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During the years between the restoration of the Medici to Florence and the election of Cosimo I, the Medici family sponsored a series of splendid public festivals, reconstructed here by Anthony M. Cummings. Cummings has utilized unexpectedly rich sources of information about the musical life of the time in contemporary narrative accounts of these occasions—histories, diaries, and family memoirs. In this interdisciplinary work, he explains how the festivals combined music with art and literature to convey political meanings to Florentine observers. As analyzed by Cummings, the festivals document the political transformation of the city in the crucial era that witnessed the end of the Florentine republic and the beginnings of the Medici principate. This book will interest all students of the life and institutions of sixteenth-century Florence and of the Medici family. In addition, the author furnishes new evidence about the contexts for musical performances in early modern Europe. By describing such contexts, he ascertains much about how music was performed and how it sounded in this period of music history and shows that the modes of musical expression were more varied than is suggested by the relatively few surviving examples of actual pieces of music. Originally published in 1992. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

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 books responds to this shortcoming. Festivals and ceremonies 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.

The Encyclopedia of Italian Literary Studies is a two-volume reference book containing some 600 entries on all aspects of Italian literary culture. It includes analytical essays on authors and works, from the most important figures of Italian literature to little known authors and works that are influential to the field. The Encyclopedia is distinguished by substantial articles on critics, themes, genres, schools, historical surveys, and other topics related to the overall subject of Italian literary studies. The Encyclopedia also includes writers and subjects of contemporary interest, such as those relating to journalism, film, media, children's literature, food and vernacular literatures. Entries consist of an essay on the topic and a bibliographic portion listing works for further reading, and, in the case of entries on individuals, a brief biographical paragraph and list of works by the person. It will be useful to people without specialized knowledge of Italian literature as well as to scholars.

Ten years after completing his work The Last Communion of Saint Jerome, Bolognese painter Domenichino was accused by his rival Giovanni Lanfranco of stealing the idea for the painting from an altarpiece crafted by Lanfranco's teacher, Agostino Carracci. The resulting scandal reverberated through the centuries, drawing responses by artists and critics from Poussin and Malvasia to Fuseli and Delacroix.Why was Domenichino attacked in this way when other related paintings—including Raphael's Marriage of the Virgin and Perugino's painting of the same subject—aroused no such negative response? In this fast-paced book, Elizabeth Cropper investigates the Domenichino affair and addresses the perennial debate regarding the precise nature of originality and of imitation. She offers close readings of the paintings involved in the story, detailed analysis of attitudes toward imitation, emulation, and plagiarism, and a fascinating discussion of what Domenichino's plight signifies in art history.

Few other cities can compare with Rome's history of continuous habitation, nor with the survival of so many different epochs in its present. This volume explores how the city's past has shaped the way in which Rome has been built, rebuilt, represented and imagined throughout its history. Bringing together scholars from the disciplines of architectural history, urban studies, art history, archaeology and film studies, this book comprises a series of studies on the evolution of the city of Rome and the ways in which it has represented and reconfigured itself from the medieval period to the present day. Moving from material appropriations such as spolia in the medieval period, to filmic representation in the twentieth century, we encounter very different ways of making sense of the past across Rome's historical spectrum. The broad chronological arrangement of the chapters, and the choice of themes and urban locations examined in each, allows the reader to draw comparisons between historical periods. An imaginative approach to the study of the urban and architectural make-up of Rome, this volume will be valuable not only for historians of art and architecture, but also for students of cultural history and film studies.

Dalmatia and the Mediterranean. Portable Archaeology and The Poetics of Influence proposes a reading of early modern Dalmatian and Mediterranean coastal exchanges focused on the arts that thrusts portability and translations across artistic media into the foreground

Containing almost 600 entries, this impressive 2-volume reference presents detailed and authoritative treatment of the field of Italian literature, with attention both to the work and influence of individual writers of all genres and to movements, styles, and critical approaches.

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.

