



Sienee Renaissance Tomb Monuments

Laurie Schneider Adams



Sieneese Renaissance Tomb Monuments:

Sieneese Renaissance Tomb Monuments Robert Munman,1993 The first scholarly study to treat the sepulchral memorials of Quattrocento Siena in a comprehensive way These works include contributions by such noted sculptors as Jacopo della Quercia Il Vecchietta Neroccio de Landi Giovanni di Stefano and Urbano da Cortona as well as a number of monuments by followers of Donatello Some of these works most notably Quercia s tomb for Ilaria del Carretto occupy well recognized places in the history of Italian sculpture But others many of significant artistic importance are presented here for the first time Includes a thorough catalogue of all traceable figured memorials from Renaissance Siena and its artistic dependencies

Illustrations **Renaissance Siena** A. Lawrence Jenkins,2005-08-01 The art of Renaissance Siena is usually viewed in the light of developments and accomplishments achieved elsewhere but Sieneese artists were part of a dynamic dialogue that was shaped by their city s internal political turmoil diplomatic relationships with its neighbors internal social hierarchies and struggle for self definition These essays lead scholars in a new and exciting direction in the study of the art of Renaissance Siena exploring the cultural dynamics of the city and its art in a specifically Sieneese context This volume shapes a new understanding of Sieneese culture in the early modern period and defines the questions scholars will continue to ask for years to come What emerges is a picture of Renaissance Siena as a city focused on meeting the challenges of the time while formulating changes to shape its future Central to these changes are the city s efforts to fashion a civic identity through the visual arts **Memorializing the Middle Classes in Medieval and Renaissance Europe** Anne Leader,2018-12-17

Offering a broad overview of memorialization practices across Europe and the Mediterranean this book examines local customs through particular case studies These essays explore complementary themes through the lens of commemorative art including social status personal and corporate identities the intersections of mercantile intellectual and religious attitudes upward and downward mobility and the cross cultural exchange Memory and Medieval Tomb Elizabeth Valdez Del Alamo,Carol Stamatis Pendergast,2019-01-15 This title was first published in 2000 Reverent memorial for the dead was the inspiration for the production of a significant category of artworks during the Middle Ages artworks aimed as much at the laity as at the clergy and intended to maintain symbolically the presence of the dead Memoria the term that describes the formal liturgical memory of the dead also includes artworks intended to house and honour the deceased This book explores the ways in which medieval Christians sought to memorialize the deceased with tombs cenotaphs altars and other furnishings connected to a real or symbolic burial site A dozen essays analyze strategies for commemoration from the 4th to the 15th century the means by which human memory could be activated or manipulated through the interaction between monuments their setting and the visitor Building upon from the growing body of literature on memory in the Middle Ages the collection focuses on the tomb monument and its context as a complex to define what is to be remembered to fix memory and to facilitate recollection Remembering depended upon the emotionally charged interaction between the visitor the funerary

monument strategically placed images or inscriptions the liturgy and its participants Commemorative artworks may consolidate social bonds as well as individual memory as put forth in this volume Parallels are drawn between mnemonic devices utilized in the Middle Ages the design of monuments and contemporary scientific research in cognitive neuropsychology The papers were originally presented at the 1994 meetings of the College Art Association and the International Congresses of Medieval Studies at Western Michigan University Kalamazoo and the University of Leeds England in 1995

