

## La Sala Delle Carte Geografiche In Palazzo Vecchio Capriccio Et Invenzione Nata Dal Duca Cosimo Ediz Illustrata

This illustrated work is intended to acquaint readers with the early maps produced in both Europe and the rest of the world, and to tell us something of their development, their makers and printers, their varieties and characteristics. The authors' chief concern is with the appearance of maps: they exclude any examination of their content, or of scientific methods of mapmaking. This book ends in the second half of the eighteenth century, when craftsmanship was superseded by specialized science and the machine. As a history of the evolution of the early map, it is a stunning work of art and science. This expanded second edition of Bagrow and Skelton's *History of Cartography* marks the reappearance of this seminal work after a hiatus of nearly a half century. As a reprint project undertaken many years after the book last appeared, finding suitable materials to work from proved to be no easy task. Because of the wealth of monochrome and color plates, the book could only be properly reproduced using the original materials. Ultimately the authors were able to obtain materials from the original printer Scotchprints or contact films made directly from original plates, thus allowing the work to preserve the beauty and clarity of the illustrations. Old maps, collated with other materials, help us to elucidate the course of human history. It was not until the eighteenth century, however, that maps were gradually stripped of their artistic decoration and transformed into plain, specialist sources of information based upon measurement. Maps are objects of historical, artistic, and cultural significance, and thus collecting them seems to need no justification, simply enjoyment.

In looking at the history of collecting, one may be excused for regarding it as an activity in which, traditionally, women have shown little interest or in which they have not been involved. As the present volume shows, women—particularly aristocratic women—not only resisted this discrimination through the ages, but also built important collections and used them to their own advantage, in order to make statements about their lineage, power, cultural heritage or religious preferences. That is not to say that there was not an increasing number of middle-class women who became draughtswomen, painters and natural scientists and who found it equally beneficial for their chosen profession to collect. In every case, the female collector chose to collect and what to collect; she chose how and where to present the collection and she also decided when to dispose of objects, thereby occasionally taking on a curatorial role. Women have been seen as gatherers of furnishings, jewellery, dress and objects of domestic life. This third volume in the *Collecting & Display* series of conference proceedings challenges such perceptions through the detailed analysis of different types of collecting by women from the early modern period onwards; it thus seeks to give a voice to a group of important female collectors from the sixteenth to the early nineteenth century whose importance for the history of collecting has not yet, or not sufficiently, been acknowledged.

INTRODUCTION: Lanfranco's Camerino degli Eremiti; 1. Architecture, Decoration and Typology of the Palazzetto Farnese: Camerino and Palazzetto: a reconstruction; Decoration of the Palazzetto; The giardino segreto as 'theatre of nature'; The tradition of studioli; Pliny's diaeta and its Cinquecento imitations; Studiolo, garden, and the genre of landscape-painting; The typology of the Palazzetto Farnese; Camerino and Palazzetto - decorative or functional relations?; 2. THE CARDINAL'S RETREAT: Palazzo Farnese at Caprarola; The Stanza della Solitudine; The Stanza della Penitenza; Rome: the Casa Professa-apartment; Iconography of the Cappellina Farnese; Ignatius' exemplarity; Jesuit devotional retreats; Caprarola: the Palazzina Farnese; Grottaferrata: the Palazzo Abbaziale; Camaldoli; 3. PATRONAGE, PROTECTORATE AND REGULAR REFORMS: Orazione e Morte; The Arciconfraternita and its cardinal protectors; The Quarant'Ore and the Camerino; Sixteenth-century concepts of protectorate; Impending abolition and renewal of the protectorate in 1606; Between regular reform and curial changes; Odoardo Farnese's protectorates; Discalced Carmelites and the mission; The Camerino's Eucharistic message; Saints, protectorates and paintings; 4. GARDENS FOR THE SOUL: Cardinals retreating: Sfondrato, Borromeo and Bellarmine; Bellarmine's urban retreat; Funeral monuments as models of devotion; Bellarmine's 'Ladder of Nature'; The garden of Sant'Andrea al Quirinale; Spiritual Paintings of the Universe; Scenes of martyrdom in San Vitale; Functions of the Sant'Andrea complex; Christian Doctrine and the argument of nature; Pilgrimage and the real world; Missionary theory and natural philosophy; Allegorical gardens in Seicento Rome; The Palazzetto as metaphorical Scala; 6. THE IMAGINARY, THE REAL AND THE EXEMPLARY HERMITAGE: Images of hermits; Cinquecento realities of solitary life; The case of Fra Pelagio; De-historicising the hermit; Itinerant hermits in and around Rome; Sant'Onofrio: the monk redressing as hermit; Ephemeral landscapes and theatrical hermits; Giacinto da Casale in Piacenza; Casale's grotto and the Camerino degli Eremiti.

