

Lorenzo de' Medici & the Art of Magnificence

by W. G. K. N. T.



Lorenzo De Medici And The Art Of Magnificence

Stefanie Solum



Lorenzo De Medici And The Art Of Magnificence:

Lorenzo De' Medici and the Art of Magnificence F. W. Kent, 2004 Historian F W Kent offers a new look at Lorenzo's relationship to the arts aesthetics collecting and building especially in the context of his role as the political boss maestro della bottega of republican Florence and a leading player in Renaissance Italian diplomacy Kent's approach reveals Lorenzo's activities as an art patron as far more extensive and creative than previously thought Known as the Magnificent Lorenzo was broadly interested in the arts and supported efforts to beautify Florence and the many Medici lands and palaces His expertise was well regarded by guildsmen and artists who often turned to him for advice as well as for patronage

The Sublime in the Visual Culture of the Seventeenth-Century Dutch Republic Stijn Bussels, Bram Van Oostveldt, 2023-11-07 Contrary to what Kant believed about the Dutch and their visual culture as being of an orderly and diligent position and thus having no feeling for the sublime this book argues that the sublime played an important role in seventeenth century Dutch visual culture By looking at different visualizations of exceptional heights divine presence political grandeur extreme violence and extraordinary artifacts the authors demonstrate how viewers were confronted with the sublime which evoked in them a combination of contrasting feelings of awe and fear attraction and repulsion In studying seventeenth century Dutch visual culture through the lens of notions of the sublime we can move beyond the traditional and still widespread views on Dutch art as the ultimate representation of everyday life and the expression of a prosperous society in terms of calmness neatness and order The book will be of interest to scholars working in art history visual culture architectural history and cultural history The Open Access version of this book available at www.taylorfrancis.com has been made available under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 International license Funded by Ghent University

Seeking God in the Works of T. S. Eliot and Michelangelo Harry Eiss, 2017-05-11 Do I dare disturb the universe It is a question recognized by people around the world If typed into the internet hundreds of examples appear Many know that it comes from one of the best known poems of the twentieth century T S Eliot's The Love Song of J Alfred Prufrock What many do not know is that Eliot dramatically shifted his views at the height of his fame for writing such dark poetry as this and his also famous The Wasteland becoming a sincere devoted Christian While his poetry is famous because it expresses the loss of a spiritual center in European civilization a careful reading of it reveals that he was struggling with his Christianity from the beginning not rejecting it but trying to make it fit into the contemporary world If a reader works through his love song for all of the esoteric meanings as he demands it quickly becomes evident that he intended it as a struggle between agape amour and eros Beginning it with a quote from Dante forces that into place Though the protestant forms of Christianity have changed their views on these the Roman Catholic holds fast Eliot references Michelangelo in the poem bringing in the great painter of the ceiling of the Sistine Chapel Most immediately recognize his name and work Many do not realize how he expressed a similar personal struggle between the desires of the flesh and the spirit Both of them

admired Dante's Divine Comedy and its inclusion of amour as a means to salvation His work is generally seen as the greatest literature ever to come out of Italy sometimes referred to as the epic representation of St Thomas Aquinas Summa Theologica one of the central documents establishing Catholic doctrine This book explores how these brilliant men struggle with the highest meanings of life in their artistic expressions and perhaps manage to express what Rudolph Otto designates the *mysterium tremendum* the experience of a mystical awe what he calls the numinous or in more common terms the experience of God

A Detailed Explication of T. S. Eliot's The Love Song of J. Alfred Prufrock Harry

Eiss, 2022-03-22 Do I dare disturb the universe This is a question recognized by people around the world If typed into the internet hundreds of examples appear Many know that it comes from one of the best known poems of the previous century T S Eliot's The Love Song of J Alfred Prufrock What many do not know is that Eliot dramatically shifted his views at the height of his fame for writing such dark poetry as this and The Waste Land becoming a sincere devoted Christian While his poetry is famous because it expresses the loss of a spiritual center in European civilization a careful reading of it reveals that he was struggling with his Christianity from the beginning not rejecting it but trying to make it fit into the contemporary world If the reader works through Eliot's love song for all of the esoteric meanings as he demands it quickly becomes evident that he intended it as a struggle between agape amour and eros Beginning it with a quote from Dante forces that into place Though the protestant forms of Christianity have changed their views on these the Roman Catholic holds fast Eliot references Michelangelo in the poem bringing in the great painter of the ceiling of the Sistine Chapel Most immediately recognize his name and work but do not realize how he expressed a similar personal struggle between the desires of the flesh and the spirit Both of them admired Dante's Divine Comedy and its inclusion of amour as a means to salvation Dante's work is generally seen as the greatest literature ever to come out of Italy This book is an expanded revision of Seeking God in the Works of T S Eliot and Michelangelo It explores how T S Eliot struggled with the highest meanings of existence in his poetry and his own life and perhaps managed to express what has become known as a modernist and post modernist view of what Rudolph Otto designated the *mysterium tremendum* the experience of a mystical awe the experience of God

Art Patronage, Family, and Gender in Renaissance Florence Maria DePrano, 2018-02-22 This book examines a Renaissance Florentine family's art patronage even for women inspired by literature music love loss and religion

