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semplici dell'illustriss. sig. abbate Angelo
Gabrieli gentil'huomo venetiano; raccolte da
Bartolomeo Fontana. Aggiuntoui di nuouo alcune
lettere, & concetti ridotti sotto a suoi capi, et
vna scielta di rime del medesimo authore
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Isabella d'Este, Marchioness of Mantua (1474-1539), is one of the most studied figures of Renaissance Italy, as an epitome of

Renaissance court culture and as a woman having an unusually prominent role in the politics of her day. This biography provides a well-rounded account of the full range of her activities and interests from her childhood to her final years as a dowager, and considers Isabella d'Este not as an icon but as a woman of her time and place in the world. It covers all aspects of her life including her relationship with her parents and siblings as well as with her husband and children; her interest in literature and music, painting and antiquities; her political and diplomatic activities; her concern with fashion and jewellery; her relations with other women; and her love of travel. In this book, grounded in an understanding of the context of the Italy of her day, the typical interests and behaviour of women of Isabella d'Este's status within Renaissance Italy are distinguished from those that were unique to her, such as the elaborate apartments that she created for herself and her extensive surviving correspondence, which provides insights into all aspects of life in the major courts of northern Italy, centres of Renaissance culture. Providing fresh perspectives on one of the most famous figures of Renaissance Italy, Isabella d'Este will be of great interest to undergraduates and graduates of early modern history, gender studies, renaissance studies and art history. The Origins Of Accounting Culture aim at studying the origins of the accounting culture in Venice, with a specific focus on

accounting education. The period covered by the work ranges from Luca Pacioli to the foundation (in 1868) of the Royal Advanced School of Commerce (Regia Scuola Superiore di Commercio), that in 2018 is celebrating its 150 anniversary as Ca' Foscari University of Venice. Ever since the Middle Ages, Venice was home of a number of favourable circumstances that have been accumulating over the years. As a trading city par excellence, Venice allowed the spreading of the bookkeeping at first among firms and then in the public administration that was much in need of sophisticated accounting principles for the purpose of controlling its activities. Venice was among the first cities to implement Gutenberg print method and it quickly became the most important city in the world in the publishing industry, allowing printing and spreading the first handbooks about double-entry bookkeeping and merchant studies. *The Origins Of Accounting Culture* goes beyond the study of Luca Pacioli and tackles in a more organic and holistic way the social and economic conditions that allowed the accounting culture to spread in Venice. This book will be a vital resource to academics and researchers in the fields of Accounting, Accounting History, Economic Development and related disciplines. This book considers the life and legacy of Renée de France (1510–75), the youngest daughter of King Louis XII and Anne de Bretagne, exploring her cultural, spiritual, and political influence and her evolving roles and

actions as fille de France, Duchess of Ferrara, and Dowager Duchess at Montargis. Drawing on a variety of often overlooked sources – poetry, theater, fine arts, landscape architecture, letters, and ambassadorial reports – contributions highlight Renée’s wide-ranging influence in sixteenth-century Europe, from the Italian Wars to the French Wars of Religion. These essays consider her cultural patronage and politico-religious advocacy, demonstrating that she expanded upon intellectual and moral values shared with her sister, Claude de France; her cousins, Marguerite de Navarre and Jeanne d’Albret; and her godmother and mother, Anne de France and Anne de Bretagne, thereby solidifying her place in a long line of powerful French royal women. Sansovino successively dismantled and reconstituted the categories of art-making. Hardly capable of sustaining a program of reform, the experimental art of this period was succeeded by a new era of cultural codification in the second half of the sixteenth century. -- Juan de Valdés played a pivotal role in the febrile atmosphere of sixteenth-century Italian religious debate. Fleeing his native Spain after the publication in 1529 of a book condemned by the Spanish Inquisition, he settled in Rome as a political agent of the emperor Charles V and then in Naples, where he was at the centre of a remarkable circle of literary and spiritual men and women involved in the religious crisis of those years, including Peter Martyr Vermigli,

