

# Giovanni Rucellai Ed Il Suo Zibaldone I II

## Zibaldone Quaresimale Pagine Scelte

Giovanni Rucellai Ed Il Suo Zibaldone: A Florentine patrician and his palace  
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through twenty engaging essays exploring cultures ranging from ancient judaic civilization to contemporary brazil gender kinship and power places important contemporary issues related to kinship such as parental responsibility and female headed households in their proper comparative and historical framework

this book examines a renaissance florentine family s art patronage even for women inspired by literature music love loss and religion

a look into the tantalising secrets of florence s palazzo rucellai when italian renaissance professor allison levy takes up residency in the palazzo of her dreams the palazzo rucellai in florence she finds herself consumed by the space and swept into the vortex of its history she spends every waking moment in dusty florentine libraries exploring the palazzo s myriad rooms seeking to uncover its secrets as she unearths the stories of those who have lived behind its celebrated façade she discovers that it has been witness to weddings suicides orgies the dissection of a monster and even a murder entwining levy s own experiences with the ghosts of the palazzo rucellai s past house of secrets paints a scintillating portrait of a family a palace and one of the most iconic cities in the world

this volume brings together twenty original essays by distinguished scholars of late medieval music on the life works and cultural context of the composer antoine busnoys c 1430 1492 musician to charles the bold duke of burgundy and one of the most celebrated composers of the fifteenth century the essays present the results of much new research on music ceremony and ritual in the late middle ages intertextual contextual and hermeneutic approaches to the music of busnoys and his contemporaries methods for assessing issues of authorship and anonymity readings of theorists on compositional procedures and the performance of fifteenth century music and assessments of busnoys s legacy to the musical culture of the late middle ages particularly noteworthy are the studies providing new light on the origins of l homme armé mass tradition unpublished documents on busnoys s activity in churches in poitiers and brussels previously unidentified liturgical sources for his plainchant cantus firmi and studies and complete editions of several anonymous works newly attributed to busnoys these widely ranging essays offer a wealth of novel approaches to the study of musical culture in the late middle ages that is of interest not only to medievalists but to students of all fields of music historical inquiry

most studies of renaissance patronage in the arts deal with a particular patron and the artists who worked for him john r spencer reverses this approach by focusing on

one fifteenth century florentine artist andrea del castagno and his patrons combining social and art history spencer casts new light on both the career of castagno and on the nature of art patronage in the early renaissance through careful and detailed archival research spencer creates a fascinating portrait of castagno s patronage as a web at the center of which was cosimo de medici who constituted the focal point of a network of business partnerships real estate transactions loans and special privileges in which the artist s patrons were enmeshed the author constructs partial biographies of unknown and lesser known patrons to show the relation of these patrons to each other and to the artist demonstrating the degree to which artistic production in renaissance italy was tied to politics and economics spencer discusses each of castagno s extant and some of his lost paintings dating the works with greater accuracy than ever before his understanding of the patrons and of the motivations behind the commissions makes it possible for spencer to bring new interpretations to many of these works this book offers a deeper understanding of a particular artist s life and work while also exploring the larger question of the unique relationship between private patrons and independent artists in the italian renaissance

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