

Lettere Del Cinquecento File Type

Alexis R. Culotta

Functional requirements for bibliographic records Mauro Guerrini,2000

Acoustemologies in Contact Emily Wilbourne,Suzanne G. Cusick,2021-01-19 In this fascinating collection of essays, an international group of scholars explores the sonic consequences of transcultural contact in the early modern period. They examine how cultural configurations of sound impacted communication, comprehension, and the categorisation of people. Addressing questions of identity, difference, sound, and subjectivity in global early modernity, these authors share the conviction that the body itself is the most intimate of contact zones, and that the culturally contingent systems by which sounds made sense could be foreign to early modern listeners and to present day scholars. Drawing on a global range of archival evidence—from New France and New Spain, to the slave ships of the Middle Passage, to China, Europe, and the Mediterranean court environment—this collection challenges the privileged position of European acoustical practices within the discipline of global-historical musicology. The discussion of Black and non-European experiences demonstrates how the production of ‘the canon’ in the cosmopolitan centres of colonial empires was underpinned by processes of human exploitation and extraction of resources. As such, this text is a timely response to calls within the discipline to decolonise music history and to contextualise the canonical works of the European past. This volume is accessible to a wide and interdisciplinary audience, not only within musicology, but also to those interested in early modern global history, sound studies, race, and slavery.

[Making Copies in European Art 1400-1600](#) ,2018-11-26 Making Copies in European Art 1400-1600 comprises sixteen essays that explore the form and function, manner and meaning of copies after Renaissance works of art. The authors construe copying as a method of exchange based in the theory and practice of imitation, and they investigate the artistic techniques that enabled and facilitated the production of copies. They also ask what patrons and collectors wanted from a copy, which characteristics of an artwork were considered copyable, and where and how copies were stored, studied, displayed, and circulated. Making Copies in European Art, in addition to studying many unfamiliar pictures, incorporates previously unpublished documentary materials.

Catalogue of Books and Manuscripts: Italian 16th century books. 2 v Harvard College Library. Department of Printing and Graphic Arts,1974

Dictionary Catalog of the Research Libraries of the New York Public Library, 1911-1971 New York Public Library. Research Libraries, 1979

Conflict Management in the Mediterranean and the Atlantic, 1000-1800, 2020-09-25 Pre-modern long-distance trade was fraught with risks which often created conflicts of interest. The ensuing disputes and the ways the actors involved dealt with them belong to the field of conflict management. How did victims of maritime conflicts claim compensation? How did individual actors and public institutions negotiate disputes which transcended jurisdictional boundaries? What strategies, arrangements and agreements could contribute to achieve the resolution of such conflicts, and to what effect? These and other questions have mainly been studied separately for the Mediterranean and Atlantic regions. Here, the two seascapes are connected, allowing for a comparative long-term perspective. The different contributions enhance our understanding in the complexity of various approaches to conflict management. Thierry Allain, Cátia Antunes, Eduardo Aznar Vallejo, Catarina Cotic Belloube, Kate Ekama, Tiago Viúla de Faria, Ana Belem Fernández Castro, Jessica Goldberg, Roberto J. González Zalacain, Ian Peter Grohse, Thomas K. Heebøll-Holm, Laurence Jean-Marie, Daphne Penna, Pierrick Purchase, Pierre Prétou, Ana María Rivera Medina, Carlo Taviani, and Dominique Valérian.

A Companion to Cosimo I de' Medici Alessio Assonitis, Henk Th. van Veen, 2021-11-01 Mining the rich documentary sources housed in Tuscan archives and taking advantage of the breadth and depth of scholarship produced in recent years, the seventeen essays in this Companion to Cosimo I de' Medici provide a fresh and systematic overview of the life and career of the first Grand Duke of Tuscany, with special emphasis on Cosimo I's education and intellectual interests, cultural policies, political vision, institutional reforms, diplomatic relations, religious beliefs, military entrepreneurship, and dynastic concerns. Contributors: Maurizio Arfaioli, Alessio Assonitis, Nicholas Scott Baker, Sheila Barker, Stefano Calonaci, Brendan Dooley, Daniele Edigati, Sheila ffolliott, Catherine Fletcher, Andrea Gáldy, Fernando Loffredo, Piergabriele Mancuso, Jessica Maratsos, Carmen Menchini, Oscar Schiavone, Marcello Simonetta, and Henk Th. van Veen.

