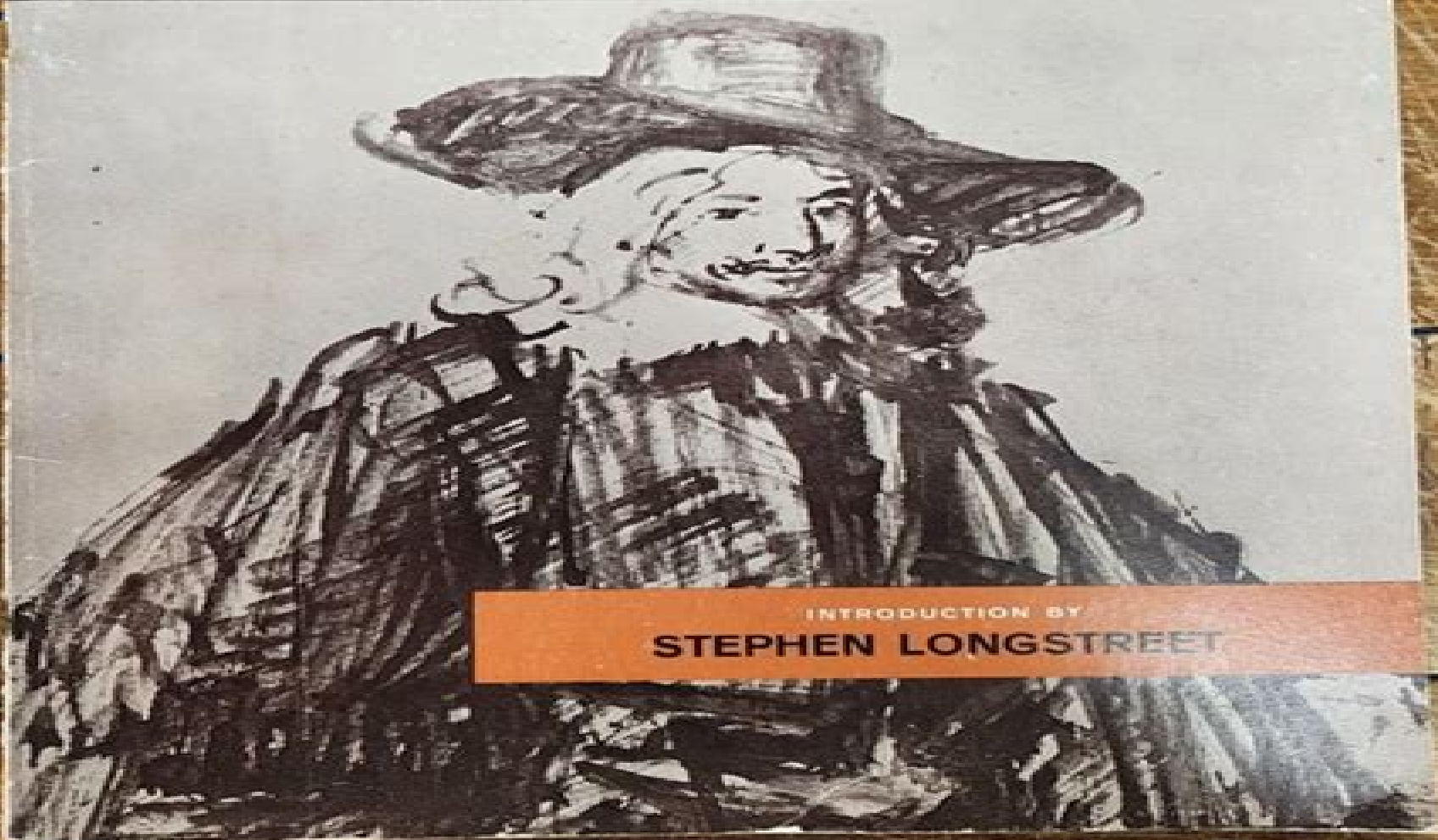


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MASTER DRAUGHTSMAN SERIES

# Rembrandt



INTRODUCTION BY  
**STEPHEN LONGSTREET**

# The Drawings Of Pontormo Master Draughtsman Series

**Stephen Longstreet**



## **The Drawings Of Pontormo Master Draughtsman Series:**

*The Drawings of Pontormo* Jacopo da Pontormo, 1986      **Drawings of Pontormo** Stephen Longstreet, 1966-01-01

