

Download File Maria De Medici 1573 1642 Una Principessa Fiorentina Sul Trono Di Francia Pdf File Free

The Royal Huguenot The Identities of Catherine de' Medici Maria de' Medici (1573-1642) The Hours of Marie De' Medici Catherine de'Medici The Life of Marie de Medicis The Dissemination of News and the Emergence of Contemporaneity in Early Modern Europe SK-A-870 Maria de' Medici (1573-1642). Echtgenote van Hendrik IV, koning van Frankrijk Medici Women Catalogue of Manuscripts in the Libraries of the University of Pennsylvania to 1800 Hero or Tyrant? Henry III, King of France, 1574-89 Album of French royal documents and portraits Cyclopedia of Painters and Paintings Ridpath's History of the World Art and the Relic Cult of St. Antoninus in Renaissance Florence Queens and Mistresses of Renaissance France The Medici: Portraits and Politics 1512–1570 All the Abbé's Women Frederik II and the Protestant Cause The Chemistry of Fragrances Dance as Text The Duke of Anjou and the Politique Struggle During the Wars of Religion The Dark Side of Shakespeare Maria Medici Florence in the Time of the Medici France, 1500-1715 Tapestry in the Baroque Landscape Architecture Catalogue of the Pictures Belonging to His Grace the Duke of Portland Catalogue of the Pictures Belonging to His Grace the Duke of Portland, at Welbeck Abbey, and in London, M.D.CCC.LXXXVIII. Art, Science, and Witchcraft in Early Modern Holland Orazio and Artemisia Gentileschi [published to Accompany the Exhibition Held at the Museo Del Palazzo Di Venezia, Rome, 15 October - 6 January 2002 ; the Metropolitan Museum of Art, New York, 14 February - 12 May 2002 ; the Saint Louis Art Museum, 15 June - 15 September 2002 Appreciating Italy Women of the World Festivals and Ceremonies The Color Line: A History The Riverside Dictionary of Biography Francesca Caccini's Il primo libro delle musiche of 1618 Humanism, Universities, and Jesuit Education in Late Renaissance Italy The Renaissance World

This descriptive catalogue of the western manuscripts dating to 1800 housed in the libraries of the University of Pennsylvania was begun in 1960 and was printed in six issues of The Library Chronicle. Actual use of the catalogue led to the revision of some of the entries, additions, and corrections which are incorporated in the present volume. One hundred and seventeen manuscripts are described here for the first time. The manuscripts are described in the order in which they were placed on the shelves, a common but not a logical arrangement. The compilers, therefore, have prepared an extensive index listing title entries; names of authors, scribes, and owners; persons referred to in the text; names of places and countries, as well as other entries deemed useful. The catalogue includes the manuscripts of the Rare Book Collection, Henry C. Lea Library, Edgar F. Smith Collection, and the Veterinary Library. Greatly facilitating access to the resources of the University Libraries, the catalogue also provides an intriguing description of bibliographical riches. This is an annotated source bibliography of over 2,800 European court festival works. It allows access to many rare accounts of court festivals. Extensive indexes provide ruler's name, court name, territory, type of entertainment performed, composers and artists. There are numerous cross-references. Tracing the history of St. Antoninus' cult and burial from the time of his death in 1459 until his remains were moved to their final resting place in 1589, this interdisciplinary study demonstrates that the saint's relic cult was a key element of Florence's sacred cityscape. The works of art created in his honor, as well as the rituals practiced at his fifteenth- and sixteenth-century places of burial, advertised Antoninus' saintly power and persona to the people who depended upon his intercessory abilities to negotiate life's challenges. Drawing on a rich variety of contemporary visual, literary, and archival sources, this volume explores the ways in which shifting political, familial, and ecclesiastical aims and agendas shaped the ways in which St. Antoninus' holiness was broadcast to those who visited his burial church. Author Sally Cornelison foregrounds the visual splendor of the St. Antoninus Chapel, which was designed, built, and decorated by Medici court artist Giambologna and his collaborators between 1579 and 1591. Her research sheds new light on the artist, whose secular and mythological sculptures have received far more scholarly attention than his religious works. Cornelison draws on social and religious history, patronage and gender studies, and art historical and anthropological inquiries into the functions and meanings of images, relics, and ritual performance, to interpret how they activated St. Antoninus' burial sites and defined them in ways that held multivalent meanings for a broad audience of viewers and devotees. Among the objects for which she provides visual and contextual analyses are a banner from the saint's first tomb, early printed and painted images, and the sculptures, frescoes, panel paintings, and embroidered textiles made for the present St. Antoninus Chapel. This beautiful book presents the work of these two painters, exploring the artistic development of each, comparing their achievements and showing how both were influenced by their times and the milieu in which they worked. Publisher Description At the turn of the fifteenth