Larte Nella Storia 600 A.C. 2000 D.C.

Who were the medieval illuminators? How were their hand-produced books illustrated and decorated? In this beautiful book Jonathan Alexander presents a survey of manuscript illumination throughout Europe from the fourth to the sixteenth century. He discusses the social and historical context of the illuminators' lives, considers their methods of work, and presents a series of case studies to show the range and nature of the visual sources and the ways in which they were adapted, copied, or created anew. Alexander explains that in the early period, Christian monasteries and churches were the main centers for the copying of manuscripts, and so the majority of illuminators were monks working in and for their own monasteries. From the eleventh century, lay scribes and illuminators became increasingly numerous, and by the thirteenth century, professional illuminators dominated the field. During this later period, illuminators were able to travel in search of work and to acquire new ideas, they joined guilds with scribes or with artists in the cities, and their ranks included nuns and secular women. Work was regularly collaborative, and the craft was learned through an apprenticeship system. Alexander carefully analyzes surviving manuscripts and medieval treatises in order to explain the complex and time-consuming technical processes of illumination - its materials, methods, tools, choice of illustration, and execution. From rare surviving contracts, he deduces the preoccupation of patrons with materials and schedules. Illustrating his discussion with examples chosen from religious and secular manuscripts made all over Europe, Alexander recreates the astonishing variety and creativity of medieval illumination. His book will be a standard reference for years to come. Throughout human history luxury textiles have been used as a marker of importance, power and distinction. Yet, as the essays in this collection make clear, the term 'luxury' is one that can be fraught with difficulties for historians. Focusing upon the consumption, commercialisation and production of luxury textiles in Italy and the Low Countries during the late medieval and early modern period, this volume offers a fascinating exploration of the varied and subtle ways that luxury could be interpreted and understood in the past. Beginning with the consumption of luxury textiles, it takes the reader on a journey back from the market place, to the commercialisation of rich fabrics by an international network of traders, before arriving at the workshop to explore the Italian and Burgundian world of production of damasks, silks and tapestries. The first part of the volume deals with the consumption of luxury textiles, through an investigation of courtly purchases, as well as urban and clerical markets, before the chapters in part two move on to explore the commercialisation of luxury textiles by merchants who facilitated their trade from the cities of Lucca, Florence and Venice. The third part then focusses upon manufacture, encouraging consideration of the concept of luxury during this period through the Italian silk industry and the production of high-quality woollens in the Low Countries. Graeme Small draws the various themes of the volume together in a conclusion that suggests profitable future avenues of research into this important subject. The first full-length study of printing, writing and reading at a crucial period in Italian and European culture. Cosmacini è medico ma anche filosofo. Come avvertiva Ippocrate, infatti, il medico deve spiare non solo i segni del male sul corpo del paziente, ma anche «i discorsi, i
modi, i pensieri, il sonno e l'insonnia» e forse anche «i suoi sogni». Giulio Giorello, "Corriere della Sera" Dalla mitologia curativa degli dèi d'Olimpo ai guaritori e ai curanti dell'antico Egitto e di Babilonia, dalla medicina greco-romana a quella dell'Islam, dalla scienza medica medievale al 'rinascimento' medico del Seicento, dalla 'polizia medica' settecentesca alla ottocentesca 'medicina politica', dall'igiene alla sanità pubblica, dalla 'rivoluzione terapeutica' alla biotecnologia, all'ingegneria genetica, alla chirurgia estetica: la storia della medicina è antichissima, ed è modernissima, coinvolgendo oggi la durata e la qualità della vita umana, chiamata a confrontarsi con una longevità che ha ridefinito l'esistenza stessa.