Discover la dolce vita on this grand tour of Rome! Italy's historic capital told through 30 dramatic true stories spanning nearly 3,000 years, plus detailed walking tours complete with easy-to-read maps. From the Curia Pompei, site of Julius Caesar's assassination in 44 BC, to the Borgia Apartments in the Vatican, see the real-life places where history happened in this richly illustrated guide. Along with infamous power games between heroes and villains, you will find Rome's smart and powerful women, such as Agrippina, St. Agnes, Margherita, Artemisia, and more. Then relax like Goethe and Keats at the Café Greco, Rome's chicest coffee bar since 1760, or visit the Palazzo Colonna, the site of Audrey Hepburn's Roman Holiday.

The marriage in 1589 of Grand Duke Ferdinando de' Medici and the French princess Christine of Lorraine was a landmark event in Renaissance art and architecture, theater, music, and political ceremonial. Celebrated by a month of elaborate pageantry that required a full year of preparations, the wedding mobilized the combined artistic, intellectual, and administrative forces of Tuscany at the zenith of its wealth, power, and cultural prestige. This book combines art and social history to present the first comprehensive reconstruction of the Medici wedding and in the process provides a fascinating narrative of Florentine culture during the Renaissance. James Saslow draws on a rich trove of

visual and archival sources to describe the jousts, plays, musical-dramatic intermedi, processions, and tournaments that celebrated the wedding; the artists, musicians, and architects who created and organized the events; and the bureaucratic administration that sustained this Renaissance "theater of the world." His sources include producers' daily logbooks and detailed records of the design process, staff, payments, and logistics, as well as eighty-eight set and costume drawings, paintings, and prints, which appear in a catalogue included in the book. Saslow's study will be of interest to practitioners and historians of theater, dance, music, and the visual arts, as well as to students of political and economic history and cultural studies.

Lonely Planet Rome is your passport to the most relevant, up-to-date advice on what to see and skip, and what hidden discoveries await you. Channel your inner gladiator at the Colosseum, spend hours wandering the vast Vatican Museums, or toss a coin and make a wish at Trevi Fountain; all with your trusted travel companion.

La guida che consente di scoprire tutti i luoghi di ""Inferno"", il romanzo di Dan Brown. L'idea nasce dal successo di un primo opuscolo, ?Il Louvre sulle orme di Robert Langdon?, che ? andato a ruba passando di mano in mano tra i turisti presenti al Museo. La stessa idea viene ora riproposta in maniera pi? completa: grazie alla sua conoscenza di Firenze, l'autrice, fiorentina da generazioni, ci prende per mano e ci fa conoscere la sua citt?, da Viale Machiavelli al Giardino di Boboli per arrivare, seguendo il percorso del Corridoio Vasariano, nelle Sale di Palazzo Vecchio e poi via, attraverso la citt?. I brani del romanzo che descrivono Firenze sono fedelmente riportati, accostati alla descrizione di ci? che stiamo visitando ed accompagnati da aneddoti che solo i fiorentini conoscono. Non mancano notizie curiose, indicazioni dei film girati in quei luoghi e note gastronomiche. Un occhio di riguardo alle esigenze dei disabili, con indicazioni sulla accessibilit? dei vari luoghi visitati.

Eleonora di Toledo was a powerful and influential woman who, over the course of nearly a quarter century (1539-62), contributed profoundly to the cultural flowering of ducal Florence. Her patronage of some of the leading artists of the time, her support of newly arrived Jesuit preachers, her involvement in charitable activities, her unflinching devotion to her husband and his policies, not to mention her successful farming and business ventures are only some of the areas where her influence was unambiguously exercised and felt. She also provided the House of Medici with a full stable of children to re-invigorate the failing family line, ensure male succession even in the face of unexpected calamities, and provide enough females to establish marriage connections with a variety of noble and ruling houses in Italy. In spite of all these contributions, Eleonora has attracted little attention from scholars. This apparent disinterest may be a factor of Eleonora's personal style, or of the bad press that, as a Spanish noblewoman, she quickly received from her Florentine subjects, or of modern antipathy for some of the basic characteristics of ducal Florence. An examination of her impact on Tuscany is long overdue. In fact, a fuller, more nuanced understanding of the duchess can shed a more profound light not only on her as a person, or on her impact on Tuscan culture in the sixteenth century, but also on the contribution of female consorts to the vitality of a successful early-modern state. The essays collected here bring together a variety of scholars working in various disciplines. While many of the articles take their cue from art history (a natural reflection of the innovative research recent art historians have carried out on the duchess), they also reach out towards other disciplines - political history, literature, spectacle, and religion to mention just a few. In so doing, they expand our understanding of Eleonora's place in her society and reveal a very complex,

This well-illustrated study investigates the symbolic dimensions of painted maps as products of ambitious early modern European courts.