century, private devotionals became a speciality of the renowned Ghent-Bruges illuminators. Wealthy patrons who commissioned work from these artists often spared no expense in the presentation of their personal prayer books, or 'books of hours', from detailed decoration to luxurious bindings and embroidery. This enchanting illuminated manuscript was painted by the Master of the David Scenes in the Grimani Breviary (known as the David Master), one of the renowned Flemish illuminators in the sixteenth century. Every page of the manuscript is exquisitely decorated. Fine architectural interiors, gorgeous landscapes and detailed city scenes, each one depicting a narrative, form the subjects of three full-size illuminations and forty-two full-page miniatures. There are floral borders on a gold ground or historiated borders in the Flemish and Italian style on every page. It is one of the finest examples of medieval illumination in a personal prayer book and the most copiously illustrated work of the David Master to survive. The manuscript owes its name to the French Queen, Marie de' Medici, widow of King Henri IV. For a time she went into exile in Brussels, where she is thought to have acquired the manuscript before moving again to Cologne. An inscription in English states that she left the book of hours in this city, and it is here that an English manuscript collector, Francis Douce, may have acquired the book and eventually donated it to the Bodleian Library. Together with a scholarly introduction that gives an overview of Flemish illumination and examines each of the illustrations in detail, this full-colour facsimile limited edition, bound in linen, faithfully reproduces all 176 pages of the original manuscript. It is beautifully presented in a slipcase with a photographic reproduction of the original, delicately embroidered velvet binding. "Heinemann Advanced History" offers a differentiation strategy, with books covering AS and A2. Exam preparation includes practice questions, advice on what makes a good answer and help for students on interpreting questions and planning essays. Tells the history of the French Renaissance through the lives of its most prominent queens and mistresses. Sustainability and the Civil Commons moves beyond rural roots to build a comprehensive understanding of sustainability that combines global reach with local focus. Francesca Caccini (1587--ca.1640) was an accomplished composer, singer, and instrumentalist in the tradition of the Florentine Camerata. Her 1618 volume Il primo libro delle musiche was dedicated to her patron the Cardinal de' Medici (1596–1666). This modern critical edition presents 17 secular monodies for one and two voices with figured bass accompaniment from this landmark collection. The book includes text translations, biographical and stylistic essays, recommendations on performance practice, and other commentary. This study of Danish foreign policy in the late sixteenth century examines the efforts of Denmark's King Frederik II (1559-88) to create an international alliance of European Protestants as protection against advances of Counter-Reformation Catholicism. Modern communications allow the instant dissemination of information and images, creating a sensation of virtual presence at events that occur far away. This sensation gives meaning to the notions of 'real time' and of a 'present' that is shared within and among societies"" in other words, a sensation of contemporaneity. But how were time and space conceived before modernity? When did this begin to change in Europe? To help answer such questions, this volume looks at the exchange of information and the development of communications networks at the dawn of journalism, when widespread public and private networks first emerged for the transmission of political news. What happened in Prague quickly reached Venice, and what happened in Naples was soon the talk of Hamburg. Gradually, enough became known about daily affairs around Europe for people to begin to think in terms of a 'shared present'. An analysis of contemporaneity adds a new dimension to the study of the origins of news and media history, as well as to the origins of a European identity. For whilst our understanding of the circulation of manuscript newsletters and printed reports has increased in recent years, much less is known about the impact of this burgeoning journalism on a pan-European scale. Each essay in this volume explores the ways in which this international impact helped foster a developing sense of contemporaneity that encompassed not just single countries, but Europe as a whole. Taken together the collection offers the first panoramic view of the way stories were born, grew and matured during their transmission from source to source, from country to country. The results published here suggest that a continent-wide network, including manuscript and print, for the transmission of stories from place to place, existed and was effective. Modern perfumery is a blend of art, science and technology, with chemistry being the central science involved. The Chemistry of Fragrances aims to educate and entertain, and inform the audience of the very latest chemistry, techniques and tools applied to fragrance creativity. Beginning with the history of perfumes, which goes back over fifty thousand years, the book goes on to discuss the structure of the Perfume Industry today. The