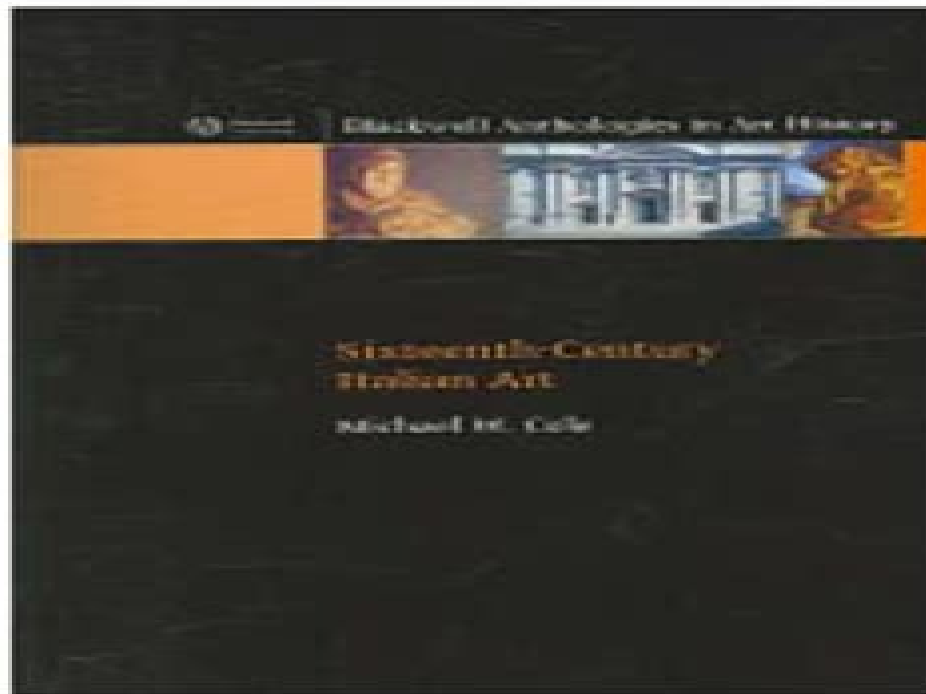


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Patronage in Renaissance Italy Professor Mary Hollingsworth, 2014-12-02. A superb information-packed book. The Art Book: A vivid, lively account of a complex society in which art was made to express the wealth, status, worldly concerns, and religious aspirations of its patrons. Art Quarterly. She writes authoritatively, drawing on a vast store of knowledge. Frances Spalding, The Sunday Times. A refreshing contrast to the abstraction and intellectual constipation that characterise much of the cultural history written in Italy. Apollo. A comprehensive study of the patrons of fifteenth-century Italian art; this book investigates the role they played in the evolution of the Renaissance and the revival of the styles and themes of the art of ancient Rome. This process was far from uniform: the classical tradition provided flattering models not only for absolute rulers of Italy's many principalities but also for the republican governments of Florence and Venice, and even for the pope in Rome. Above all, these fifteenth-century patrons were Christian, and much of the art they commissioned gave visual expression to their religious beliefs and duties. This book examines how and why they financed their projects, what factors lay behind their choice of themes and styles, and the extent to which they themselves were involved in the final appearance of these palaces, churches, statues, altarpieces, and fresco cycles, which form a landmark in the history of European art.

Petrarch and Sixteenth-Century Italian Portraiture Ilaria Bernocchi, Nicolò Morelli, Federica Pich, 2025-10-01. The volume presents a wide-ranging investigation of the ways in which Petrarch's legacy informed the relationship between visual and literary portraits in sixteenth-century Italy. Petrarch's vast literary production influenced the intellectual framework in which new models of representation and self-representation developed during the Renaissance. His two sonnets on Laura's portrait by Simone Martini and his ambivalent fascination with the illusionary power of portraiture in his Latin texts, such as the *Secretum*, the *Familiars*, and *De remediis utriusque fortune*, constituted the theoretical reference for artists and writers alike. In a century dominated by the rhetorical comparison between art and literature (*ut pictura poesis*) and by the *paragone* debate, the interplay between Petrarch's oeuvre, Petrarchism, and portraiture shaped the discourse on the relationship between the sitter's physical image and their inner life. The volume brings together diverse interdisciplinary contributions that explore the subject through a rich body of literary and visual sources.

Later Italian art, from the sixteenth to the eighteenth century. To accompany a collection of five hundred reproductions (Series C, the University prints) Harry Huntington Powers, Mary Montague Powers, Louise M. Powe, 1905.