L'Artusi" è il libro più famoso e letto sulla cucina italiana, quello da cui tutti i grandi cuochi dell'ultimo secolo hanno tratto ispirazioni e suggerimenti. È un'opera singolare che esalta il piacere del mangiar bene, più che un ricettario è un libro di gusto ricco di dissertazioni, di spunti linguistici in una prosa limpida che ricorda la cordialità del discorso conviviale. Enigma Edizioni ne recupera le 790 ricette riproponendo ai lettori la versione originale del libro pubblicata nel 1891 per poter iniziare a sperimentare in cucina ovvero approfondire, migliorare e ampliare le proprie conoscenze culinarie. Il tema vastissimo della costruzione in pietra affrontato in una particolare tipologia regionale, quella delle chiese con cupole in asse, si apre, in questo volume, a considerazioni che investono la produzione architettonica nel suo complesso, senza rinnegare la continuità con una tradizione storiografica che accomuna il corretto inquadramento storico dell'edificio alla conservazione dei molteplici messaggi veicolati dalla sua struttura. Senza risalire agli specialisti ottocenteschi, il tema ha, anche in tempi recenti, attirato più volte l'attenzione degli studiosi. Fra gli saggi monografici, dopo i contributi rispettivamente di Krönig, Berucci e Simoncini al convegno di Storia dell'Architettura del 1955, giunsero gli studi di Venditti negli anni Sessanta, collegati allo studio sulle influenze bizantine nella regione, e in seguito quelli di Laganara (1975) e Cardamone (1976). Un nuovo impulso offrirono la mostra Alle sorgenti del Romanico con il catalogo curato da Pina Belli D'Elia (1975), gli studi mirati di Mongiello (1988) e Ambrosi (1990), fino al più recente lavoro di Fiore (1997); e la stessa de Cadilhac aveva già affrontato il tema in due contributi del 2005, in questa sede ampliati e integrati con nuovi risultati e rilievi. Rispetto alle pubblicazioni precedenti, il lavoro di Rossella de Cadilhac analizza il tema sulla base di schedature tratte dall'esame diretto degli edifici. Grazie ad una stretta aderenza alla costruzione, vista soprattutto nei suoi aspetti tipologici, spaziali e tecnici, secondo la migliore tradizione degli studi di storia dell'architettura e restauro, il libro passa in esame un numero vastissimo di esempi selezionati in Terra di Bari, attraverso rilievi inediti di piante, sezioni, apparecchi murari, elementi decorativi, che costituiscono un corpus completo e affidabile del tema di studio (dalla Presentazione). Testi di: Rossella de Cadilhac, Anita Guarnirei, Vincenzo Muncipinto, Gabriele Rossi, Maria Aurora Trentadue, Paola Chiara Vino.

Si raccolgono qui la maggior parte dei contributi presentati in occasione di un incontro su "Arte e critica in Italia nella prima metà del Novecento" tenuto nel maggio del 2006 presso il Dipartimento di Storia delle Arti e dello Spettacolo dell'Università di Firenze. Gli interventi, che spaziano dalla polemica fra Croce e Gentile sulle arti decorative agli studi sul Barocco, dai dibattiti sull'arte degenerata nel corso degli anni Trenta all'attività critica di letterati e artisti come Corrado Pavolini e Baccio Maria Bacci, fino al rapporto con l'Italia di artisti stranieri quali Maxime Dethomas, rappresentano il frutto del lavoro
di giovani e giovanissimi studiosi di diversa formazione, e di diversa maturità, accomunati da una analoga aspirazione a unire la puntualità filologica della ricerca all’apertura dell’approccio critico. Giovanna De Lorenzi Professore associato di Storia dell’arte contemporanea presso l’Università di Firenze, si occupa di storia dell’arte e della critica fra Otto e Novecento.

Teoria e pratica della diplomazia spiegate da un protagonista d’eccezione della Storia contemporanea attraverso analisi storiche e racconti di vicende vissute in prima persona.