focus then turns to an imaginary brief to create a perfume, and the response to it, including that of the chemist and the creative perfumer. Consumer research, toxicological concerns, and the use of the electronic nose are some of the topics discussed on this journey of discovery. Written by respected experts in their fields, this unique book gives an insider view of ""mixing molecules"" from behind the portals of modern-day alchemy. It will be enjoyed by chemists and marketeers at all levels. Appreciating Italy is that rarest of travelogues that not only directs the traveler to a travel destination, but also provides a brief review of the historical evolution of the region. Unlike travel books that merely tell you what you should see, Appreciating Italy explains why you should see it, giving you background information on each city’s history, culture, art and architecture ç background information that can,t help but add another dimension to the enjoyment of your holiday. Primary destinations explored include Rome, Florence and Venice as well as the regions that surround each ç Naples, Pompeii, Paestum, Capri, Sorrento and the south; Tuscany, Pisa, Siena and Asissi; and the Veneto: Verona, Vicenza, Basano del Grapa, Ravenna and the Palladio Villas. Appreciating Italy provides: - itineraries for Italy and each of its region, - itineraries for each city, - walking tours of major cities, - museum tours, highlighting major works of art, - detailed descriptions of highlighted works of art, - insight into the architectural styles of Italy. Appreciating Italy will help to maximize your cultural enjoyment of an Italian adventure and yet allow you the time to enjoy the pizza, pasta, vino, gelato, and ambiance that have put Italy on every tourist’s itinerary. Contains illustrations of more than 100 notable site plans, all drawn to a common scale. Features timelines of major events and biographies of nearly 200 important people in landscape architecture history. Includes an outline of history relative to environmental design and an extensive glossary of terms related to landscape architecture, architecture, planning, botany, engineering, and art. With an interdisciplinary approach that encompasses the history of ideas, political history, cultural history and art history, this volume, in the successful Routledge Worlds series, offers a sweeping survey of Europe in the Renaissance, from the late thirteenth to early seventeenth centuries, and shows how the Renaissance laid key foundations for many aspects of the modern world. Collating thirty-four essays from the field's leading scholars, John Jeffries Martin shows that this period of rapid and complex change resulted from a convergence of a new set of social, economic and technological forces alongside a cluster of interrelated practices including painting, sculpture, humanism and science, in which the elites engaged. Unique in its balance of emphasis on elite and popular culture, on humanism and society, and on women as well as men, The Renaissance World grapples with issues as diverse as Renaissance patronage and the development of the slave trade. Beginning with a section on the antecedents of the Renaissance world, and ending with its lasting influence, this book is an invaluable read, which students and scholars of history and the Renaissance will dip into again and again. An innovative analysis of the representational strategies that constructed Catherine de' Medici and sought to explain her behaviour and motivations. This book examines the Duke of Anjou's ambivalent relationship with the politique struggle. King Henry III of France has not suffered well at the hands of posterity. Generally depicted as at best a self-indulgent, ineffectual ruler, and at worst a debauched tyrant responsible for a series of catastrophic political blunders, his reputation has long been a poor one. Yet recent scholarship has begun to question the validity of this judgment and look for a more rounded assessment of the man and his reign. For, as this new biography of Henry demonstrates, there is far more to this fascinating monarch than the pantomime villain depicted by previous generations of historians and novelists. Based upon a rich and diverse range of primary sources, this book traces Henry’s life from his birth in 1551, the sixth child of Henri II and Catherine de' Medici. It following his upbringing as the Wars of Religion began to tear France apart, his election as king of Poland in 1573, and his assumption of the French crown a year later following the death of his brother Charles IX. The first English-language biography of Henry for over 150 years, this study thoroughly and dispassionately reassesses his life in light of recent scholarship and in the context of broader European diplomatic, political and religious history. In so doing the book not only provides a more nuanced portrait of the monarch himself, but also helps us better understand the history of France during this traumatic time. Numerous portrait drawings, prints and engravings of French kings and queens, including François I and his first wives Claude of Brittany and Eleanor of Austria (identified as Helyonneur), his mistress Françoise de Chateaubriant, Henri II and his wife Catherine de Medici, François II, Charles IX and his wife Elisabeth d'Autriche, Henri III and his wife Louise de Lorraine; Marguerite de France; Maria de Medici; Louis XIII