

# Istituto Isabella D Este

## SivToveKulbrandstad Walker

Sense and the Senses in Early Modern Art and Cultural Practice SivToveKulbrandstad Walker, 2017-07-05 Employing a wide range of approaches from various disciplines, contributors to this volume explore the diverse ways in which European art and cultural practice from the fourteenth through the seventeenth centuries confronted, interpreted, represented and evoked the realm of the sensual. *Sense and the Senses in Early Modern Art and Cultural Practice* investigates how the faculties of sight, hearing, touch, taste and smell were made to perform in a range of guises in early modern cultural practice: as agents of indulgence and pleasure, as bearers of information on material reality, as mediators between the mind and the outer world, and even as intercessors between humans and the divine. The volume examines not only aspects of the arts of painting and sculpture but also extends into other spheres: philosophy, music and poetry, gardens, food, relics and rituals. Collectively, the essays gathered here form a survey of key debates and practices attached to the theme of the senses in Renaissance and Baroque art and cultural practice.

**Medieval Clothing and Textiles** Robin Netherton, Gale R. Owen-Crocker, 2006 The best new research on medieval clothing and textiles, drawing from a range of disciplines and with a special focus on reconstruction and re-enactment. Historical dress and textiles, always a topic of popular interest, has in recent years become an academic subject in its own right, transcending traditional genre boundaries. This annual journal includes in-depth studies from a variety of disciplines as well as cross-genre scholarship, representing such fields as social history, economics, history of techniques and technology, art history, archaeology, literature, and language. The contents cover a broad geographical scope and a range of periods from the early Middle Ages to the Renaissance. Papers in this latest volume discuss clothing descriptions in an early Irish poem in relation to archaeological finds; the Latin inscription embroidered on the Bayeux Tapestry; clothmaking in twelfth-century French romances; medieval Paris as an international textile market; the cost of sartorial excess in England as attested by sumptuary laws and satire; textile cleaning techniques at a German convent in the fifteenth century; the use of jewelled animal pelts as fashion accessories in the Renaissance; and the social significance of the embroidered jacket in early modern England. Also included are reviews of recent books on dress and textile topics. ROBIN NETHERTON's research focuses on medieval Western European clothing and its interpretation by artists and historians; GALE R. OWEN-CROCKER is Professor of Anglo-Saxon Culture, The University of Manchester. Her most recent books are *Dress in Anglo-Saxon England*

(2004), and King Harold II and the Bayeux Tapestry (2005). Contributors: Niamh Whitfield, Gale R. Owen-Crocker, Monica L. Wright, Sharon Farmer, Margaret Rose Jaster, Drea Leed, Tawny Sherrill, Danielle Nunn-Weinberg

The Renaissance in Italy Kenneth Bartlett, 2019-11-15 The Italian Renaissance has come to occupy an almost mythical place in the popular imagination. The outsized reputations of the best-known figures from the period—Michelangelo, Niccolò Machiavelli, Lorenzo the Magnificent, Pope Julius II, Isabella d'Este, and so many others—engender a kind of wonder. How could so many geniuses or exceptional characters be produced by one small territory near the extreme south of Europe at a moment when much of the rest of the continent still labored under the restrictions of the Middle Ages? How did so many of the driving principles behind Western civilization emerge during this period—and how were they defined and developed? And why is it that geniuses such as Leonardo, Raphael, Petrarch, Brunelleschi, Bramante, and Palladio all sustain their towering authority to this day? To answer these questions, Kenneth Bartlett delves into the lives and works of the artists, patrons, and intellectuals—the privileged, educated, influential elites—who created a rarefied world of power, money, and sophisticated talent in which individual curiosity and skill were prized above all else. The result is a dynamic, highly readable, copiously illustrated history of the Renaissance in Italy—and of the artists that gave birth to some of the most enduring ideas and artifacts of Western civilization.

*The Clavichord* Bernard Brauchli, 1998-11-19 This is a richly illustrated history of the clavichord, the forerunner of the modern piano.

**Liberty, Irreverence, and the Place of Women in Early Modern Italian Culture: Essays in Honour of Letizia Panizza** Stephen Clucas, Simone Testa, 2025-01-08 This book brings together essays from a range of disciplines within Early Modern Italian Studies, which focus on research areas pioneered by the prestigious Italianist, Letizia Panizza. The essays cover numerous themes, mirroring Panizza's broad scholarly interests, and refusal of artificial disciplinary separations. Contributions come from the fields of women's history, cultural history, intellectual history, political philosophy, and art history. They span from Giordano Bruno and the Renaissance interest in the lives of classical philosophers to the poetry of women in the Italian academies, representations of women in Ludovico Ariosto's *Orlando Furioso*, and the poetry of Piero de Medici. The volume ends with essays on religious parody, libertinism, and controversial political writings. This book presents original new work by leading scholars in the intellectual, cultural and literary history of early modern Italy and is aimed at scholars of intellectual history, history of philosophy, literary history, women's studies and Italian history.

**Mario Equicola** Stephen Kolsky, 1991

The Renaissance of Letters Paula Findlen, Suzanne Sutherland, 2019-10-21 The Renaissance of Letters traces the multiplication of letter-writing practices between the fourteenth and seventeenth centuries in the Italian peninsula and beyond to explore the importance of letters as a crucial document for understanding the Italian Renaissance. This edited

collection contains case studies, ranging from the late medieval re-emergence of letter-writing to the mid-seventeenth century, that offer a comprehensive analysis of the different dimensions of late medieval and Renaissance letters—literary, commercial, political, religious, cultural, social, and military—which transformed them into powerful early modern tools. The Renaissance was an era that put letters into the hands of many kinds of people, inspiring them to see reading, writing, receiving, and sending letters as an essential feature of their identity. The authors take a fresh look at the correspondence of some of the most important humanists of the Italian Renaissance, including Niccolò Machiavelli and Isabella d'Este, and consider the use of letters for others such as merchants and physicians. This book is essential reading for scholars and students of Early Modern History and Literature, Renaissance Studies, and Italian Studies. The engagement with essential primary sources renders this book an indispensable tool for those teaching seminars on Renaissance history and literature.

*Writing Relations* Deanna Shemek, Michael Wyatt, 2008

Dukes and Poets in Ferrara Edmund G. Gardner, 1904

*Dukes & Poets in Ferrara* Edmund G. Gardner, 1904

The National Union Catalog, Pre-1956 Imprints Library of Congress, American Library Association. Committee on Resources of American Libraries. National Union Catalog Subcommittee, 1973

*RENDICONTO DELLE SESSIONI*. Accademia delle scienze dell'Istituto di Bologna. Classe di scienze morali, 1918

**Leonardo the Florentine** Rachel Annand Taylor, 1927

**Bollettino ufficiale. 2, Atti di amministrazione** Italia : Ministero della pubblica istruzione, 1924

Andrea Mantegna Paul Kristeller, 1901

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