Moral Essays on the High Renaissance Joseph Manca, 2001-08-21. Moral Essays on the High Renaissance consist of critical essays on the art and thought of major figures of sixteenth-century Italian Renaissance art. Looking at these artists from an ethical point of view, these provocative essays set out to discover and describe the moral basis of High Renaissance art. Important areas of focus include the paintings and sculpture of Michelangelo, the artistic style and sense of the life of Raphael, and the ethical approach of the Cinquecento biographer Giorgio Vasari. Consideration is given also to the

worldly graceful art of Leonardo da Vinci and the painterly hedonism of the Venetians The volume concludes with a semi autobiographical essay that restates the underlying moral principles behind the earlier chapters The book is well illustrated with numerous black and white reproductions of important works of High Renaissance art and architecture The Sensory World of Italian Renaissance Art François Quiviger, 2010-06-15 In The Sensory World of Italian Renaissance Art François Quiviger explores the ways in which the senses began to take on a new significance in the art of the sixteenth century

Violence in Fifteenth-century Text and Image Edelgard E. DuBruck, Yael Even, 2002 Special issue focusing on violence in fifteenth century life text and image warfare and justice violence in family and milieu court town village and forest hagiography ethnicity and xenophobia gender relations and sexual violence brutality on the stage and the relation of text and image in the depiction of violence Founded in 1977 as the publication organ for the Fifteenth Century Symposium Fifteenth Century Studies has appeared annually since then It publishes essays on all aspects of life in the fifteenth century including literature drama history philosophy art music religion science and ritual and custom The editors strive to do justice to the most contested medieval century a period that has long been the stepchild of research The fifteenth century defies consensus on fundamental issues some scholars dispute in fact whether it belonged to the middle ages at all arguing that it was a period of transition a passage to modern times At issue therefore is the very tenor of an age that stood under the influence of Gutenberg Columbus the Devotio Moderna and Humanism Volume 27 is a special issue offering a selection of outstanding papers on violence that will interest students of medieval history and the early Renaissance the humanities art history sociology anthropology and even the general reader The articles highlight warfare and justice violence in family and milieu court town village and forest hagiography ethnicity and xenophobia gender relations and sexual violence brutality on the stage and the relation of text and image in the depiction of violence Edelgard E DuBruck is professor in the Modern Languages Department at Marygrove College in Detroit Yael Even is associate professor of Art and Art History at the University of Missouri St Louis **French Painting in the Sixteenth Century** Louis Dimier, 1904 **A History of Art** William Henry Goodyear, 1889 *Italian Fifteenth- to Seventeenth-century Drawings* Anna Forlani Tempesti, Metropolitan Museum of Art (New York, N.Y.), 1991 Perhaps more than any other collector of his generation in the United States Robert Lehman was interested in acquiring early drawings He made a great effort to add drawings to the collection of paintings sculpture ceramics glass and other objects that his father Philip Lehman had begun assembling The 116 Italian drawings analyzed and discussed in this volume are among the more than 2 000 works of art from the collection now housed in the Robert Lehman Wing of The Metropolitan Museum of Art Robert Lehman s collection demonstrates the variety of drawings produced in Italy from the fifteenth to the seventeenth century a period when the purposes and techniques of drawings as well as the aims and abilities of the artist who made them became increasingly sophisticated The volume includes an elaborate design for an equestrian monument by Antonio Pollaiuolo a magnificent study of a bear by Leonardo da Vinci a

cartoon by Luca Signorelli a study for a vault fresco by Taddeo Zuccaro and many other drawings that are among the best Italian examples to have survived from that era Most types of drawings in a wide variety of techniques are represented figure studies grand compositions landscapes cartoons modelli and even sculptors studies Metropolitan Museum of Art website

Forms of Faith in Sixteenth-Century Italy Matthew Treherne, 2016-12-05 The sixteenth century was a period of tumultuous religious change in Italy as in Europe as a whole a period when movements for both reform and counter reform reflected and affected shifting religious sensibilities Cinquecento culture was profoundly shaped by these religious currents from the reform poetry of the 1530s and early 1540s to the efforts of Tridentine theologians later in the century to renew Catholic orthodoxy across cultural life This interdisciplinary volume offers a carefully balanced collection of essays by leading international scholars in the fields of Italian Renaissance literature music history and history of art addressing the fertile question of the relationship between religious change and shifting cultural forms in sixteenth century Italy The contributors to this volume are throughout concerned to demonstrate how a full understanding of Cinquecento religious culture might be found as much in the details of the relationship between cultural and religious developments as in any grand narrative of the period The essays range from the art of Cosimo I's Florence to the music of the Confraternities of Rome from the private circulation of religious literature in manuscript form to the public performances of musical laude in Florence and Tuscany from the art of Titian and Tintoretto to the religious poetry of Vittoria Colonna and Torquato Tasso The volume speaks of a Cinquecento in which religious culture was not always at ease with itself and the broader changes around it but was nonetheless vibrant and plural Taken together this new and ground breaking research makes a major contribution to the development of a more nuanced understanding of cultural responses to a crucial period of reform and counter reform both within Italy and beyond

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