and his wife Anne d'Autriche; Marie Thérèse of Austria, Françoise d'Aubigny; Louis XV, Louis XVI, Louis XVIII, Louis Philippe I, and others. With an engraved portrait of 1573 of Admiral Gasparis de Coligny, as well as occasional historical and allegorical engravings. Publisher Description This is a historical and theoretical examination of French baroque court ballet from approximately 1573 until 1670. Spanning the late Renaissance and the Baroque, it brings aesthetic and ideological criteria to bear on court ballet libretti, period accounts, contemporaneous performance theory, and related commentary on dance and movement in literature. It studies the formal choreographic apparatus that characterises late Valois and early Bourbon ballet spectacle and how its changing aesthetic ultimately reflected the political situation of the nobles who devised et performed court ballets. Catherine de' Medici (1519-89) was the wife of one king of France and the mother of three more - the last, sorry representatives of the Valois, who had ruled France since 1328. She herself is of preeminent importance to French history, and one of the most controversial of all historical figures. Despised until she was powerful enough to be hated, she was, in her own lifetime and since, the subject of a "Black Legend" that has made her a favourite subject of historical novelists (most notably Alexandre Dumas, whose Reine Margot has recently had new currency on film). Yet there is no recent biography of her in English. This new study, by a leading scholar of Renaissance France, is a major event. Catherine, a neglected and insignificant member of the Florentine Medici, entered French history in 1533 when she married the son of Francis I for short-lived political reasons: her uncle was pope Clement VII, who died the following year. Now of no diplomatic value, Catherine was treated with contempt at the French court even after her husband's accession as Henry II in 1547. Even so, she gave him ten children before he was killed in a tournament in 1559. She was left with three young boys, who succeeded to the throne as Francis II (1559-60), Charles IX (1560-74) and Henry III (1574-89). As regent and queen-mother, a woman and with no natural power-base of her own, she faced impossible odds. France was accelerating into chaos, with political faction at court and religious conflict throughout the land. As the country disintegrated, Catherine's overriding concern was for the interests of her children. She was tireless in her efforts to protect her sons' inheritance, and to settle her daughters in advantageous marriages. But France needed more. Catherine herself was both peace-loving and, in an age of frenzied religious hatred, unbigoted. She tried to use the Huguenots to counterbalance the growing power of the ultra-Catholic Guises but extremism on all sides frustrated her. She was drawn into the violence. Her name is ineradicably associated with its culmination, the Massacre of St Bartholomew (24 August 1572), when thousands of Huguenots were slaughtered in Paris and elsewhere. To this day no-one knows for certain whether Catherine instigated the massacre or not, but here Robert Knecht explores the probabilities in a notably level-headed fashion. His book is a gripping narrative in its own right. It offers both a lucid exposition of immensely complex events (with their profound impact on the future of France), and also a convincing portrait of its enigmatic central character. In going behind the familiar Black Legend, Professor Knecht does not make the mistake of whitewashing Catherine; but he shows how intractable was her world, and how shifty or intransigent the people with whom she had to deal. For all her flaws, she emerges as a more sympathetic - and, in her pragmatism, more modern - figure than most of her leading contemporaries. HENRI IV (1553-1610) was a favorite among French kings -- for good reason. Born a Protestant in southwestern France, he was centuries ahead of his time in his ideas about religious tolerance. Like his friend the philosopher Michel de Montaigne, he fought for Protestants and Catholics to live peacefully together and succeeded in ending decades-long civil wars. However, his lust and driving sexuality often threatened to upset his high ideals. The Royal Huguenot takes pace during the struggle for power among the Bourbon, Guise, and Valois families in 16th century France and tells the often lurid and surprising story of the five most prominent women in his life: Marguerite de Valois (1553-1615), oftentimes called "Queen Margot," was Henri IV's first wife and a Catholic. She was intelligent, manipulative, and could be either a trial or a temptress for Henry. Their arranged marriage was meant to end the wars between the Catholics and the Huguenots, French Protestants. Corisande d'Andoins (1554-1620) was Henry's true love, but she was too proud and wise to become only his mistress or follow him from battlefield to battlefield. Gabrielle d'Estrées (1573-1599), besotted Henry for many years, and bore him four illegitimate children before an early death would snatch the throne from her. Henriette d'Entragues (1579-1633), wily and beautiful, crazed Henry with her intrigues to trap him into making her his queen. Marie de Medici (1573-1642), an Italian princess, finally became Henry's queen and bore him six children, including Louis XIII, so securing a long line of