

Medici Money Banking Metaphysics And Art In Fifteenth Century Florence

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Medici Money - Tim Parks (Money, Metaphysics, Art and Banking in Florence)

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Based on the book 's subtitle, one would expect to learn about banking, metaphysics and art in fifteenth century Florence, Italy. However, this book is really just about the Medici dynasty, its rise and fall, and only during a 100-year period.

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Back in the 1400 ' s in Italy, the lending of money with interest was banned by the catholic church. However, just like our modern capitalistic world, back then, merchants wanted to borrow and bankers wanted to be compensated for their risk. To get around this, Medici Bank invented what is called the bill of exchange.

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Cosimo di Giovanni de' Medici, called "the Elder" (Italian: il Vecchio) and posthumously "Father of the Fatherland" (Latin: pater patriae) (27 September 1389 – 1 August 1464), was an Italian banker and politician, the first member of the Medici family which effectively ruled Florence during much of the

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Italian Renaissance. Despite his influence, his power was not absolute; Florence's ...

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An account of the Renaissance era's preeminent financiers describes how the Medicis built their fortune as money lenders in spite of the Catholic church's prohibition against usury, documenting the family's mastery of political, diplomatic, military, and metaphysical tools that enabled them to retain their wealth and become art patrons and nobles. 25,000 first printing.

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The Year is 1500. Christopher Columbus, stripped of his title Admiral of the Ocean Seas, waits in chains in a Caribbean prison built under his orders, looking out at the colony that he founded, nurtured, and ruled for eight years. Less than a decade after discovering the New World, he has fallen into disgrace, accused by the royal court of being a liar, a secret Jew, and a foreigner who sought to steal the riches of the New World for himself. The tall, freckled explorer with the aquiline nose, whose flaming red hair long ago turned gray, passes his days in prayer and rumination, trying to ignore the waterfront gallows that are all too visible from his cell. And he plots for one great escape, one last voyage to the ends of the earth, one final chance to prove himself. What follows is one of history's most epic -- and forgotten -- adventures. Columbus himself would later claim that his fourth voyage was his greatest.

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It was without doubt his most treacherous. Of the four ships he led into the unknown, none returned. Columbus would face the worst storms a European explorer had ever encountered. He would battle to survive amid mutiny, war, and a shipwreck that left him stranded on a desert isle for almost a year. On his tail were his enemies, sent from Europe to track him down. In front of him: the unknown. Martin Dugard's thrilling account of this final voyage brings Columbus to life as never before-adventurer, businessman, father, lover, tyrant, and hero.

Recounts the life of Lorenzo de' Medici, the Florentine banker, statesman, and arts patron, and includes his competitive and at times violent career in politics.

A dazzling piece of Italian history of the infamous family that become one of the most powerful in Europe, weaving its history with Renaissance greats from Leonardo da Vinci to Galileo Against the background of an age which saw the rebirth of ancient and classical learning, The Medici is a remarkably modern story of power, money and ambition. Strathern paints a vivid narrative of the dramatic rise and fall of the Medici family in Florence, as well as the Italian Renaissance which they did so much to sponsor and encourage. Strathern also follows the lives of many of the great Renaissance artists with whom the Medici had dealings, including Leonardo, Michelangelo and Donatello; as well as scientists like Galileo and Pico della Mirandola; and the fortunes of those members of the Medici family who achieved success away from Florence, including the two Medici popes and Catherine de' M é dicis, who became Queen of France and played a major role in that country through three turbulent reigns. ' A great overview of one family's centuries-long role in changing the face of Europe ' Irish Independent

Over recent decades, Spinoza scholarship has significantly developed in both France and the United States, shedding new light on the work of this major philosopher. Spinoza in Twenty-First-Century American and French Philosophy systematically unites for the first time American and French Spinoza specialists in conversation with each other, illustrating the fecundity of bringing together diverse approaches to the study of Early Modern philosophy. Spinoza in Twenty-First-Century American and French Philosophy gives readers a unique opportunity to discover the most consequential and sophisticated aspects of American and French Spinoza research today. Featuring chapters by American scholars with French experts responding to these, the book is structured according to the themes of Spinoza's philosophy, including metaphysics, philosophy of mind, moral philosophy and political philosophy. The contributions consider the full range of Spinoza's philosophy, with chapters addressing not only the Ethics but his lesser-known early works and political works as well. Issues covered include Spinoza's views on substance and mode, his conception of number, his account of generosity as freedom, and many other topics.

"Am I giving the impression that I don't like the Veneto? It's not true. I love it. But like any place that's become home I hate it too." How does an Englishman cope when he moves to Italy - not the tourist idyll but the real Italy? When Tim Parks first moved to Verona he found it irresistible and infuriating in equal measure; this book is the story of his love affair with it. Infused with an objective passion, he unpicks the idiosyncrasies and nuances of Italian culture with wit and affection. Italian Neighbours is travel writing at its best.

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The ducal court of Cosimo I de' Medici in sixteenth-century Florence was one of absolutist, rule-bound order. Portraiture especially served the dynastic pretensions of the absolutist ruler, Duke Cosimo and his consort, Eleonora di Toledo, and was part of a Herculean programme of propaganda to establish legitimacy and prestige for the new sixteenth-century Florentine court. In this engaging and original study, Gabrielle Langdon analyses selected portraits of women by Jacopo Pontormo, Agnolo Bronzino, Alessandro Allori, and other masters. She defines their function as works of art, as dynastic declarations, and as encoded documents of court culture and propaganda, illuminating Cosimo's conscious fashioning of his court portraiture in imitation of the great courts of Europe. Langdon explores the use of portraiture as a vehicle to express Medici political policy, such as with Cosimo's Hapsburg and Papal alliances in his bid to be made Grand Duke with hegemony over rival Italian princes. Stories from archives, letters, diaries, chronicles, and secret ambassadorial briefs, open up a world of fascinating, personalities, personal triumphs, human frailty, rumour, intrigue, and appalling tragedies. Lavishly illustrated, *Medici Women: Portraits of Power, Love and Betrayal in the Court of Duke Cosimo I* is an indispensable work for anyone with a passion for Italian renaissance history, art, and court culture.

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