The Carthusian monks at San Martino began a series of decorative campaigns in the 1580s that continued until 1757, transforming the church of their monastery, the Certosa di San Martino, into a jewel of marble revetment, painting, and sculpture. The aesthetics of the church generate a jarring moral conflict: few religious orders honored the ideals of poverty and simplicity so ardently yet decorated so sumptuously. In this study, Nick Napoli explores the terms of this conflict and of how it sought resolution amidst the social and economic realities and the political and religious culture of early modern Naples. Napoli mines the documentary record of the decorative campaigns at San Martino, revealing the rich testimony it provides relating to both the monks? and the artists? expectations of how practice and payment should transpire. From these documents, the author delivers insight into the ethical and economic foundations of artistic practice in early modern Naples. The first English-language study of a key monument in Naples and the first to situate the complex within the cultural history of the city, The Ethics of Ornament in Early Modern Naples sheds new light on the Neapolitan baroque, industries of art in the age before capitalism, and the relation of art, architecture, and ornament.

Traces the evolution of interior decorating in the Italian and European courts throughout the past half millennium, evaluating the artistry of furniture and decorative objects while citing the pivotal contributions of such masters as Gian Lorenzo Bernini and Filippo Juvarra.

Lorenz Böninger tells the story of Niccolò di Lorenzo della Magna, a major printer of Renaissance Italy. Niccolò’s hitherto mysterious life and career provide unparalleled insight into the business of printing in its earliest years, illuminating the economic, legal, and intellectual forces that surrounded the publication and dissemination of texts.

Volume 2 of 2. Lorenzo Ghiberti, sculptor and towering figure of the Renaissance, was the creator of the celebrated Bronze Doors of the Baptistery at Florence, a work that occupied him for twenty years and became known (at Michelangelo’s suggestion, according to tradition) as the Doors of Paradise. Here Richard Krautheimer takes what Charles S. Seymour, Jr., describes as "a fascinating journey into the mind, career, and inventiveness of one of the indisputably outstanding sculptors of all the Western tradition." This one-volume edition includes an extensive new preface and bibliography by the author. Richard Krautheimer, Professor Emeritus of the Institute of Fine Arts at New York University, currently lives in Rome. He is the author of numerous works, including the Pelican Early Christian and Byzantine Architecture and Rome: Profile of a City, 312-1308 (Princeton). Princeton Monographs in Art and Archaeology, 31.

Originally published in 1983. 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.

Manuale pratico per le famiglie compilato da Pellegrino Artusi. 790 ricette e in appendice "La cucina per gli stomaci deboli". Scritto con sapienza e ironia, rappresenta un capolavoro della cucina italiana e del servire a tavola. Tradotto in numerose lingue.

This volume provides readers interested in urban history with a collection of essays on the evolution of public space in that paradigmatic western city which is Rome. Scholars specialized in different historical periods contributed chapters, in order to find common themes which weave their way through one of the most complex urban histories of western civilization. Divided into five chronological sections (Antiquity, Middle Ages, Renaissance, Baroque, Modern and Contemporary) the volume opens with the issue of how public space was defined in classical Roman law and how ancient city managers organized the maintenance of these spaces, before moving on to explore how this legacy was redefined and reinterpreted during the Middle Ages. The third group of essays examines how the imposition of papal order on feuding families during the Renaissance helped introduce a new urban plan which could satisfy both functional and symbolic needs. The fourth section shows how modern Rome continued to express strong interest in the control and management of public space, the definition of which was necessarily selective in this vastly extensive city. The collection ends with an essay on the contemporary debate for revitalizing Rome's eastern periphery. Through this long-term chronological approach the volume offers a truly unique insight into the urban development of one of Europe's most important cities, and concludes with a discuss of the challenges public space faces today after having served for so many centuries as a driving force in urban history.