Art and the Relic Cult of St. Antoninus in Renaissance Florence SallyJ. Cornelison, 2017-07-05 Tracing the history of St Antoninus cult and burial from the time of his death in 1459 until his remains were moved to their final resting place in 1589 this interdisciplinary study demonstrates that the saint's relic cult was a key element of Florence's sacred cityscape The works of art created in his honor as well as the rituals practiced at his fifteenth and sixteenth century places of burial advertised Antoninus's saintly power and persona to the people who depended upon his intercessory abilities to negotiate life's challenges Drawing on a rich variety of contemporary visual literary and archival sources this volume explores the ways in which shifting political familial and ecclesiastical aims and agendas shaped the ways in which St Antoninus's holiness was broadcast to those who visited his burial church Author Sally Cornelison foregrounds the visual splendor of the St Antoninus Chapel which was designed built and decorated by Medici court artist Giambologna and his collaborators between 1579 and 1591 Her research sheds new light on the artist whose secular and mythological sculptures have received far more scholarly attention than his religious works Cornelison draws on social and religious history patronage and gender studies and art historical and anthropological inquiries into the functions and meanings of images relics and ritual performance to interpret how they activated St Antoninus's burial sites and defined them in ways that held multivalent meanings for a broad audience of viewers and devotees Among the objects for which she provides visual and contextual analyses are a banner from the saint's first tomb early printed and painted images and the sculptures frescoes panel paintings and embroidered textiles made for the present St Antoninus Chapel

Art in Renaissance Italy, 1350-1500 Evelyn S. Welch, 2000 Between the Black Death in the mid-fourteenth century and the French invasions at the end of the fifteenth artists such as Masaccio Donatello Fra Angelico and Leonardo working in the kingdoms principalities and republics of the Italian peninsula created some of the most influential and exciting works in a variety of artistic fields Yet the traditional story of the Renaissance has been dramatically revised in the light of new scholarship and new issues have greatly enriched our understanding of the period Emphasis has been placed on recreating the experience of contemporary Italians the patrons who commissioned the works the members of the public who viewed them and the artists who produced them In this book Evelyn Welch presents a fresh picture of the Italian Renaissance Giving equal weight to the Italian regions outside Florence she discusses a wide range of works from paintings to coins and from sculptures to tapestries examines the issues of materials workshop practices and artist-patron relationships and explores the ways in which visual imagery related to

contemporary sexual social and political behaviour The Office of Ceremonies and Advancement in Curial Rome, 1466-1528 Jennifer Mara DeSilva, 2022-02-07 This cultural and institutional history explores the careers of men who served in Rome's Office of Ceremonies during the papal court's growth period c 1466-1528 in order to understand how the smallest papal college stands as a model of early modern curial advancement. The experiences and textual contributions of three ceremonialists Agostino Patrizi, Johann Burchard and Paris de Grassi show diverse strategies and origins but similar concerns and achievements. In a period of heightened competition and increasing pressure for regularization and reform, the Office's professionalization and their combined office holding networks and textual production reveal how early modern curialists got ahead. This study shows the complexity of successful advancement strategies that were cultivated over decades and stretched far beyond papal support.

Art and the Augustinian Order in Early Renaissance Italy Anne Dunlop, 2016-12-05 The rise of the mendicant orders in the later Middle Ages coincided with rapid and dramatic shifts in the visual arts. The mendicants were prolific patrons relying on artworks to instruct and impress their diverse lay congregations. Churches and chapels were built and new images and iconographies developed to propagate mendicant cults. But how should the two phenomena be related? How much were these orders actively responsible for artistic change and how much did they simply benefit from it? To explore these questions *Art and the Augustinian Order in Early Renaissance Italy* looks at art in the formative period of the Augustinian Hermits, an order with a particularly difficult relation to art. As a first detailed study of visual culture in the Augustinian order, this book will be a basic resource making available previously inaccessible material, discussing both well-known and more neglected artworks and engaging with fundamental methodological questions for pre-modern art and church history, from the creation of religious iconographies to the role of gender in art.

Italian Renaissance Art Laurie Schneider Adams, 2018-05-04 The chronology of the Italian Renaissance, its character and context, have long been a topic of discussion among scholars. Some date its beginnings to the fourteenth-century work of Giotto; others to the generation of Masaccio, Brunelleschi, and Donatello that flourished from around 1400. The close of the Renaissance has also proved elusive. Mannerism, for example, is variously considered to be an independent but subsidiary late aspect of Renaissance style or a distinct style in its own right.

