Mohammed] . . . newly translated from Arabic into the Italian language." Were this true, *L'Alcorano di Macometto* would have been the first printed direct translation of the Qur'an in a European vernacular language. The truth, however, was otherwise. As soon became clear, the Qur'anic sections of the book—about half the volume—were in fact translations of a twelfth-century Latin translation that had appeared in print in Basel in

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1543. The other half included commentary that balanced anti-Islamic rhetoric with new interpretations of Muhammad's life and political role in pre-Islamic Arabia. Despite having been discredited almost immediately, the Alcorano was affordable, accessible, and widely distributed. In *The Venetian Qur'an*, Pier Mattia Tommasino uncovers the volume's mysterious origins, its previously unidentified author, and its broad, lasting influence. *L'Alcorano di Macometto*, Tommasino argues, served a dual purpose: it was a book for European refugees looking to relocate in the Ottoman Empire, as well as a general Renaissance reader's guide to Islamic

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history and stories. The book's translation and commentary were prepared by an unknown young scholar, Giovanni Battista Castrodardo, a complex and intellectually accomplished man, whose commentary in L'Alcorano di Macometto bridges Muhammad's biography and the text of the Qur'an with Machiavelli's The Prince and Dante's Divine Comedy. In the years following the publication of L'Alcorano di Macometto, the book was dismissed by Arabists and banned by the Catholic Church. It was also, however, translated into German, Hebrew, and Spanish and read by an extended lineage of missionaries, rabbis, renegades, and

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iconoclasts, including such figures as the miller Menocchio, Joseph Justus Scaliger, and Montesquieu. Through meticulous research and literary analysis, The Venetian Qur'an reveals the history and legacy of a fascinating historical and scholarly document. In 1591, Giovanni Paolo Gallucci published his *Della simmetria dei corpi humani*, an Italian translation of Albrecht Dürer's *Four Books on Human Proportion*. While Dürer's treatise had been translated earlier in the sixteenth-century into French and Latin, it was Gallucci's Italian translation that endured in popularity as the most cited version of the text in later Baroque treatises,

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covering topics that were seen as central to arts education, connoisseurship, patronage, and the wider appreciation of the studia humanitatis in general. The text centres on the relationships between beauty and proportion, macrocosm and microcosm: relationships that were not only essential to the visual arts in the early modern era, but that cut across a range of disciplines - music, physiognomics and humoral readings, astronomy, astrology and cosmology, theology and philosophy, even mnemonics and poetry. In his version of the text, Gallucci expanded the educational potential of the treatise by adding a Preface, a Life of Dürer, and a Fifth Book providing a philosophical

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framework within which to interpret Dürer's previous sections. This translation is the first to make these original contributions by Gallucci accessible to an English-speaking audience. Gallucci's contributions illuminate the significance of symmetry and proportion in the contemporary education of the early modern era, informing our understanding of the intellectual history of this period, and the development of art theory and criticism. This is a valuable resource to early modern scholars and students alike, especially those specialising in history of art, philosophy, history of science, and poetry. This work was published by Saint Philip Street

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Arts & Decoration

A Study of Its Position in the Art Theory of the Quattro-
& Cinquecento

Jacopo Bassano and His Public

Functional requirements for bibliographic records

Inventing the Opera House

Sixteenth Through Eighteenth Centuries

Theater Architecture in Renaissance and Baroque Italy

Example in this ebook "In all great arts, as in trees, it is

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the height that charms us; we care nothing for the roots or trunks; yet they could not exist without the aid of these.” This quotation from Cicero may as well be applied to the art of illumination as to anything else. The fact, however, that the tree cannot exist without the aid of the trunk and roots, shows how important these are; and no one who intends giving serious attention to the tree in its entirety can afford to neglect these. It is only through careful study of the art of illumination that it is possible to understand fully the construction that enters into the growth of this art. When some knowledge has been gained of the manner in which this work has been done in the past, through practical experience, it is then that a real appreciation is

