

SIXTEENTH-CENTURY ITALIAN DRAWINGS

in New York Collections



Sixteenth Century Italian Drawings In New York Collections

Teylers Museum, Carel van Tuyll van Serooskerken



Sixteenth Century Italian Drawings In New York Collections:

Sixteenth-century Italian Drawings in New York Collections William Griswold, Linda Wolk-Simon, Metropolitan Museum of Art (New York, N.Y.), 1994 Focusing exclusively on examples from the 16th century the great age of Italian drawing this stunning volume published to accompany an early 1994 exhibition at The Metropolitan Museum of Art includes 124 prized works from The Metropolitan the Pierpont Morgan Library the Cooper Hewitt Museum and some 20 private collections in New York The catalogue is organized by school and within each section chronologically by artist Each drawing is illustrated and presented with a discussion that places it in the context of the artist's career and explores the purpose for which it was made Paper edition unseen 35 Annotation copyright by Book News Inc Portland OR

Sixteenth-century Italian Drawings in New York Collections William Griswold, Linda Wolk-Simon, 1994 Focusing exclusively on examples from the 16th century the great age of Italian drawing this stunning volume published to accompany an early 1994 exhibition at The Metropolitan Museum of Art includes 124 prized works from The Metropolitan the Pierpont Morgan Library the Cooper Hewitt Museum and some 20 private collections in New York The catalogue is organized by school and within each section chronologically by artist Each drawing is illustrated and presented with a discussion that places it in the context of the artist's career and explores the purpose for which it was made Paper edition unseen 35 Annotation copyright by Book News Inc Portland OR

15th and 16th Century Italian Drawings in the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.), Jacob Bean, Lawrence Turčić, 1982

Sixteenth Century Italian Drawings from the Collection of Janos Scholz Konrad Oberhuber, Dean Walker, National Gallery of Art (U.S.), 1973 113 drawings from 12 Italian geographical areas included works by Raphael Leonardo da Vinci Pontormo Titian Paolo Veronese and Jacopo Tintoretto The works were selected by Konrad Oberhuber in collaboration with the owner the celebrated cellist and art patron After giving a cello concert at the Pierpont Morgan Library before the private opening of the exhibition in New York on December 11 the Hungarian born Scholz who was also celebrating his 70th birthday and the 40th anniversary of his arrival and first performance in this country announced he would donate his collection of 1 500 Italian drawings and his reference books on the subject to the Morgan Library

Reactions to the Master Francis Ames-Lewis, 2017-09-29 The immense effect that Michelangelo had on many artists working in the sixteenth century is widely acknowledged by historians of Italian Renaissance art Yet until recently greater stress has been placed on the individuality of these artists styles and interpretation rather than on the elucidation of their debts to others There has been little direct focus on the ways in which later sixteenth century artists actually confronted Michelangelo or how those areas or aspects of their artistic production that are most closely related to his reveal their attitudes and responses to Michelangelo's work *Reactions to the Master* presents the first coherent study of the influence exerted by Michelangelo's work in painting and sculpture on artists of the late Renaissance period including Alessandro Allori Agnolo Bronzino Battista Franco Francesco Parmigianino Jacopo Pontormo Francesco

Salviati Raphael Giorgio Vasari Marcello Venusti and Alessandro Vittoria The essays focus on the direct relations such as copies and borrowings previously underrated by art historians but which here form significant keys to understanding the aesthetic attitudes and broader issues of theory advanced at the time *European Drawings* 4 Nicholas Turner, 2001-01-03

The collection of drawings at the Getty Museum was started in 1981 with the purchase of Rembrandt's *Nude Woman with a Snake* and has steadily expanded since then so that now at the turn of the new millennium it stands at more than six hundred drawings and is sheet for sheet one of the best anywhere The Getty goal is to create from the finest examples a collection of the different Western European schools of drawing before 1900 with special emphasis on the work of the most important and accomplished draftsmen The collection now contains superb examples of the work of Leonardo da Vinci Raphael Michelangelo Durer Rembrandt Claude Lorraine Watteau Gainsborough David Millet Manet Van Gogh and Degas This is the fourth in the series of catalogues describing the drawings in the Getty Museum Most of the drawings discussed in the present volume were chosen for the collection in the period of 1994 to 1998 and include examples from the Italian German Dutch and Flemish French Spanish and British schools Also included are several gifts from private collectors which mark the start of a tradition that it is hoped will continue in the future The catalogue entries for these new acquisitions are organized first by national school and then by artist The book also includes a bibliography and indexes of artists former owners related drawings prints and works in other media Pirro Ligorio: The Renaissance Artist, Architect, and Antiquarian, The first comprehensive account of this Italian architect and antiquarian's life and multifaceted career 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 **Sixteenth-century Italian Drawings** Edward J. Olszewski, Burton Lewis Dunbar, 2008 Paintings sculpture and classical antiquities are the most valuable resources of any museum and are the first objects to be published in each museum's own collection catalogue or online inventory Collection