French Bourbon kings. Between 1512 and 1570, Florence underwent dramatic political transformations. As citizens jockeyed for prominence, portraits became an essential means not only of recording a likeness but also of conveying a sitter’s character, social position, and cultural ambitions. This fascinating book explores the ways that painters (including Jacopo Pontorno, Agnolo Bronzino, and Francesco Salviati), sculptors (such as Benvenuto Cellini), and artists in other media endowed their works with an erudite and self-consciously stylish character that made Florentine portraiture distinctive. The Medici family had ruled Florence without interruption between 1434 and 1494. Following their return to power in 1512, Cosimo I de’ Medici, who became the second Duke of Florence in 1537, demonstrated a particularly shrewd ability to wield culture as a political tool in order to transform Florence into a dynastic duchy and give Florentine art the central position it has held ever since. Featuring more than ninety remarkable paintings, sculptures, works on paper, and medals, this volume is written by a team of leading international authors and presents a sweeping, penetrating exploration of a crucial and vibrant period in Italian art. An authoritative account of the intellectual and educational history of the late Italian Renaissance. Twenty essays on major themes, institutions, and persons of the Italian Renaissance by one of its most distinguished living historians. "Plunging into the complexities of Elizabethan history, Hess raises a host of provocative questions about Shakespeare's identity and the controversial character of the 17th earl of Oxford, the leading candidate for authorship honors. Wide reading informs his answers, and he doesn't shy from proposing linkages, motivations and ingenious theories to make sense of the historical records and answer the many questions about Oxford's life. His work on Don Juan of Austria may well prove to have opened a new perspective on that military leader's connection to Shakespeare." --Richard F. Whalen, author, Shakespeare: Who Was He? "The Dark Side of Shakespeare is an original and stimulating book that takes the authorship debate in unexpected new directions. Even those who reject its conclusions will find plenty to think about." -Joseph Sobran, author, "Alias Shakespeare" "One of the most striking aspects of abbé d'Aubignac's fictional output is that the principal focus of his work is women. D'Aubignac's attempt to articulate his philosophy about the female sex is very much an intricate balancing act. While he is clearly interested in women, placing them on a pedestal in many of his writings, the abbé imposes limitations on their perceived innate qualities and often embraces the notion of the female as a societal scapegoat. All the Abbé's Women explores how these ideas were influenced by the socio-political conditions of d'Aubignac's time, resulting in a complex inter-relationship between the notions of power and misogyny in the author's fictional and critical works. The study also aims to contribute to the scholarship on d'Aubignac, painting a portrait of the abbé that has not been the focus of previous books. The work will appeal to students of French literature, gender studies and the cultural history of Early Modern France."--Back cover.

- [The Royal Huguenot](#)
- [The Identities Of Catherine De Medici](#)
- [Maria De Medici 1573 1642](#)
- [The Hours Of Marie De Medici](#)
- [Catherine DeMedici](#)
- [The Life Of Marie De Medicis](#)
- [The Dissemination Of News And The Emergence Of Contemporaneity In Early Modern Europe](#)
- [SK A 870 Maria De Medici 1573 1642 Echtgenote Van Hendrik IV Koning Van Frankrijk](#)

- [Medici Women](#)
- [Catalogue Of Manuscripts In The Libraries Of The University Of Pennsylvania To 1800](#)
- [Hero Or Tyrant Henry III King Of France 1574 89](#)
- [Album Of French Royal Documents And Portraits](#)
- [Cyclopedia Of Painters And Paintings](#)
- [Ridpaths History Of The World](#)
- [Art And The Relic Cult Of St Antoninus In Renaissance Florence](#)
- [Queens And Mistresses Of Renaissance France](#)
- [The Medici Portraits And Politics 1512 1570](#)
- [All The Abbes Women](#)
- [Frederik II And The Protestant Cause](#)
- [The Chemistry Of Fragrances](#)
- [Dance As Text](#)
- [The Duke Of Anjou And The Politique Struggle During The Wars Of Religion](#)
- [The Dark Side Of Shakespeare](#)
- [Maria Medici](#)
- [Florence In The Time Of The Medici](#)
- [France 1500 1715](#)
- [Tapestry In The Baroque](#)
- [Landscape Architecture](#)
- [Catalogue Of The Pictures Belonging To His Grace The Duke Of Portland](#)
- [Catalogue Of The Pictures Belonging To His Grace The Duke Of Portland At Welbeck Abbey And In London MDCCCLXXXIII](#)
- [Art Science And Witchcraft In Early Modern Holland](#)
- [Orazio And Artemisia Gentileschi Published To Accompany The Exhibition Held At The Museo Del Palazzo Di Venezia Rome 15 October 6 January 2002 The Metropolian Museum Of Art New York 14 February 12 May 2002 The Saint Louis Art Museum 15 June 15 September 2002](#)
- [Appreciating Italy](#)
- [Women Of The World](#)
- [Festivals And Ceremonies](#)
- [The Color Line A History](#)
- [The Riverside Dictionary Of Biography](#)
- [Francesca Caccinis Il Primo Libro Delle Musiche Of 1618](#)
- [Humanism Universities And Jesuit Education In Late Renaissance Italy](#)
- [The Renaissance World](#)