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felt for the choice work of the mediæval period. "Perfect illumination," says Ruskin, in one of his Lectures on Art, "is only writing made lovely;... But to make writing itself beautiful—to make the sweep of the pen lovely—is the true art of illumination." Certainly it is only when the student is able to produce writing that is attractive in itself, that it is permissible to add decoration to it. The decoration should be the natural outgrowth from the writing. A page of well-formed lettering makes good pattern, and is not merely pattern, as it serves also the purpose for which it was intended, viz., to be read. It is when he has gained the mastery of the pen, in making well-formed letters with good arrangement on the page,

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that the student may consider that he has well started on the road to the production of good illumination. For the construction of well-finished lettering it is essential that a mastery of the tool and materials employed should be acquired. It is when the pen becomes almost a part of the writer, so that he is able to concentrate all his energy on the writing, giving scarcely any attention to the pen itself, that he may claim to be proficient in the use of the pen. If there is one thing more than another that one feels when examining some of the best illuminated work of the past, it is that the writer was a master of the pen as a letter-making tool. He did his work well; his books were transcribed in a workmanlike manner, and the decoration

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which followed seems to come quite naturally from the writing itself. It is for this reason that so much attention has been given to the use of the quill and reed pen in the formation of good writing. Students are frequently at a disadvantage from inability to handle the pen properly. To help, in some measure, to remedy this, the student is shown how to make sharply-defined strokes before attempting to form letters. At the same time no particular manner of holding the pen has been insisted upon. In the Introduction to his "Essay on the Sublime and Beautiful," Burke says: "I am convinced that the method of teaching which approaches most nearly to the method of investigation is incomparably the best; since, not content

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with serving up a few barren and lifeless truths, it leads to the stock on which they grew; it tends to set the reader himself in the track of invention, and to direct him into those paths in which the author has made his own discoveries, if he should be so happy as to have made any that are valuable." This has been the ideal that the present writer has tried to keep ever before him in writing the instructions that are given in the succeeding pages. His aim has been to direct the student in the right way, and then to encourage him to study the subject for himself. Whether he has been successful in this endeavour must be left for the reader to judge. To be continue in this ebook

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Dante's Divine Comedy played a dual role in its relation to Italian Renaissance culture, actively shaping the fabric of that culture and, at the same time, being shaped by it. This productive relationship is examined in Commentary and Ideology, Deborah Parker's thorough compendium on the reception of Dante's chief work. By studying the social and historical circumstances under which commentaries on Dante were produced, the author clarifies the critical tradition of commentary and explains the ways in which this important body of material can be used in interpreting Dante's poem. Parker begins by tracing the criticism of Dante commentaries from the nineteenth century to the present and then examines the

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tradition of commentary from the Middle Ages to the Renaissance. She shows how the civic, institutional, and social commitments of commentators shaped their response to the Comedy, and how commentators tried to use the poem as an authoritative source for various kinds of social legitimation. Parker discusses how different commentators dealt with a deeply political section of the poem: the damnation of Brutus and Cassius. The scope and importance of Commentary and Ideology will command the attention of a broad group of scholars, including Italian specialists on Dante, late medievalists, students and professionals in early modern European literature, bibliographers, critical theorists, historians of

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literary criticism and theory, and cultural and intellectual historians.

Inverting rules with obvious relish, Florentine artist Piero di Cosimo (1462–1522) is known today—as he was in his own time—for his highly personal visual language, one capable of generating images of the most mesmerizing oddity. In this book, Dennis Geronimus overcomes the scarcity of information about the artist's life and works—only one of the nearly sixty known works by Piero is actually signed and dated—and pieces together from extensive archival research the most complete and accurate account of Piero's life and career ever written. Unfettered imagination was the sign under which Piero

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exercised his pictorial invention, and yet the complicated artist was also a product of his culture. The book fills gaps in the artist's biography and provides intensive analysis of Piero's protean imagery, discusses his various patrons and commissions, and lists his extant, lost, and uncertainly attributed works.

ricerche storiche dedicate a Luigi Balsamo

Venezia cinquecento

Vatican Archives

Dictionary Catalog of the Research Libraries of the New York Public Library, 1911-1971

Your Humble Servant

The Paintings of the Casa Vasari

*Professional Improprieties and the Art of Being
Conspicuous in Sixteenth-century Italy*

Studi di storia dell'arte e della cultura.