L'architettura tradizionale dell'Abruzzo ha sempre fatto un grande uso della pietra, soprattutto calcarea, dando vita ad una civiltà costruttiva di alto livello, malgrado i gravi danni inferti dai terremoti ricorrenti. Questo lavoro di Anna Di Nucci approfondisce il tema delle tecniche costruttive storiche nell'area appenninica centrale, esaminando il patrimonio di edilizia religiosa della antica diocesi di Valva e Sulmona, in un periodo ampio che va dal pieno Medioevo al Settecento. L'area considerata è collocata in una posizione nodale per gli scambi commerciali e culturali di ogni epoca e presenta una sua netta identità architettonica. Grazie ad una conoscenza capillare del territorio e ad una schedatura analitica di monumenti spesso poco noti o addirittura del tutto ignorati, il volume restituisce tipologie e tecniche costruttive, ma anche la storia edilizia complessiva di una città e del suo circondario. Il lavoro rivela la
compresenza di fattori diversi nella costituzione del patrimonio locale: innanzitutto il sapere tecnico ereditato dai popoli italici e dal mondo romano; poi le conoscenze apportate dalle comunità monastiche e degli avvicendamenti dinastici; infine, gli spostamenti di maestranze provenienti dalle varie regioni italiane e da Oltralpe. Emergono così alcune costanti, come la persistenza dell’opera quadrata in pietra, che assume il valore di una continuazione di modi costruttivi antichi, ripresa e variata nelle varie epoche, sempre con una notevole capacità di adattamento alle mutevoli esigenze. Lo studio delle tecniche murarie diviene così parte di una più vasta arte del costruire, con l'obiettivo della sua valorizzazione e trasmissione alle generazioni future. Anna Di Nucci è architetto, specialista in Restauro dei monumenti (2002) e dottore di Ricerca in Conservazione dei Beni Architettonici (XVII ciclo, 2005), presso la Facoltà di Architettura dell'Università degli Studi di Chieti e Pescara, dove svolge attività di ricerca. Ha pubblicato studi e articoli sul patrimonio architettonico abruzzese e in particolare di Sulmona.

Questo libro parla della guerra, dall’antichità ai giorni nostri e concentrandosi sulle culture orientali della Cina, del Giappone e non solo; si tratterà sommariamente anche di alcuni dei loro nemici, ovvero dei Macedoni, dei Russi, degli eserciti islamici, degli eserciti occidentali e così via. Alla base di questa sfida c’è la mia convinzione che la storia militare dei popoli orientali, in particolare di quelli asiatici, sia misconosciuta e contaminata da parzialità. Este libro examina detenidamente, tomando como punto de partida un importante caudal de aportaciones documentales inéditas, la estancia en Roma de cerca de cuarenta pintores españoles, la mayoría desconocidos hasta la fecha, entre 1527 y 1600. A Pedro Rubiales y Gaspar Becerra, sus dos principales protagonistas, se dedican sendas monografías centradas en su actividad italiana. Se abordan además otras cuestiones, como la repercusión que tuvo la obra de estos artistas, y en particular Gaspar Becerra, en la asimilación en España del manierismo romano y la pintura de la Contrarreforma. El trabajo se cierra con un capítulo dedicado a los pintores de nuestro país que supuestamente pasaron por Roma, y supone una aportación indispensable para el estudio de Pedro Rubiales y Gaspar Becerra. El libro termina con unas páginas a modo de conclusión en las que se hace una valoración global de la presencia de los pintores españoles en Roma, a las que sigue un apéndice que recoge los documentos citados en el texto, todos ellos inéditos, y las necesarias ilustraciones, absolutamente indispensables para seguir el discurso del texto y que esperamos faciliten su comprensión.

This book presents a broad overview of succession law, encompassing aspects of family law, testamentary law and legal history. It examines society and legal practice in Europe from the Middle Ages to the present from both a legal and a sociological perspective. The contributing authors investigate various aspects of succession law that have not yet been thoroughly examined by legal historians, and in doing so they not only add to our knowledge of past succession law but
also provide a valuable key to interpreting and understanding current European succession law. Readers can explore such issues as the importance of a father’s permission to marry in relation to disinheretance, as well as inheritance transactions and private, dynastic and cross-border successions. Further themes addressed by the expert contributors include women’s inheritance rights, the laws of succession for the prince in legal consulting, and succession in the Rota Romana’s jurisprudence.