The creativity of the human mind was brilliantly displayed during the Florentine Renaissance when artists, mathematicians, astronomers, apothecaries, architects, and others embraced the interconnectedness of their disciplines. Artists used mathematical perspective in painting and scientific techniques to create new materials; hospitals used art to invigorate the soul; apothecaries prepared and dispensed, often from the same plants, both medicinals for patients and pigments for painters; utilitarian glassware and maps became objects to be admired for their beauty; art enhanced depictions of scientific observations; and innovations in construction made buildings canvases for artistic grandeur. An exploration of these and other intersections of art and science deepens our appreciation of the magnificent contributions of the extraordinary Florentines.

An award-winning cultural history of how we experience the world through art, film and architecture Atlas of Emotion is a highly original endeavor to map the cultural terrain of spatio-visual arts. In an evocative blend of words and pictures, Giuliana Bruno emphasizes the connections between "sight" and "site" and "motion" and "emotion." In so doing, she touches on the art of Gerhard Richter and Louise Bourgeois, the filmmaking of Peter Greenaway and Michelangelo Antonioni, media archaeology and the origins of the museum, and her own journeys to her native Naples. Visually luscious and daring in conception, Bruno's book opens new vistas and understandings at every turn.

In Ancient Marbles in Naples in the Eighteenth Century Eloisa Doderò aims at documenting the history of numerous private collections formed in Naples during the 18th century, with particular concern for the "Neapolitan marbles" and the circumstances of their dispersal.

The first full-length study of the impact of the discovery of the Americas on Italian Renaissance art and culture, Imagining the Americas in Medici Florence demonstrates that the Medici grand dukes of Florence were not only great patrons of artists but also early conservators of American culture. In collecting New World objects such as featherwork, codices, turquoise, and live plants and animals, the Medici grand dukes undertook a "vicarious conquest" of the Americas. As a result of their efforts, Renaissance Florence boasted one of the largest collections of objects from the New World as well as representations of the Americas in a variety of media. Through a close examination of archival sources, including inventories and Medici letters, Lia Markey uncovers the provenance, history, and meaning of goods from and images of the Americas in Medici collections, and she shows how these novelties were incorporated into the culture of the Florentine court. More than just a study of the discoveries themselves, this volume is a vivid exploration of the New World as it existed in the minds of the Medici and their contemporaries. Scholars of Italian and American art history will especially welcome and benefit from Markey's insight.

Lonely Planet Italy is your passport to the most relevant, up-to-date advice on what to see and skip, and what hidden discoveries await you. Wander through chariot-grooved streets in Pompeii, sample the abundant varieties of wine and olives as you tour Tuscany, or toss a coin into the Trevi Fountain in Rome; all with your trusted travel companion.

Walk in the footsteps of the Medici, sip aperitivi, and discover the cultural heart of Italy: with Rick Steves, Tuscany is yours to discover. Inside Rick Steves Florence & Tuscany you'll find:

Comprehensive coverage for spending a week or more exploring Florence and Tuscany Rick's strategic advice on how to get the most out of your time and money, with rankings of his must-see favorites Top sights and hidden gems, from the Uffizi Gallery and the Duomo to a 600-year-old perfumery How to connect with local culture: Listen to a street musician's serenade on the Ponte Vecchio, stroll through a morning market sampling freshly-made pasta, and sip full-bodied wines with Montalcino locals at a corner enoteca Beat the crowds, skip the lines, and avoid tourist traps with Rick's candid, humorous insight The best places to eat, sleep, and relax with a glass of Chianti Self-guided walking tours of lively neighborhoods and incredible museums Detailed maps for exploring on the go, including driving tours through the heart of Tuscany and Brunello wine country Useful resources including a packing list, Italian phrase book, historical overview, and recommended reading Over 400 bible-thin pages include everything worth seeing without weighing you down Complete, up-to-date information on Florence, Siena, Pisa, Lucca, Volterra, San Gimignano, Montepulciano, Pienza, Montalcino, Cortona, and more Make the most of every day and every dollar with Rick Steves Florence & Tuscany. Spending less than a week exploring Florence? Try Rick Steves Pocket Florence.

