

## Pavia Citt Regia Storia E Memoria Di Una Capitale Altomedievale Altomedioevo

In recent years, there has been an increasing interest in Early Modern Festivals. These spectacles articulated the self-image of ruling elites and played out the tensions of the diverse social strata. Responding to the growing academic interest in festivals this volume focuses on the early modern Iberian world, in particular the spectacles staged by and for the Spanish Habsburgs. The study of early modern Iberian festival culture in Europe and the wider world is surprisingly limited compared to the published works devoted to other kingdoms at the time. There is a clear need for scholarly publications to examine festivals as a vehicle for the presence of Spanish culture beyond territorial boundaries. The present book responds to this shortcoming. Festivals and ceremonials played a major role in the Spanish world; through them local identities as well as a common Spanish culture made their presence manifest within and beyond the peninsula through ephemeral displays, music and print. Local communities often conflated their symbols of identity with religious images and representations of the Spanish monarchy. The festivals (fiestas in Spanish) materialized the presence of the Spanish diaspora in other European realms. Royal funerals and proclamations served to establish kingly presence in distant and not so distant lands. The socio-political, religious and cultural nuances that were an intrinsic part of the territories of the empire were magnified and celebrated in the Spanish festivals in Europe, Iberia and overseas viceroyalties. Following a foreword and an introduction the remaining 12 chapters are divided up into four sections. The first explores Habsburg Visual culture at court and its relationship with the creation of a language of triumph and the use of tapestries in festivals. The second part examines triumphal entries in Madrid, Lisbon, Cremona, Milan, Pavia and the New World; the third deals with the relationship between religion and the empire through the examination of royal funerals, hagiography and calendric celebrations. The fourth part of the book explores cultural, artistic and musical exchange in Naples and Rome. Taken together these essays contribute further to our growing appreciation of the importance of early-modern festival culture in general, and their significance in the world of the Spanish Habsburgs in particular. Based on extensive archival research and individual stories, *Abandoned Children of the Italian Renaissance* demonstrates how gender and class shaped individual orphanages in each city's network and how politics, charity, and economics intertwined in the development of the early modern state.

First published in 1993, completely rewritten, this second edition includes a list of all 210 countries of the world and all of the islands, with comments on the existence of insect and spider collections, both public and private. These listings are arranged alphabetically by country, state/province, and city, with private collections listed under the public collection with which they are registered. Part II of the directory is an alphabetical list of the codes assigned to each of the collections described in Part I. This list is also cross-referenced to variations of the codes used in other works, which will eliminate any confusion over this duplication. This classic work provides a ready reference to all collections and is required by all insect and spider systematists.

A discussion of the relationship between people and water in medieval Italy, first published in 1998.

Includes entries for maps and atlases.

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Storia dell' Augusta Badia di Silvestro di Nonantola opera (etc.)\*Nuova enciclopedia popolare italiana, ovvero Dizionario generale di scienze, lettere, arti, storia, geografia, ecc. ecc. : opera compilata sulle migliori in tal genere, inglesi, tedesche e francesi, coll'assistenza e col consiglio di scienziati e letterati italiani : corredata di molte incisioni in legno inserite nel testo e di tavole in rame. - Torino : dalla Società l'Unione tipografico-editrice. - v : ill. ; 30 cm. ((Incisioni in legno e rame1Nuova enciclopedia popolare italiana, ovvero Dizionario generale di scienze, lettere, arti, storia, geografia, ecc. ecc. opera compilata sulle migliori in tal genere, inglesi, tedesche e francesi, coll'assistenza e col consiglio di scienziati e letterati italianiSupplemento perenne alla quarta e quinta edizione della Nuova enciclopedia popolare italiana per arricchire la medesima delle più importanti scoperte scientifiche ed artistiche e servirle di continue integrazioni radunando fatti storici e biografici avvenuti durante la stampa e compiute le ultime edizioni opera corredata di tavole in rame e d'incisioni in legno intercalate nel tempo. - TorinoStoria dell'Augusta badia di S. Silvestro di Nonantola Aggiuntovi il codice diplomatico della medesima illustrato con note. Opera del cavaliere ab. Girolamo Tiraboschi consigliere di S. A. S. presidente della ducal biblioteca e della galleria delle medaglie e professore onorario nell' università di Modena. Tomo I [-tomo II]Mario EquicolaThe Real CourtierLibrairie DrozFestival Culture in the World of the Spanish HabsburgsRoutledge This 1941 volume constitutes the first full account of the life of Giangaleazzo Visconti (1351-1402), the first Duke of Milan.

In the last twenty years there has been an explosion of scholarly interest in the Military Orders. With a history stretching from the early twelfth century to the present day, they were among the richest and most powerful orders of the church in medieval Europe. They founded their own states in Prussia and on the Mediterranean islands of Rhodes and Malta. They are of concern to historians of the Church, art and architecture, government, agriculture, estate management, banking, medicine and warfare, and of the expansion of Europe overseas. The conferences on their history, which have been organized in London every four years, have attracted leading scholars from all over the world. The present volume records the proceedings of the Third Conference in 2000 and is essential reading for those interested in the progress of research on these extraordinary institutions. Of the thirty papers published in this collection, two deal with the orders in general, while eighteen concentrate on the Hospital of St John, six on the Temple, and three on the Teutonic Order, together with another on the Order of the Sword Brothers which it absorbed. The preponderance of works on the Hospitallers is perhaps a particular characteristic of this volume, but the fact that most of the papers relate to provincial life, rather than to the headquarters in the east, Prussia, or Malta, accurately reflects modern concerns, as do the contributions on historiography, the papacy, cultural history, and religious life. Examples of new research interests are the paper on bioarchaeology and the two on liturgy.

Arranged alphabetically by country, this reference work lists over 26,000 universities, colleges, schools of art and music, libraries, learned societies, research institutes, museums and art galleries in over 180 countries. It is revised annually to ensure entries remain up to date.

While the masterpieces of the Italian Renaissance are usually associated with Italy's historical seats of power, some of the era's most characteristic works are to be found in places other than Florence, Rome, and Venice. They are the product of the diversity of regions and cultures that makes up the country. In *Endless Periphery*, Stephen J. Campbell examines a range of iconic works in order to unlock a rich series of local references in Renaissance art that include regional rulers, patron saints, and miracles,

demonstrating, for example, that the works of Titian spoke to beholders differently in Naples, Brescia, or Milan than in his native Venice. More than a series of regional microhistories, *Endless Periphery* tracks the geographic mobility of Italian Renaissance art and artists, revealing a series of exchanges between artists and their patrons, as well as the power dynamics that fueled these exchanges. A counter history of one of the greatest epochs of art production, this richly illustrated book will bring new insight to our understanding of classic works of Italian art.

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