Marcantonio Flaminio, Bernardino Ochino and Giulia Gonzaga. Although his death in 1541 marked the end of this group, Valdés' writings were to have a decisive role in the following two decades, when they were sponsored and diffused by important cardinals such as Reginald Pole and Giovanni Morone, both papal legates to the Council of Trent. The most famous book of the Italian Reformation, the *Beneficio di Cristo*, translated in many European languages, was based on Valdés' thought, and the Roman Inquisition was very soon convinced that he had 'infected the whole of Italy'. In this book Massimo Firpo traces the origins of Valdés' religious experience in Erasmian Spain and in the movement of the *alumbrados*, and underlines the large influence of his teachings after his death all over Italy and beyond. In so doing he reveals the originality of the Italian Reformation and its influence in the radicalism of many religious exiles in Switzerland and Eastern Europe, with their anti-Trinitarians and finally Socinian outcomes. Based upon two extended essays originally published in Italian, this book provides a full up-dated and revised English translation that outlines a new perspective of the Italian religious history in the years of the Council of Trent, from the Sack of Rome to the triumph of the Roman Inquisition, reconstructing and rethinking it not only as a failed expansion of the Protestant Reformation, but as having its own peculiar originality. As such it will be

welcomed by all scholars within. Although largely unknown today, during his lifetime Mutio Oddi of Urbino (1569–1639) was a highly esteemed scholar, teacher, and practitioner of a wide range of disciplines related to mathematics. A prime example of the artisan-scholar so prevalent in the late Renaissance, Oddi was also accomplished in the fields of civil and military architecture and the design and retail of mathematical instruments, as well as writing and publishing. In *Between Raphael and Galileo*, Alexander Marr resurrects the career and achievements of Oddi in order to examine the ways in which mathematics, material culture, and the book shaped knowledge, society, and the visual arts in late Renaissance Italy. Marr scrutinizes the extensive archive of Oddi papers, documenting Oddi's collaboration with prominent intellectuals and officials and shedding new light on the practice of science and art during his day. What becomes clear is that Oddi, precisely because he was not spectacularly innovative and did not attain the status of a hero in modern science, is characteristic of the majority of scientific practitioners and educators active in this formative age, particularly those whose energetic popularization of mathematics laid the foundations for the Scientific Revolution. Marr also demonstrates that scientific change in this era was multivalent and contested, governed as much by friendship as by principle and determined as much by places as by purpose. Plunging the reader into

Oddi's world, *Between Raphael and Galileo* is a finely wrought and meticulously researched tale of science, art, commerce, and society in the late sixteenth and early seventeenth century. It will become required reading for any scholar interested in the history of science, visual art, and print culture of the Early Modern period. A picture of representative humanists of the Quattrocento, based on manuscript material in the Florence state archives. Originally published in 1963. 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. This book constitutes the refereed proceedings of the 4th International Conference on Progress in Cultural Heritage Preservation, EuroMed 2012, held in Lemesos, Cyprus, in October/November 2012. The 95 revised full papers were carefully reviewed and selected from 392 submissions. The papers are organized in topical sections on digital data acquisition technologies and data processing in cultural heritage, 2D and 3D data capture methodologies and data processing in cultural heritage, 2D and 3D GIS in cultural

heritage, virtual reality in archaeology and historical research, standards, metadata, ontologies and semantic processing in cultural heritage, data management, archiving and presentation of cultural heritage content, ICT assistance in monitoring and restoration, innovative topics related to the current and future implementation, use, development and exploitation of the EU CH identity card, innovative technologies to assess, monitor and adapt to climate change, digital data acquisition technologies and data processing in cultural heritage, 2D and 3D data capture methodologies and data processing in cultural heritage, on-site and remotely sensed data collection, reproduction techniques and rapid prototyping in cultural heritage, 2D and 3D GIS in cultural heritage, innovative graphics applications and techniques, libraries and archives in cultural heritage, tools for education, documentation and training in CH, standards, metadata, ontologies and semantic processing in cultural heritage, damage assessment, diagnoses and monitoring for the preventive conservation and maintenance of CH, information management systems in CH, European research networks in the field of CH, non-destructive diagnosis technologies for the safe conservation and traceability of cultural assets. Eleven scholars offer new appreciations of Marguerite de Navarre's rich and varied oeuvre: her mystical poetry, plays, and short-story collection, and her efforts to promote a living