This volume represents a long overdue reassessment of the Neapolitan painter Paolo de Matteis, an artist largely overlooked in English language scholarly publications, but one who merits our attention for the quality of his work and the originality of its iconography, as well as for his remarkable ability to respond creatively to his patrons? aesthetic ideals and agendas. Following a meticulous examination of the ways in which posterity’s impression of de Matteis has been conditioned by a biased biographical and literary tradition, Livio Pestilli devotes rich, detailed analyses to the artist’s most significant paintings and drawings. More than just a novel approach to de Matteis and the Neapolitan Baroque, however, the book makes a significant contribution to the study and understanding of early eighteenth-century European art and cultural history in general, not only in Naples but in other major European centers, including Paris, Vienna, Genoa, and Rome.


Il numero di Luglio/Agosto della rivista di filatelia e numismatica edita da UNIFICATO.

At the end of several of his letters the apostle Paul claims to be penning a summary and farewell greeting in his own hand: 1 Corinthians, Galatians, Philemon, cf. Colossians, 2 Thessalonians. Paul’s claims raise some interesting questions about his letter-writing practices. Did he write any complete letters himself, or did he always dictate to a scribe? How much did his scribes contribute to the composition of his letters? Did Paul make the effort to proofread and correct what he had dictated? What was the purpose of Paul’s autographic subscriptions? What was Paul’s purpose in calling attention to their autographic nature? Why did Paul write in large letters in the subscription of his letter to the Galatians? Why did he call attention to this peculiarity of his handwriting? A good source of answers to these questions can be found among the primary documents that have survived from around the time of Paul, a large
number of which have been discovered over the past two centuries and in fact continue to be
discovered to this day. From around the time of Paul there are extant several dozen letters
from the caves and refuges in the desert of eastern Judaea (in Hebrew, Aramaic, Nabataean,
Greek, and Latin), several hundred from the remains of a Roman military camp in Vindolanda
in northern England (in Latin), and several thousand from the sands of Middle and Upper Egypt
(in Greek, Latin, and Egyptian Demotic). Reece has examined almost all these documents,
many of them unpublished and rarely read, with special attention to their handwriting styles, in
order to shed some light on these technical aspects of Paul's letter-writing conventions.
Through the lens of a history of material culture mediated by an object, Angelica's Book and
the World of Reading in Late Renaissance Italy investigates aspects of women's lives, culture,
ideas and the history of the book in early modern Italy. Inside a badly damaged copy of
Straparola's 16th-century work, Piacevoli Notti, acquired in a Florentine antique shop in 2010,
an inscription is found, attributing ownership to a certain Angelica Baldachini. The discovery
sets in motion a series of inquiries, deploying knowledge about calligraphy, orthography,
linguistics, dialectology and the socio-psychology of writing, to reveal the person behind the
name. Focusing as much on the possible owner as upon the thing owned, Angelica's Book
examines the genesis of the Piacevoli Notti and its many editions, including the one in
question. The intertwined stories of the book and its owner are set against the backdrop of a
Renaissance world, still imperfectly understood, in which literature and reading were subject to
regimes of control; and the new information throws aspects of this world into further relief,
especially in regard to women's involvement with reading, books and knowledge. The inquiry
yields unexpected insights concerning the logic of accidental discovery, the nature of evidence,
and the mission of the humanities in a time of global crisis. Angelica's Book and the World of
Reading in Late Renaissance Italy is a thought-provoking read for any scholar of early modern
Europe and its culture.
Lexicon Grammaticorum is a biographical and bibliographical reference work on the history of
all the world's traditions of linguistics. Each article consists of a short definition, details of the
life, work and influence of the subject and a primary and secondary bibliography. The authors
include some of the most renowned linguistic scholars alive today. For the second edition,
twenty co-editors were commissioned to propose articles and authors for their areas of
expertise. Thus this edition contains some 500 new articles by more than 400 authors from 25
countries in addition to the completely revised 1,500 articles from the first edition. Attention has
been paid to making the articles more reader-friendly, in particular by resolving abbreviations in
the textual sections. Key features: essential reference book for linguists worldwide 500 new
articles over 400 contributors of 25 countries
imposto con il tempo come il ricettario per eccellenza, il manuale di cucina più letterario e godibile che ci sia. Pellegrino Artusi (1820-1911) è stato uno scrittore e gastronomo italiano. Grazie ai suoi viaggi ricorrenti lungo tutta l'Italia, Artusi ha collezionato centinaia e centinaia di ricette che sono poi state raccolte nella sua opera più famosa, il libro di cucina più importante della tradizione italiana, "La scienza in cucina e l'arte di mangiar bene". Per via del suo stile semplice e fluente, il ricettario ha giocato un ruolo importante non solo nel consolidamento di un'identità culinaria nazionale, ma anche nella diffusione della lingua italiana lungo la penisola.