Art in Dispute Wietse de Boer, 2021-11-29 The Catholic Church answered Reformation-era contestations of the cult of images in a famous decree of the Council of Trent (1563). Art in Dispute revisits this response by focusing on its antecedents rather than its consequences. The mid-sixteenth century saw, besides new scholarship on Byzantine doctrines, heated debates about neo-scholastic interpretations. Disagreement, suppressed at Trent but re-emerging soon afterwards, centered on the question whether religious images were solely signs referring to holy subjects or also sacred objects in their own right. It was a debate with major implications for art theory and devotional practice. The volume contains editions and translations of texts by Martín Pérez de Ayala, Matthieu Ory, Jean Calvin, Ambrogio Catarino Politi, and Iacopo Nacchianti, along with a previously unknown draft of the Tridentine decree.

Drawing on Architecture Jordan Kauffman, 2018-06-01 How architectural drawings emerged as aesthetic objects,

promoted by a network of galleries, collectors, and institutions, and how this changed the understanding of architecture. Prior to the 1970s, buildings were commonly understood to be the goal of architectural practice; architectural drawings were seen simply as a means to an end. But, just as the boundaries of architecture itself were shifting at the end of the twentieth century, the perception of architectural drawings was also shifting; they began to be seen as autonomous objects outside the process of building. In *Drawing on Architecture*, Jordan Kauffman offers an account of how architectural drawings—promoted by a network of galleries and collectors, exhibitions and events—emerged as aesthetic objects and ultimately attained status as important cultural and historical artifacts, and how this was both emblematic of changes in architecture and a catalyst for these changes. Kauffman traces moments of critical importance to the evolution of the perception of architectural drawings, beginning with exhibitions that featured architectural drawings displayed in ways that did not elucidate buildings but treated them as meaningful objects in their own right. When architectural drawings were seen as having intrinsic value, they became collectible, and Kauffman chronicles early collectors, galleries, and sales. He discusses three key exhibitions at the Leo Castelli Gallery in New York; other galleries around the world that specialized in architectural drawings; the founding of architecture museums that understood and collected drawings as important cultural and historical artifacts; and the effect of the new significance of architectural drawings on architecture and architectural history. Drawing on interviews with more than forty people directly involved with the events described and on extensive archival research, Kauffman shows how architectural drawings became the driving force in architectural debate in an era of change.

Publishing for the Popes Paolo Sachet, 2020-04-06 In this book Paolo Sachet provides a detailed account of the attempts made by the Roman Curia to exploit printing in the mid-sixteenth century, after the Reformation but before the implementation of the ecclesiastical censorship. Conventional wisdom holds that Protestant exploitation of printing was astute, active and forward-looking, whereas the papacy was inept, passive and reactionary in dealing with the relatively new medium of communication. *Publishing for the Popes* aims to provide an impartial assessment of this assumption. By focusing on the editorial projects undertaken by members of the Roman Curia between 1527 and 1555, Sachet examines the Catholic Church's attitude towards printing, exploring its biases and tactics. See inside the book.

Living with Architecture as Art Charles Hind, Basile Baudez, Matthew Wells, 2021 This stunning two-volume publication introduces readers to one of the largest private collections of architectural drawings in the world. Showcasing drawings and related models and artefacts dating from 1691 to the mid 20th century, this lavish tome includes both a catalogue and new texts by leading authorities and provides a fascinating look at these often very beautiful by-products of architectural training and practice. One of the largest private collections of architectural drawings in the world has been assembled over 30 years by investor and philanthropist Peter May. Comprising more than 600 sheets that have all been carefully preserved and

handsomely framed, the drawings and related models and artefacts date from 1691 to the mid 20th century. This handsome two-volume publication will introduce amateurs and specialists alike to the largely unknown collection. The book includes a catalogue and innovative texts by leading authorities that present the *raison-d'être* for the production and preservation of these sometimes neglected by-products of architectural training and practice that have been collected off-and-on through history by individuals and institutions. The architectural sheets acquired for the collection are principally 19th- or early 20th-century competition or certification drawings by design students. Others are presentation drawings for public commissions, reconstruction studies or interior designs. The catalogue is arranged by category, to demonstrate May's inclination towards specific building types such as commercial or cultural institutions, train stations and spas, landmarks and monuments, private and royal residences, and cast-iron architecture. Also included is a category for landscape designs and garden architecture, reflecting May's experience as a gentleman farmer with a predilection for building. Peter May informs the reader about his history as a collector and builder. Maureen Cassidy-Geiger discusses the formation of the collection and with Basile Baudez introduces the French system of architectural education, from which some of the finest drawings come. Charles Hind offers a history of design training in Britain and writes about patterns of collecting and the market for architectural drawings. Matthew Wells's subject is the history of architectural models.