Collecting is an obsession that goes back to the mists of history. While spare time and spare cash seem an absolute necessity for this kind of activity, every collector has his or her own approach to the formation of a collection. The way in which one's treasures are displayed is another important instance in which one collector differs from another. Glass cases, niches, trays, cupboards, or drawers have been adopted; sometimes cards offer information on the subject, its age and provenance; an overall theme may have prompted the choice of the actual objects displayed together; security reasons suggest one room over another. While some collectors keep their treasures as close as possible—in their bedroom, throughout their living quarters, or in a locked up closet nearby—others may find that they want to be able to show off their collection without being disturbed by visitors in the rooms in which they actually spend most of their time. Certainly, our notions of private and public have changed considerably over the centuries and this has had an impact on questions of display and on the separation of particular parts of the house from other less accessible ones, in particular in great houses that allow for the establishment of a museum. The museum, in such cases, is quite separate from the living quarters, for example situated on the ground floor off the main hall. Not all displays were so defined; there were many forms of exhibition just as there were many forms of collections. The aims and ambitions of the collector are often discussed in terms of the display of their collections; in part because we believe that analysing how a collection was shown and how it was received are key contributors to our understanding the role and purpose of the collection. In lieu of any other documentation, inventories, sales catalogues and wills remain essential tools for the historian of collecting, both in terms of what was owned and where it was housed. This volume, the second in a series of four, presents ten articles that explore the connection between collections and their display in, near, or separate from the princely apartment within a time frame that runs from the sixteenth century to the early nineteenth and within a geographical area that includes courts on the Italian peninsula, in England, France, The Netherlands and Germany.

Each year, millions of visitors travel to Florence to admire the architectural marvels of this famous Renaissance city. In this compact yet comprehensive volume, architect and architectural historian Richard J. Goy offers a convenient, accessible guide to the city's piazzas, palazzos, basilicas, and other architectural points of interest, as well as pertinent historical details regarding Florence's unique urban environment. Clearly laid out and fully illustrated, this handbook is designed around a series of expertly planned walking tours that encompass not only the city's most admired architectural sites, but also its lesser-known gems. Maps are tailored to each walking tour and provide additional references and insights, along with introductory chapters on the city's architectural history, urban design, and building materials and techniques. Featuring a complete bibliography, glossary of key terms, and other useful reference materials, Goy's guide will appeal both to travelers who desire a greater architectural context and analysis than that offered by a traditional guide and to return visitors looking to rediscover Florence's most enchanting sites.

La sala delle carte geografiche in Palazzo Vecchio"capriccio et invenzione nata dal Duca Cosimo I"Polistampa

In the next Lady Emily Mystery, *The Dark Heart of Florence*, critically acclaimed author Tasha Alexander transports readers to the legendary city of Florence, where Lady Emily and Colin must solve a murder with clues leading back to the time of the Medici. In 1903, tensions between Britain and Germany are starting to loom over Europe, something that has not gone unnoticed by Lady Emily and her husband, Colin Hargreaves. An agent of the Crown, Colin carries the weight of the Empire, but his focus is drawn to Italy by a series of burglaries at his daughter's palazzo in Florence—burglaries that might have international ramifications. He and Emily travel to Tuscany where, soon after their arrival, a stranger is thrown to his death from the roof onto the marble palazzo floor. Colin's trusted colleague and fellow agent, Darius Benton-Smith, arrives to assist Colin, who insists their mission must remain top secret. Finding herself excluded from the investigation, Emily secretly launches her own clandestine inquiry into the murder, aided by her spirited and witty friend, Cécile. They soon discover that the palazzo may contain a hidden treasure dating back to the days of the Medici and the violent reign of the fanatic monk, Savonarola—days that resonate in the troubled early twentieth century, an uneasy time full of intrigue, duplicity, and warring ideologies. Emily and Cécile race to untangle the cryptic clues leading them through the Renaissance city, but an unimagined danger follows closely behind. And when another violent death puts Emily directly in the path of a killer, there's much more than treasure at stake...