faith and a renewal of the Church based on Evangelical principles. Giordano Bruno (1548-1600), who died at the stake, is one of the best-known symbols of anti-establishment thought. The theme of this volume, which is offered as a collection of essays to honour the distinguished Bruno scholar Hilary Gatti, reflects her constant concern for the principles of cultural freedom and independent thinking. Several essays deal with Bruno himself, including an analysis of the *Eroici furori*, a study of his reception in relation to the group known as the Novatores, and discussions of several important aspects of his stay in England. The authors and texts discussed here are linked by a relentless interest in the question of authority and originality, and they range from literary figures such as Alberti (1404-72), Vasari (1511-74) and the proponents of quantitative verse in sixteenth-century England to controversial philosophers who, like Bruno, were condemned by the Church, such as Tommaso Campanella (1568-1639) and Giulio Cesare Vanini (1585-1619). Taken together, these chapters show how much that was new and revolutionary in early modern culture came from its confrontation with the past. Martin McLaughlin is Agnelli-Serena Professor of Italian at Oxford. Elisabetta Tarantino is a Teaching Fellow in the Department of Italian at the University of Warwick. This volume investigates emblematic and art-historical issues in Lavinia Fontana's mythological paintings. Fontana is the first female painter of

the sixteenth century in Italy to depict female nudes, as well as mythological and emblematic paintings associated with concepts of beauty and wisdom. Her paintings reveal an appropriation of the antique, a fusion between patronage and culture, and a humanistic pursuit of Mannerist conceits. Fontana's secular imagery provides a challenging paragone with the male tradition of history painting during the sixteenth century and paves the way for new subjects to be depicted and interpreted by female painters of the seventeenth century. The Grove Encyclopedia of Medieval Art and Architecture offers unparalleled coverage of all aspects of art and architecture from Medieval Western Europe, from the 6th century to the early 16th century. Drawing upon the expansive scholarship in the celebrated Grove Dictionary of Art and adding hundreds of new entries on topics not previously covered, as well as fully updated and expanded entries and bibliographies, The Grove Encyclopedia of Medieval Art and Architecture offers students, researchers, and the general public a reliable, up-to-date, and convenient resource covering this field of major importance in the development of Western history and international art and architecture. The Encyclopedia offers scholarly material on Medieval art in intelligent, well-written, and informative articles, each of which is followed by a bibliography to support further research. These include a mixture of shorter, more factual articles and larger, multi-section articles

tracing the development of the arts in major regions. There are articles on all subject areas in Medieval art including biographies of major artists, architects and patrons; countries, cities, and sites; cultures and styles (Anglo-Saxon art, Carolingian art, Coptic art, Early Christian art, Romanesque, Gothic, Insular art, Lombard art, Merovingian art, Ottonian art, and Viking art); ivories, books and illuminated manuscripts, metalwork, architecture, painting, tapestries, sculpture, mosaics, reliquaries, and more. Part of the acclaimed Grove Art family of print encyclopedias, *The Grove Encyclopedia of Medieval Art and Architecture* is lavishly illustrated with more than 460 halftones and 170 color plates. The 6 volumes are organized into a cohesive A-Z format, with a comprehensive index.

This book examines the representation of women in the *Orlando furioso* and the making of a poem that both curses and blesses them. This book focuses on the behavior of the ruling families of Brescia, a rich and strategically vital city under Venetian rule, during the late sixteenth and early seventeenth century. The first part of the book conceptualizes the civic leadership of Brescia, with a profile of its origins and a brief history of the process of aristocratization. Further, it examines the relationship between family structure and the local socio-political structures. Size, wealth, education, and marriage ties were all pivotal factors which helped determine the family's

position in public life. Its strength rested ultimately on its continuity over time. Women and women's property are given careful attention. The second part places the Brescian elite within the Venetian state. Besides controlling urban political institutions, the Brescians held strong economic links with the surrounding countryside, the basis of their power, and they enjoyed ample authority in the rural communities subject to the city. In the midst of the religious ferment, foreign invasions, and internal political strife that beset Italy before the full effects of the Counter-Reformation, the powerful and humble alike turned to popular prophecy for guidance and solace. Ottavia Niccoli examines here the forms of these prophecies--including interpretations of natural disasters, abnormal births, floods, and planetary conjunctions--and gives examples of how they were transmitted from the lower classes to the elite through street singers, apocalyptic preachers, astrologers, and printers. By tracing the ongoing revision of the prophecies, Niccoli reveals them as an indication of how various levels of society viewed events of the time, as a form of propaganda for such causes as anti-Lutheranism, and as a reflection of the interaction between "high" and "low" culture. Based on popular leaflets, diaries, civic chronicles, and iconographic sources, this book explores the expression of a culture in which nature, religion, and politics formed a unified system with a uniform code of interpretation. It

connects the decline of prophecy in Italy with the end of the Italian wars and the beginning of the Counter-Reformation, when popular preaching was banned and charismatic religion discouraged. List of members in v. 1. An exploration of the 'Reformation experience' in various contrasting European countries.

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