Privilege and Property Ronan Deazley, Martin Kretschmer, Lionel Bently, 2010 What can and can't be copied is a matter of law, but also of aesthetics, culture, and economics. The act of copying, and the creation and transaction of rights relating to it, evokes fundamental notions of communication and censorship, of authorship and ownership - of privilege and property. This volume conceives a new history of copyright law that has its roots in a wide range of norms and practices. The essays reach back to the very material world of craftsmanship and mechanical inventions of Renaissance Italy where, in 1469, the German master printer Johannes of Speyer obtained a five-year exclusive privilege to print in Venice and its dominions. Along the intellectual journey that follows, we encounter John Milton who, in his 1644 Areopagitica speech 'For the Liberty of Unlicensed Printing', accuses the English parliament of having been deceived by the 'fraud of some old patentees and monopolizers in the trade of bookselling' (i.e. the London Stationers' Company). Later revisionary essays investigate the regulation of the printing press in the North American colonies as a provincial and somewhat crude version of European precedents, and how, in the revolutionary France of 1789, the subtle balance that the royal decrees had established between the interests of the author, the bookseller, and the public, was shattered by the abolition of the privilege system. Contributions also address the specific evolution of rights associated with the visual and performing arts. These essays provide essential reading for anybody interested in copyright, intellectual history and current public policy choices in intellectual property. The volume is a companion to the digital archive Primary Sources on Copyright (1450-1900), funded by the UK Arts and Humanities Research Council (AHRC): www.copyrighthistory.org.

Novelle Di Matteo Bandello John Payne, Matteo Bandello, 2022-10-27 This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Global Gifts Zoltán Biedermann, Anne Gerritsen, Giorgio Riello, 2018 *Global Gifts* considers the role that the circulation of material culture played in the establishment of early modern global diplomacy.

Jan Brueghel the Elder Arienne Faber Kolb, 2005 Kolb has produced a thoroughly researched essay on this painting, which is in the Getty Museum. The study focuses on Brueghel's depiction of nature, especially his exacting representation of identifiable species of animals and birds, the names of which are listed. Brueghel's collaboration with other painters, his and other painters' re-use of the same theme and composition, and the history and practice of natural history collection and representation are central themes. The volume, which is printed in a horizontal format (it's 11x8) and heavily illustrated, is written for a general audience, though art historians will also find much of interest.

Tracing the Visual Language of Raphael's Circle to 1527 Alexis R. Culotta, 2020-06-22 In *Tracing the Visual Language of Raphael's Circle to 1527*, Alexis Culotta examines how the Renaissance master's style - one infused with borrowed visual quotations from other artists both past and present - proved influential in his relationship with associate Baldassare Peruzzi and in the development of the artists within his thriving workshop. Shedding new light on the important, yet often-overshadowed, figures within this network, this book calls upon key case studies to convincingly illustrate how this visual language and its recombination evolved during Raphael's Roman career and subsequently served as a springboard for artistic innovation for these close associates as they collaborated in the years following Raphael's death.

The Drawings of Filippino Lippi and His Circle Filippino Lippi, George R. Goldner, Carmen Bambach, Metropolitan Museum of Art (New York, N.Y.), 1997 Energetic, incisive, spontaneous, and expressive, the drawings of Filippino Lippi (1457/58-1504) are among the most original and creative of the Italian Renaissance.

Possibilities of Lyric Manuele Gagnolati, Francesca Southerden, 2020-11-17 Opening to passion as an unsettling, transformative force; extending desire to the text, expanding the self, and dissolving its boundaries; imagining pleasures outside the norm and intensifying them; overcoming loss and reaching beyond death; being loyal to oneself and defying productivity, resolution, and cohesion while embracing paradox, non-linearity, incompleteness. These are some of the possibilities of lyric that this book explores by reading Petrarch's vernacular poetry in dialogue with that of other poets, including Guido Cavalcanti, Dante, and Shakespeare. In the Epilogue, the poet Antonella Anedda Angioy engages with Ossi

Mandel'stam and Paul Celan's dialogue with Petrarch and extends it into the present.

Singing to the Lyre in Renaissance Italy Blake Wilson,2020 The first comprehensive study of the dominant form of solo singing in Renaissance Italy prior to the mid-sixteenth century.

The Architectural Drawings of Antonio Da Sangallo the Younger and His Circle: Churches, villas, the Pantheon, tombs, and ancient inscriptions Antonio da Sangallo,2000

Reviewing **Lettere Del Cinquecento File Type** : Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is actually astonishing. Within the pages of "**Lettere Del Cinquecento File Type** ," an enthralling opus penned by a highly acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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