This illustrated edition shows the Earth as it was known in the sixteenth century through the maps and images of the Map Room in the Florentine Palazzo Vecchio. Different contributions (by Monica Consoli, Massimo Marcolin, Paola Pacetti, Valentina Zucchi) examine in particular the 53 panels depicting various countries as well as the large central globe. The volume refers to various selections of marvelous or peculiar images included in the room's decorations, which together with the maps reflect the cosmological view of the world and its history during the time of Cosimo Medici I. «This invention and caprice was conceived by Duke Cosimo to bring together all of the things of Heaven and Earth, correctly and without error, and to be able to see and measure them, both separately and all together, for those who delight in studying this wonderful profession...» (Giorgio Vasari) 1st Italian edition: June 2007 1st English edition: December 2014 2nd Italian edition: November 2017

The Gallery presents the visitor with an already modern idea of Italy, a country bound together not by politics, but by history, culture and religion.

Prestigiosa edizione cartonata, ricca di fotografie e illustrazioni, il volume offre uno scorcio del mondo come era conosciuto nel Cinquecento attraverso le mappe e i cartigli della Sala delle Carte geografiche di Palazzo Vecchio a Firenze. La Sala, progettata da Giorgio Vasari e da Cosimo I dei Medici, è stata oggetto per la prima volta di uno studio sistematico nel corso del 2005 e del 2006: la ricerca multidisciplinare, coordinata da Paola Pacetti e Alessandro Cecchi, si è concentrata in particolare sulle cinquantatre tavole raffiguranti i vari paesi del mondo e sul grande globo terrestre centrale. Il volume riporta una selezione delle molte meraviglie e peculiarità dell'impianto decorativo della Sala, mettendone in risalto i vari aspetti storici e progettuali. I particolari delle mappe, come le didascalie, gli eleganti motivi ornamentali ed i disegni fantastici, ci raccontano la storia del mondo visto dai cosmologi ai tempi di Cosimo I. Presentazioni di: Aureliano Benedetti, Leonardo Domenici, Cristina Acidini e Eugenio Gian Testi di: Paola Pacetti, Giovanna Lazzi, Alessandro Cecchi, Elisabetta Stumpo, Massimo Marcolin e Giancarlo Lombardi.

Giorgio Vasari and the Birth of the Museum offers the first dedicated and comprehensive study of Vasari's original contributions to the making of museums, addressing the subject from the full

range of aspects - collecting, installation, conceptual-historical - in which his influence is strongly felt. Uniting specialists of Giorgio Vasari with scholars of historical museology, this collection of essays presents a cross-disciplinary overview of Vasari's approaches to the collecting and display of art, artifacts and memorabilia. Although the main focus of the book is on the mid-late 16th century, contributors also bring to light that Vasari's museology enjoyed a substantial afterlife well into the modern museum era. This volume is a fundamental addition to the museum studies literature and a welcome enhancement to the scholarly industry on Giorgio Vasari.

How did the statues of ancient Greece wind up dictating art history in the West? How did the material culture of the Greeks and Romans come to be seen as "classical" and as "art"? What does "classical art" mean across time and place? In this ambitious, richly illustrated book, art historian and classicist Caroline Vout provides an original history of how classical art has been continuously redefined over the millennia as it has found itself in new contexts and cultures. All of this raises the question of classical art's future. What we call classical art did not simply appear in ancient Rome, or in the Renaissance, or in the eighteenth-century Academy. Endlessly repackaged and revered or rebuked, Greek and Roman artifacts have gathered an amazing array of values, both positive and negative, in each new historical period, even as these objects themselves have reshaped their surroundings. Vout shows how this process began in antiquity, as Greeks of the Hellenistic period transformed the art of fifth-century Greece, and continued through the Roman empire, Constantinople, European court societies, the neoclassical English country house, and the nineteenth century, up to the modern museum. A unique exploration of how each period of Western culture has transformed Greek and Roman antiquities and in turn been transformed by them, this book revolutionizes our understanding of what classical art has meant and continues to mean.

This book consists of chapters that focus specifically on single figures that worked on Descriptive Geometry and also in Mechanisms Sciences and contain biographical notes, a survey of their work and their achievements, together with a modern interpretation of their legacy. Since Vitruvius in ancient times, and with Brunelleschi in the Renaissance, the two disciplines began to share a common direction which, over the centuries, took shape through less well-known figures until the more recent times in which Gaspard Monge worked. Over the years, a gap has been created between Descriptive Geometry and Mechanism Science, which now appear to belong to different worlds. In reality, however, there is a very close relationship between the two disciplines, with a link based on extremely solid foundations. Without the theoretical foundations of Geometry it would not be possible to draw and design mechanical parts such as gears, while in Kinematics it would be less easy to design and predict the reciprocal movements of parts in a complex mechanical assembly.

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