**The Drawings of Bronzino** Carmen Bambach, Agnolo Bronzino, Janet Cox-Rearick, George R. Goldner, Philippe Costamagna, Marzia Faietti, Elizabeth Pilliod, 2010 Drawings by the great Italian Mannerist painter and poet Agnolo Bronzino 1503 1572 are extremely rare This important and beautiful publication brings together for the first time nearly all of the sixty drawings attributed to this leading draftsman of the 16th century Each drawing is illustrated in color discussed in detail and shown with many comparative photographs Bronzino s technical virtuosity as a draftsman and his mastery of anatomy and perspective are vividly apparent in each stroke of the chalk pen or brush The younger generations of Florentine artists particularly admired Bronzino for his technical virtuosity as a painter and Giorgio Vasari praised him for his powers as a disegnatore designer and draftsman      **Pontormo, Bronzino, Allori** Elizabeth Pilliod, 2001-01-01 Pilliod compares information from documents she has discovered with Vasari s versions of the artists lives and shows how Vasari manipulated their biographies for example suppressing any mention of Pontormo s status as a court artist including his salary from Duke Cosimo I in order to diminish their reputations to obliterate memory of the traditional Florentine workshops and to enhance the importance of the Academy instead She also discusses such subjects as the evidence for Pontormo s association with the Medici court Pontormo s house and its place in the urban fabric of Florence Bronzino s and Pontormo s intimate association with poets and theatrical spectacles and Allori s painted challenge to Vasari s view of the artistic scene in sixteenth century Florence      **Master Drawings of the Italian Renaissance** Claire Van Cleave, 2007 Beginning with an examination of drawing as part of the creative process and showing how it reveals the artist s mind at work the author explains in detail the materials and techniques used in Renaissance drawings It also considers how drawings were used how they changed stylistically through the period and how they varied in different regions of Italy It concludes with a brief look at connoisseurship and collecting Amazon      **Master Drawings from the Yale University Art Gallery** Yale University (New Haven, Conn.). Art Gallery, Suzanne Boorsch, John Marciari, Nicole Bensoussan, Yale University. Art Gallery, Margaret E. Hadley, Elisabeth Hodermarsky, Rena Hoisington, Jan Leja, Edgar Munhall, 2006-01-01 This beautiful and important book highlights the collection of European drawings at the Yale University Art Gallery one of America s premier university museums From intimate studies to exquisite finished compositions this selection of works documents the history of European drawing practices beginning with late medieval model books and progressing to the verge of the modern period The accompanying text written by a team of scholars offers a unique introduction to various critical and technical aspects of the study of master drawings brought to life through drawings from a range of national schools and in a variety of media Among the drawings examined in this handsomely produced volume are an animated pen and ink sketch by Giulio Romano a pastoral landscape by Claude Lorrain a forceful and humorous caricature by Guercino a scene from the epic poem Orlando Furioso by

Jean Honor Fragonard and a delicate portrait by Edgar Degas      **Agnolo Bronzino** Andrea M. Gáldy, 2014-08-26 The Florentine artist Agnolo Bronzino 1503-1572 has long been celebrated as the consummate court painter and his sumptuous portrayals of Duke Cosimo de' Medici and Duchess Eleonora de' Toledo have become icons of Italian Renaissance art. In this volume an international assembly of scholars advances modern perceptions of Bronzino's art by applying fresh research paradigms not only to the well-known portraits but also to other painted subjects, frescoes and tapestries within the context of ancient Roman precedents, Renaissance European court culture and postmodernist theory. The seven essays supplement two recent Bronzino exhibitions in New York and Florence, 2010, by addressing Bronzino's portraiture, creative process and tapestry production as well as past and present attitudes towards nudity, sexuality, landscapes and poetic satire in Bronzino's imagery.      Bronzino as Draughtsman Craig Hugh Smyth, 1971      **Sixteenth-century Tuscan Drawings from the Uffizi** Annamaria Petrioli Tofani, Graham Smith, 1988 This volume contains reproductions of 100 16th-century Master Drawings from the outstanding holding of the Uffizi Gallery in Florence. It provides a broad view of drawing styles and functions in Tuscany ranging from High Renaissance to Early Baroque and includes works by such artists as Fra Bartolommeo, Vasari and Michelangelo. The authors provide descriptive accompanying entries throughout.      *On Certain Drawings of Pontormo* Frederick Mortimer Clapp, 1911

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