catalogues however have customarily included only a small sample of the riches to be found in Midwestern collections of master drawings This volume of sixteenth century drawings has been largely the work of Burton L Dunbar University of Missouri Kansas City director of the project and a specialist in the arts of northern Europe and Edward J Olszewski Case Western Reserve University co editor for the series a well known authority on drawings of the Italian Renaissance This volume covers the sixteenth century including artists born as a rule between 1480 and 1580 with the exception of Giovanni Baglione ca 1573 1644 and the Carracci This study represents a gathering of drawings from forty institutions between Ohio and Oklahoma based on a census of seventy five museums and art centers Jacob Burckhardt s contention that the Renaissance was in many respects an age of paganism is readily belied here by the 471 Italian drawings the great majority of which are religious subjects Antiquity provided a veneer beneath which sixteenth century artists could cloak their Christianity to make it seem fresh reminding believers of the origins of their faith and reviving the purity of Christian doctrine in its early years It is no surprise then to find numerous drawings of antiquities and mythologies among the many subjects A corpus this large can be representative in many ways offering a cross section of media subjects drawing types and collectors Of the 471 Italian drawings scattered across Midwestern America here we reassemble many that were at one time in one or more prominent collections Every drawing was examined for the following information Artist place of birth and death with dates biography title of drawing date of drawing dimensions in mm and in inches media institutional credit line accession number technical condition inscriptions collectors marks watermark provenance exhibitions bibliography comments

Genoa Carmen Bambach, Nadine Orenstein, William Griswold, Metropolitan Museum of Art (New York, N.Y.), 1996 This publication is a study of technically masterful even boldly experimental graphic art that illustrates Genoa s growth by the seventeenth century into an important regional art school Metropolitan Museum of Art website [An Italian Journey](#) Linda Wolk-Simon, Carmen Bambach, Stijn Alsteens, Metropolitan Museum of Art (New York, N.Y.), 2010 Published in conjunction with an exhibition on view at the Metropolitan Museum of Art New York May 12 Aug 15 2010

The Pontificate of Clement VII Sheryl E. Reiss, 2017-03-02 The pontificate of Clement VII Giulio de Medici is usually regarded as amongst the most disastrous in history and the pontiff characterized as timid vacillating and avaricious It was during his years as pope 1523 34 that England broke away from the Catholic Church and relations with the Holy Roman Emperor deteriorated to such a degree that in 1527 an Imperial army sacked Rome and imprisoned the pontiff Given these spectacular political and military failures it is perhaps unsurprising that Clement has often elicited the scorn of historians rather than balanced and dispassionate analysis This interdisciplinary volume the first on the subject constitutes a major step forward in our understanding of Clement VII s pontificate Looking beyond Clement s well known failures and anachronistic comparisons with more successful popes it provides a fascinating insight into one of the most pivotal periods of papal and European history Drawing on long neglected sources as rich as they are abundant the contributors address a wide variety of important

aspects of Clement's pontificate re-assessing his character, familial and personal relations, political strategies and cultural patronage as well as exploring broader issues including the impact of the Sack of Rome and religious renewal and reform in the pre-Tridentine period. Taken together, the essays collected here provide the most expansive and nuanced portrayal yet offered of Clement as pope, patron and politician. In reconsidering the politics and emphasizing the cultural vitality of the period, the collection provides fresh and much needed revision to our understanding of Clement VII's pontificate and its critical impact on the history of the papacy and Renaissance Europe. **Andrea del Sarto** Julian Brooks, Denise Allen, Xavier F. Salomon, 2015-06-23 The great Renaissance artist Andrea del Sarto 1486-1530 rivals Leonardo da Vinci as one of history's most accomplished draftsmen. Moving beyond the graceful elegance of his contemporaries such as Raphael and Fra Bartolommeo, he brought unprecedented realism to his drawings through the rough and rustic use of chalk in his powerfully rendered life and compositional studies. With an immediacy few other Renaissance artists possess, del Sarto's work has proven to be inspirational and compelling to later audiences with admirers such as Degas and Redon. This lavishly illustrated book reveals del Sarto's dazzling inventiveness and creative process, presenting fifty core drawings on paper together with a handful of paintings. The first publication to look to del Sarto's working practice through a close examination of his art from across all the world's major collections, this volume analyzes new studies of his panel underdrawings as well. The depth and breadth of its research make this book an important contribution to the study of del Sarto and Florentine Renaissance workshop practice. This volume is published to accompany an exhibition on view at the J. Paul Getty Museum from June 23 through September 13, 2015, and at the Frick Collection in New York from October 6, 2015 through January 10, 2016.

