

Oro Veneziano Veneziano Series Vol 2

Lorenzo di Niccolò called Lorenzo Veneziano Saint John the Baptist Altomani & Sons Collezione delle migliori opere scritte in dialetto Veneziano. (Poeti antichi 2 vol. Poeti moderni 12 vol. Edited by B. G. A brief History of Palazzo Grimani dall'Albero d'Oro in Venice Fondazione dell'Albero d'Oro Edizioni

Garry Wills's Venice: Lion City is a tour de force -- a rich, colorful, and provocative history of the world's most fascinating city in the fifteenth and sixteenth centuries, when it was at the peak of its glory. This was not the city of decadence, carnival, and nostalgia familiar to us from later centuries. It was a ruthless imperial city, with a shrewd commercial base, like ancient Athens, which it resembled in its combination of art and sea empire. Venice: Lion City presents a new way of relating the history of the city through its art and, in turn, illuminates the art through the city's history. It is illustrated with more than 130 works of art, 30 in full color. Garry Wills gives us a unique view of Venice's rulers, merchants, clerics, laborers, its Jews, and its women as they created a city that is the greatest art museum in the world, a city whose allure remains undiminished after centuries. Like Simon Schama's The Embarrassment of Riches, on the Dutch culture in the Golden Age, Venice: Lion City will take its place as a classic work of history and criticism.

Palazzo Grimani dall'Albero d'Oro opens its doors to culture, art and all those who wish to discover the history of this sumptuous building on the Grand Canal. The book offers a fascinating journey through time, the city and the lives of the illustrious guests who have lived in this patrician residence. With a personal "narrated" tour and a narrative that never loses sight of scientific rigour, the authors take us through the magnificent rooms in a journey that weaves together, with careful reconstruction, the history of the families and collections once hosted in the palazzo. Massimo Favilla has taught Urban and Territorial Design at the IUAV University of Venice and the History of Architecture at the University of Padua. Ruggero Rugolo is responsible for publishing at the Istituto Veneto di Scienze, Lettere ed Arti and has taught the History of Modern Art at the University of Modena and Reggio and at Ca' Foscari University in Venice. Their studies focus on Veneto art, in particular of the seventeenth and eighteenth centuries, and have led to the publication of numerous monographs, conference proceedings, exhibition catalogues and articles in academic journals.

This book brings to life the story of the construction of some of the most outstanding early Renaissance buildings in Venice. Through a series of individual case studies, Richard J. Goy explores how and why great buildings came to be built. He addresses the practical issues of constructing such buildings as the Torre dell'Orologio in Piazza San Marco, the Arsenale Gate, and the churches of Santa Maria della Carita and San Zaccaria, focusing particular attention on the process of patronage. The book is the first to trace the complete process of creating important buildings, from the earliest conception in the minds of the patrons--the Venetian state or other institutional patrons--through the choice of architect, the employment of craftsmen, and the selection of materials. In an interesting analysis of the participants' roles, Goy highlights the emerging importance of the superintending master, the protomaestro.

The Big Problem of Small Change offers the first credible and analytically sound explanation of how a problem that dogged monetary authorities for hundreds of years was finally solved. Two leading economists, Thomas Sargent and François Velde,

examine the evolution of Western European economies through the lens of one of the classic problems of monetary history--the recurring scarcity and depreciation of small change. Through penetrating and clearly worded analysis, they tell the story of how monetary technologies, doctrines, and practices evolved from 1300 to 1850; of how the "standard formula" was devised to address an age-old dilemma without causing inflation. One big problem had long plagued commodity money (that is, money literally worth its weight in gold): governments were hard-pressed to provide a steady supply of small change because of its high costs of production. The ensuing shortages hampered trade and, paradoxically, resulted in inflation and depreciation of small change. After centuries of technological progress that limited counterfeiting, in the nineteenth century governments replaced the small change in use until then with fiat money (money not literally equal to the value claimed for it)--ensuring a secure flow of small change. But this was not all. By solving this problem, suggest Sargent and Velde, modern European states laid the intellectual and practical basis for the diverse forms of money that make the world go round today. This keenly argued, richly imaginative, and attractively illustrated study presents a comprehensive history and theory of small change. The authors skillfully convey the intuition that underlies their rigorous analysis. All those intrigued by monetary history will recognize this book for the standard that it is. Culminating with the crisis precipitated by the failure of the Fourth Crusade, Madden's groundbreaking work reveals the extent to which Dandolo and his successors became torn between the anxieties and apprehensions of Venice's citizens and its escalating obligations as a Mediterranean power.