Etruscan Italy John Franklin Hall, 1996 Livy describes the Etruscans as filling the whole of ancient Italy with their power and influence. While Etruscan rule throughout large parts of the Italian peninsula endured for but a few centuries, Etruscan influence was so extensive that in some respects it continues into the present. Outside the Etruscan heartland, Rome itself was perhaps the best preserver of things Etruscan. The fourteen essays comprising this volume explore Etruscan Italy and examine the influence exerted by Etruscan civilization upon the cultures of Italy in Roman and post-Roman times. Represented are contributions from various disciplines which converge to employ multiple methodologies in a comprehensive approach to delineating the enduring themes of Etruscan Italy.

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The Gubbio Studiolo and Its Conservation: Italian Renaissance intarsia and the conservation of the Gubbio studiolo Olga Raggio, Antoine M. Wilmering, 1999 **Secular Sculpture 1300-1550** Phillip Lindley, Thomas Frangenberg, 2000 The development of secular sculpture is largely seen as a post medieval phenomenon although as these twelve essays show it became widespread and increasingly popular in the 13th and 14th centuries First presented at a conference held at the University of Leicester in 1994 the essays look at the origins and development of secular sculpture across Europe This was seemingly set within the context of new literary genres greater emphasis on heraldry and the desire for images of and pieces commissioned by those who held secular power and wealth Essays in German and English with summaries **Florentine Sculptors of the Renaissance** Wilhelm Bode, 1908 **Art in Renaissance Italy** John T. Paoletti, Gary M. Radke, 2005 Art in Renaissance Italy sets the art of that time in its context exploring why it was created and in particular looking at who commissioned the palaces and cathedrals the paintings and the sculptures *Art and Society in Italy, 1350-1500* Evelyn S. Welch, 1997 Between the Black Death in the mid fourteenth century and the French invasions at the end of the fifteenth artists such as Masaccio Donatello Fra Angelico and Leonardo working in the kingdoms princedoms and republics of the Italian peninsula created some of the most influential and exciting works in a variety of artistic fields Yet the traditional story of the Renaissance has been dramatically revised in the light of new scholarship and new issues have greatly enriched our understanding of the period Emphasis has been placed on recreating the experience of contemporary Italians the patrons who commissioned the works the members of the public who viewed them and the artists who produced them In this book Evelyn Welch presents a fresh picture of the Italian Renaissance Giving equal weight to the Italian regions outside Florence she discusses a wide range of works from paintings to coins and from sculptures to tapestries examines the issues of materials workshop practises and artist patron relationships and explores the ways in which visual imagery related to contemporary sexual social and political behaviour [The Visual Culture of Baptism in the Middle Ages](#) Harriet M. Sonde Torrens, 2017-07-05 Under the guidance of the leading experts on baptismal fonts and the co directors of the Baptisteria Sacra Index the world's only iconographical inventory of baptismal fonts a research project at the University of Toronto this collection of essays by a group of European and North American scholars extends the traditional boundaries associated with the study of baptismal fonts The visual is privileged whether it is in the metaphysical literary or empirical realms of scholarship offering a rich understanding of the powerful role of baptism played in medieval and renaissance society In the quest for a holistic understanding of the vessels the settings and contexts the rituals and the spiritual significance of the font itself the contributors have turned to a range of sources folkloric tales baptismal records liturgical sermons civic records literary accounts hagiographies and historical documents about local families communities and ecclesiastical developments Previous scholarship about baptismal fonts has often focused on the purely stylistic

iconographical and liturgical perspectives using primarily ecclesiastical and liturgical documentation This collection of essays shows the wealth of new information that baptismal fonts can offer when scholars adopt interdisciplinary approaches and engage in readings that question traditional assumptions inherited in scholarship **The American Architect and Building News** ,1880

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