Eighteenth-century French Drawings in New York Collections Perrin Stein, Mary Tavenor Holmes, Metropolitan Museum of Art (New York, N.Y.), 1999 *Dürer and Beyond* Stijn Alsteens, Freyda Spira, 2012 This exhibition is the first to offer an extensive overview of the Museum's holdings of early Central European drawings, many of which were acquired in the last two decades. An emphasis on works by later sixteenth and seventeenth-century artists is balanced by a selection of German drawings from the fifteenth and earlier sixteenth century, of which some of the most exceptional ones, including works by Albrecht Dürer, entered the Museum with The Robert Lehman Collection in 1975. Publisher's website.

Michelangelo Carmen C. Bambach, Claire Barry, Francesco Caglioti, Caroline Elam, Marcella Marongiu, Mauro Mussolin, 2017-11-05 Consummate painter, draftsman, sculptor and architect, Michelangelo Buonarroti (1475-1564) was celebrated for his *disegno*, a term that embraces both drawing and conceptual design, which was considered in the Renaissance to be the foundation of all artistic disciplines. To his contemporary Giorgio Vasari, Michelangelo was the divine draftsman and designer whose work embodied the unity of the arts. Beautifully illustrated with more than 350 drawings, paintings, sculptures and architectural views, this book establishes the centrality of *disegno* to Michelangelo's work. Carmen C. Bambach presents a comprehensive and engaging narrative of the artist's long career in Florence and Rome, beginning with

his training under the painter Domenico Ghirlandaio and the sculptor Bertoldo and ending with his seventeen year appointment as chief architect of Saint Peter's Basilica at the Vatican The chapters relate Michelangelo's compositional drawings sketches life studies and full scale cartoons to his major commissions such as the ceiling frescoes and the Last Judgment in the Sistine Chapel the church of San Lorenzo and its New Sacristy Medici Chapel in Florence and Saint Peter's offering fresh insights into his creative process Also explored are Michelangelo's influential role as a master and teacher of disegno his literary and spiritual interests and the virtuoso drawings he made as gifts for intimate friends such as the nobleman Tommaso de Cavalieri and Vittoria Colonna the marchesa of Pescara Complementing Bambach's text are thematic essays by leading authorities on the art of Michelangelo Meticulously researched compellingly argued and richly illustrated this book is a major contribution to our understanding of this timeless artist

The Italian Drawings of the Fifteenth and Sixteenth Centuries in the Teyler Museum Teylers Museum, Carel van Tuyl van Serooskerken, 2000 Publications of the Metropolitan Museum of Art, 1964-2005 Metropolitan Museum of Art, 2012-10-09 The present volume Publications of The Metropolitan Museum of Art 1964-2005 is a successor to a volume published by the Museum in 1965 entitled Publications of The Metropolitan Museum of Art 1870-1964 These two bibliographic volumes endeavor to list all the known books pamphlets and serial publications bearing the Museum's imprint and issued by the institution during the first 135 years of its existence through June 2005 The first volume was compiled by Albert TenEyck Gardner at the time an Associate Curator of American Paintings and Sculpture and the present volume has been compiled from the Annual Reports issued by the Museum during the relevant years Together the two volumes testify to the tremendous contributions made to knowledge by the curators and conservators of the Metropolitan and by the many other experts who have contributed to the Museum's exhibition catalogues Various issues of the Bulletin emphasize the great sweep of the Museum's acquisitions during these years and the exhibition catalogues a number of them Alfred H. Barr Jr. Award or the George Wittenborn Award testify to the continuity of the institution's dedicated program to enrich people's lives through knowledge of art This title was originally published in 2006

Master Drawings from the Smith College Museum of Art Smith College. Museum of Art, Ann H. Sievers, Linda D. Muehlig, Nancy Rich, 2000 This newest volume in Hudson Hills Press's acclaimed series about leading collections of master drawings presents sixty-eight great sheets all reproduced in full color including many versos from one of the finest college museums in America

European Sculpture and Metalwork Metropolitan Museum of Art (New York, N.Y.), Frits Scholten, 2011

Unveiling the Magic of Words: A Review of "**Sixteenth Century Italian Drawings In New York Collections**"

In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Sixteenth Century Italian Drawings In New York Collections**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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