This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1989. This interdisciplinary publication brings together new research on medieval and renaissance art, culture and the critical history by established scholars, early career academics and postgraduate students from the University of Glasgow, Queen's University Belfast, University College Cork, the University of Aberdeen and the University of Warwick. The majority of the articles featured are based on papers given at Gloss, a postgraduate conference on medieval and renaissance art and culture, held at the University of Glasgow, 29 June 2007, organised by Emily Jane Anderson with Sandra Cardarelli and Joanne Anderson; and/or at the International Medieval Congress, University of Leeds, 9–12 July 2007 (sessions 218, 318 and 518 organised by Emily Jane Anderson and Dr Jill Farquhar). Additional papers by John Richards (University of Glasgow) and Flavio Boggi (University College Cork), which were not given in Glasgow or Leeds, have been added. An introduction to the papers is provided by Robert Gibbs, Emeritus Professor of Pre-Humanist Art History and Codicology at the University of Glasgow, who moderated one of the Leeds sessions, as did John Richards. The papers are historical and art historical in focus and concern art production (wall and panel painting, sculpture, architecture, manuscript illumination and textiles), material and visual culture and literature in various European cities and locales in the 14th and 15th centuries and later criticism associated with these subject areas. There is an emphasis on the transmission and translation of workshop style, the traditional concept of artistic centres and peripheries, the consideration of art works in context, art production and the workshop system, the medieval city, notions of progression and transition pertaining to medieval and renaissance art production, Petrarch and Humanism, Panofsky and the critical history, art theory and practice, patronage, commerce, religion

and politics.

Based on Mamluk and Venetian sources, this book offers a thorough analysis of the various conflicts arising around Levant trade. It demonstrates how these conflicts more often than not cut across cultural divides in Late Medieval Mamluk Alexandria.

This book illuminates the complexity of the changes in commercial shipping in Renaissance Venice. The study of the actors and of their practices reveals the mechanisms, motivations and consequences of the abandonment of the medieval system of the convoys of public galleys.

It sets banking—and panics—in the context of more generalized and recurrent crises involving territorial wars, competition for markets, and debates over interest rates and the question of usury.

When Venice was both a center of Renaissance culture and a gathering place for news from around the world, Marin Sanudo tried to write everything down. He was the finest diarist of his time, with a keen eye for the everyday and the monumental alike. Venice, Città Excelentissima offers a broad and engaging introduction to Sanudo's detailed observations of life in his beloved city and the world it knew. This expertly translated volume glimpses into Renaissance life at a spectacular time when Venice was at the top of its game. Organized thematically, the selections offer a Venetian's viewpoint of the glories of high culture, the gritty reality and sparkling drama of daily life, the perils of diplomacy and war, and the high-risk ventures of voyages and commerce. Here, the work of the Renaissance's most assiduous historian is finally given the accessibility it warrants and the merit it is due.

Riassunti di Storia - volume 3 propone una sintesi di tutti gli argomenti storici accaduti in Europa nell'Alto Medioevo: il Feudalesimo, le Crociate, le grandi monarchie europee Per ogni argomento sono riportati gli avvenimenti principali, i personaggi e le date da ricordare. Un aiuto allo studio per tutti gli studenti delle scuole secondarie, per la preparazione di concorsi o per un rapido ripasso delle proprie reminiscenze storiche

Built on an inverted forest, paved with a tortoiseshell of boulders, Venice is a maze of tiny alleys, bridges and squares. Tiziano Scarpa wanders through the city, recounting the customs and secrets that only Venetians know. With everything from practical advice for aspiring Venetian lovers to hints at where to find the best bacaro, Scarpa waves the tourist in the right direction and, without naming a single restaurant, hotel or bar, relates the secret language needed to experience the real Venice. So ignore the street signs - why fight the labyrinth? Venice, the fish, is ready to swallow you whole.

This is a Festschrift volume for the British Semitist Edward Ullendorff. It contains papers written by leading scholars in the fields of Semitic philology and Near Eastern history and literature. The papers include linguistic, literary and historical studies of Ethiopian Semitic, Aramaic, Hebrew, Arabic and Greek sources.

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