Genoa completed its transformation from a faded maritime power into a thriving banking center for Europe in the seventeenth century. The wealth accumulated by its leading families spurred investment in the visual arts on an enormous scale. This volume explores how artists both foreign and native created a singularly rich and extravagant expression of the baroque in works of extraordinary variety, sumptuousness, and exuberance. This art, however, has remained largely hidden behind the facades of the city's palaces, with few works, apart from those by the school's great expatriates, found beyond its borders. As a result, the Genoese baroque has been insufficiently considered or appreciated. Lavishly illustrated, 'A Superb Baroque' is comprehensive, encompassing all the major media and participants. Presented are some 140 select works by the celebrated foreigners drawn to the city and its flourishing environment. Offering three levels of exploration-essays that frame and interpret, section introductions that characterize principal currents and stages, and texts that elucidate individual works-this volume is by far the most extensive study of the Genoese baroque in the English language. Exhibition: National Gallery of Art, Washington, DC, USA (03.05.-16.08.2020) / Scuderie del Quirinale, Rome, Italy (03.10.2020 - 10.01.2021).

In 1996, the Italian Great White Shark Data Bank began collecting and recording encounters in the Mediterranean between great white sharks and boats, bathers, divers, fishermen and others, from the Middle Ages to the present. This meticulously researched work presents the study's findings for the first time, releasing a trove of information on the great white's size, distribution, habitat, behavior, reproduction, diet, fisheries and attacks on humans. With 596 records of great white sharks from the entire Mediterranean Sea, this volume represents the most complete and comprehensive study on the species in that region and constitutes a rich resource for historians, scientists, fishermen, and divers.

Ideas in Profile: Small Introductions to Big Topics Art has always been part of history. But we often think of it as outside history. When we look at a painting by Raphael, Rembrandt or Rubens it speaks to us directly, but it's also an historical document, part of a living world. Renowned art historian Martin Kemp takes the reader on an extraordinary trip through art, from devotional works to the revolutionary techniques of the Renaissance, from the courtly Masters of the seventeenth century through to the daring avant-garde of the twentieth century and beyond. Along the way we encounter the great names of art history: Leonardo da Vinci and Michelangelo; Vermeer and Velasquez; Picasso and Pollock. We get under the skin of the many 'isms', schools, styles and epochs. We see the complex sweep of art history with its innovations, collaborations, rivalries, break-throughs and masterpieces. Above all, Kemp puts art in context; art isn't about disembodied images, art itself is history. Part of the Ideas in Profile series, uniquely enlivened with animations and illustrations from the award
winning studio Cognitive Media, Art in History is an indispensable, accessible and richly
detailed guide to our culture, our history, our heritage and our art. Also available in two
ebook formats. Please note that ISBN 9781782831020 is for the usual ebook format
and 9781781254110 is for an enhanced edition with additional video and audio which
should be used only with tablet devices that are capable of playing this additional
content.

Copyright: 57216471bf742da6c4b353b38c8b43