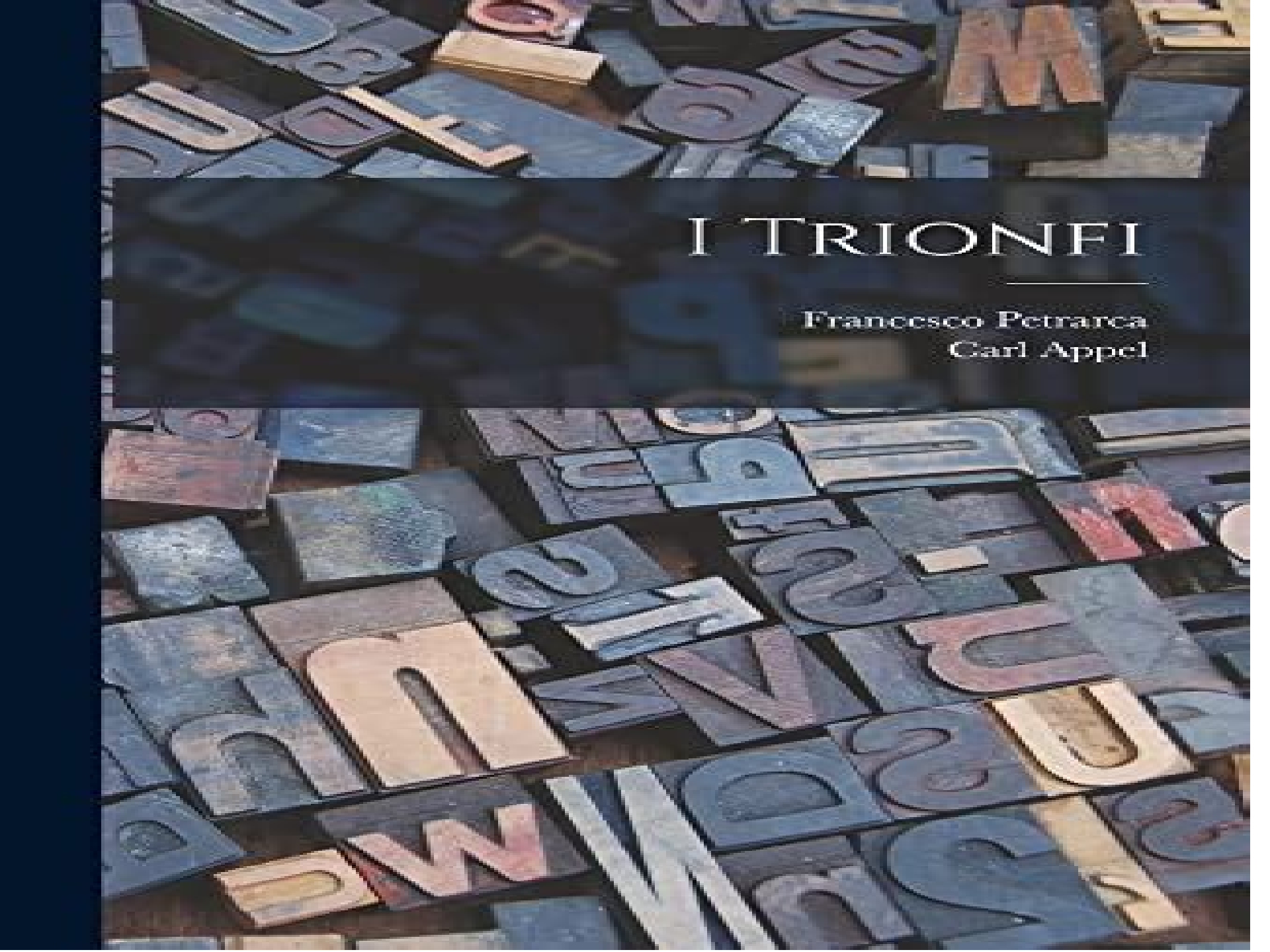




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Correspondence C. Bajetta, G. Coatalen, J. Gibson, 2016-04-30 Though Elizabeth I never left England she wrote extensively to correspondents abroad and these letters were of central importance to the politics of the period This volume presents the findings of a major international research project on this correspondence including newly edited translations of 15 of Elizabeth s letters in foreign languages **Catalogue of the Petrarch Collection Bequeathed by Willard Fiske** Cornell University. Libraries, 1916

Francis Petrarch's treatise De remediis utriusque fortunæ, text and versions [signed W.F.] Daniel Willard Fiske, 1888 **Italian Book Illustrations, Chiefly of the Fifteenth Century** Alfred William Pollard, 1894

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Studies in Italian Literature, Classical and Modern Catherine Mary Phillimore, 1891

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A Bibliographical Catalogue of Italian Books Printed in England 1603-1642 Soko Tomita, Masahiko Tomita, 2016-12-05 A sequel to Tomita's A Bibliographical Catalogue of Italian Books Printed in England 1558-1603 this volume provides the data for the succeeding 40 years during the reign of King James I and Charles I and contributes to the study of Anglo Italian relations in literature through entries on 187 Italian books 335 editions printed in England The Catalogue starts with the books published immediately after the death of Queen Elizabeth I on 24 March 1603 and ends in 1642 with the closing of English theatres It also contains 45 Elizabethan books 75 editions which did not feature in the previous volume Formatted along the lines of Mary Augusta Scott's Elizabethan Translations from the Italian 1916 and adopting Philip Gaskell's scientific method of bibliographical description this volume provides reliable and comprehensive information about books and their publication viewed in a general perspective of Anglo Italian transactions in Jacobean and part of Caroline England

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and manuscripts as well as his desire to promote the importance of literary heritage Dibdin's unique perspectives on culture and history illuminate his experiences revealing how his encounters shaped his vision for this monumental work This third volume is highly recommended for those who cherish literature and are curious about the intertwining of history culture and the art of book collecting Dibdin's engaging prose and profound insights will captivate readers inviting them to explore the fascinating world of antiquarian pursuits amidst the enchanting landscapes of France and Germany *Italian literature* John Addington Symonds, 1898 *Andrea Mantegna and the Italian Renaissance* Joseph Manca, 2012-05-08 Mantegna humanist geometrist archaeologist of great scholastic and imaginative intelligence dominated the whole of northern Italy by virtue of his imperious personality Aiming at optical illusion he mastered perspective He trained in painting at the Padua School where Donatello and Paolo Uccello had previously attended Even at a young age commissions for Andrea's work flooded in for example the frescos of the Ovetari Chapel of Padua In a short space of time Mantegna found his niche as a modernist due to his highly original ideas and the use of perspective in his works His marriage with Nicolosia Bellini the sister of Giovanni paved the way for his entree into Venice Mantegna reached an artistic maturity with his Pala San Zeno He remained in Mantova and became the artist for one of the most prestigious courts in Italy the Court of Gonzaga Classical art was born Despite his links with Bellini and Leonardo da Vinci Mantegna refused to adopt their innovative use of colour or leave behind his own technique of engraving

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