The first in a projected series of scholarly catalogues on the permanent collection of The Art Institute of Chicago, this volume focuses on one of the finest and least published collections of early Italian paintings in the United States.

The first comprehensive guide to women's promotion and use of textual culture, in manuscript and print, in Renaissance Italy.

Piero Di Cosimo

Libri, tipografi, biblioteche

***Historical Painting Techniques, Materials,
and Studio Practice***

Venus and Adonis

Artibus Et Historiae

A Renaissance Companion to Islam

***consideraciones histórico-artísticas y técnicas
tras su restauración***

Introduction: The Printing Press as an

Agent of Power / Helmer Helmers, Nina

Lamal and Jamie Cumby -- Part 1: Governing

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Reformation: The Canonical Documents of
the Edwardian Church of England, 1547-1553
/ Celyn Richards -- Newspapers and
Authorities in Seventeenth-Century Germany
/ Jan Hillgärtner -- The Politics of Print
in the Dutch Golden Age: The Ommelander
Troubles (c. 1630-1680) / Arthur der
Weduwen -- Part 3: Patronage and Prestige
-- The Rise of the Stampatore Camerale:
Printers and Power in Early Sixteenth-
Century Rome / Paolo Sabet -- State and
Church Sponsored Printing by Jan
Januszowski and His Drukarnia ?azarzowa

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(Officina Lazari) in Krakow / Justyna
Kilia?czyk-Zi?ba -- Ferdinando de'Medici
and the Typographia Medicea / Caren
Reimann -- Royal Patronage of Illicit
Print: Catherine of Braganza and Catholic
Books in Late Seventeenth-Century London /
Chelsea Reutcke -- Part 4: Power of
Persuasion -- The Papacy, Power, and
Print: The Publication of Papal Decrees in
the First Fifty Years of Printing /
Margaret Meserve -- The Power of the
Image: The Visual Prints of Frans
Hogenberg / Ramon Voges -- Collecting

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'Toute l'Angleterre': English Books, Soft Power and Spanish Diplomacy at the Casa del Sol (1613-1622) / Ernesto Oyarbide -- Prohibition as Propaganda Technique: The Case of the Pamphlet Lacouronne usurpee et le prince suppose (1688) / Rindert Jagersma -- Part 5: Religious Authority -- Illustrating Authority: The Creation and Reception of an English Protestant Iconography / Nora Epstein -- Between Ego Documents and Anti-Catholic Propaganda: Printed Revocation Sermons in Seventeenth-Century Lutheran Germany / Martin Christ

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-- Learned Servants: Dutch Ministers,
Their Books and the Struggle for a
Reformed Republic in the Dutch Golden Age
/ Forrest C. Strickland.

This book establishes a Mannerist context for the early "commedia dell'arte" during its advent in the latter half of the sixteenth century and the beginning of the seventeenth century. The geographical area is based in Italy, with consideration of "commedia dell'arte" influences in other European countries. The "commedia dell'arte" is linked to "maniera," the

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word from which Mannerism is etymologically based, and other concepts such as "disegno interno, licenzia, " and "gusto." Utilizing a synchronic methodology, Castagno explores the link between the Mannerist "pittore vago" (-wandering painters-) and the itinerant performers of the "commedia dell'arte." By way of conclusion, Castagno demonstrates how Mannerist terms can be applied to the salient performance features of the "commedia dell'arte," establishing this theatrical form and practice within a

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Mannerist context."

Published on the occasion of the exhibition held at the National Gallery of Scotland, Edinburgh, April 9–June 13, 1999.

Commentary and Ideology

Illumination and its Development in the Present Day (Illustrations)

Guide to the Building, the Apartments and the Collections

Palazzo Vecchio

Two Italian Renaissance Tragedies

Women and the Circulation of Texts in

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Renaissance Italy