An Art Lover's Guide to Florence Judith Testa, 2012-09-15 No city but Florence contains such an intense concentration of art produced in such a short span of time The sheer number and proximity of works of painting sculpture and architecture in Florence can be so overwhelming that Florentine hospitals treat hundreds of visitors each year for symptoms brought on by trying to see them all an illness famously identified with the French author Stendhal While most guidebooks offer only brief descriptions of a large number of works with little discussion of the historical background Judith Testa gives a fresh perspective on the rich and brilliant art of the Florentine Renaissance in An Art Lover's Guide to Florence Concentrating on a number of the greatest

works by such masters as Botticelli and Michelangelo Testa explains each piece in terms of what it meant to the people who produced it and for whom they made it deftly treating the complex interplay of politics sex and religion that were involved in the creation of those works With Testa as a guide armchair travelers and tourists alike will delight in the fascinating world of Florentine art and history

Augustinian Art and Meditation in Renaissance Florence Antonia Fondaras,2020-02-03 In Augustinian Art and Meditation in Renaissance Florence Antonia Fondaras reunites the fifteenth century altarpieces painted by Botticelli Piero di Cosimo Filippino Lippi and other masters for the choir of the Augustinian church of Santo Spirito in Florence Departing from a conventional focus on artist and patron the author illuminates the engagement of the Augustinian Hermit friars with the composition and iconography of these pictures and discusses how they were used to fashion the choir into a space suited to the friars institutional and spiritual ideals Fondaras includes a close reading of the choir s most compelling and original altarpieces which were grounded in the writings of Augustine and provided a focal point for the friars sophisticated meditative practices

"Women, Patronage, and Salvation in Renaissance Florence " Stefanie Solum,2017-07-05 Long obfuscated by modern definitions of historical evidence and art patronage Lucrezia Tornabuoni de Medici s impact on the visual world of her time comes to light in this book the first full length scholarly argument for a lay woman s contributions to the visual arts of fifteenth century Florence This focused investigation of the Medici family s domestic altarpiece Filippo Lippi s Adoration of the Christ Child is broad in its ramifications Mapping out the cultural network of gender piety and power in which Lippi s painting was originally embedded author Stefanie Solum challenges the received wisdom that women played little part in actively shaping visual culture during the Florentine Quattrocento She uses visual evidence never before brought to bear on the topic to reveal that Lucrezia Tornabuoni shrewd power broker pious poetess and mother of the Magnificent Lorenzo de Medici also had a profound impact on the visual arts Lucrezia emerges as a fascinating key to understanding the ways in which female lay religiosity created the visual world of Renaissance Florence The Medici case study establishes at long last a robust historical basis for the assertion of women s agency and patronage in the deeply patriarchal and artistically dynamic society of Quattrocento Florence As such it offers a new paradigm for the understanding and future study of female patronage during this period

A Companion to Renaissance and Baroque Art Babette Bohn,James M. Saslow,2012-01-02 A Companion to Renaissance and Baroque Art provides a diverse fresh collection of accessible comprehensive essays addressing key issues for European art produced between 1300 and 1700 a period that might be termed the beginning of modern history Presents a collection of original in depth essays from art experts that address various aspects of European visual arts produced from circa 1300 to 1700 Divided into five broad conceptual headings Social Historical Factors in Artistic Production Creative Process and Social Stature of the Artist The Object Art as Material Culture The Message Subjects and Meanings and The Viewer the Critic and the Historian Reception and Interpretation as Cultural Discourse Covers many topics not typically included in collections of this nature such as

Judaism and the arts architectural treatises the global Renaissance in arts the new natural sciences and the arts art and religion and gender and sexuality Features essays on the arts of the domestic life sexuality and gender and the art and production of tapestries conservation technology and the metaphor of theater Focuses on Western and Central Europe and that territory s interactions with neighboring civilizations and distant discoveries Includes illustrations as well as links to images not included in the book Byzantine Art and Renaissance Europe Angeliki Lymberopoulou, Rembrandt Duits, 2016-12-05 Byzantine Art and Renaissance Europe discusses the cultural and artistic interaction between the Byzantine east and western Europe from the sack of Constantinople by the Fourth Crusade in 1204 to the flourishing of post Byzantine artistic workshops on Venetian Crete during the fifteenth and sixteenth centuries and the formation of icon collections in Renaissance Italy The contributors examine the routes by which artistic interaction may have taken place and explore the reception of Byzantine art in western Europe analysing why artists and patrons were interested in ideas from the other side of the cultural and religious divide In the first chapter Lyn Rodley outlines the development of Byzantine art in the Palaiologan era and its relations with western culture Hans Bloemsa then re assesses the influence of Byzantine art on early Italian painting from the point of view of changing demands regarding religious images in Italy In the first of two chapters on Venetian Crete Angeliki Lymberopoulou evaluates the impact of the Venetian presence on the production of fresco decorations in regional Byzantine churches on the island The next chapter by Diana Newall continues the exploration of Cretan art manufactured under the Venetians shifting the focus to the bi cultural society of the Cretan capital Candia and the rise of the post Byzantine icon Kim Woods then addresses the reception of Byzantine icons in western Europe in the late Middle Ages and their role as devotional objects in the Roman Catholic Church Finally Rembrandt Duits examines the status of Byzantine icons as collectors items in early Renaissance Italy The inventories of the Medici family and other collectors reveal an appreciation for icons among Italian patrons which suggests that received notions of Renaissance tastes may be in need of revision The book thus offers new perspectives and insights and re positions late and post Byzantine art in a broader European cultural context

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