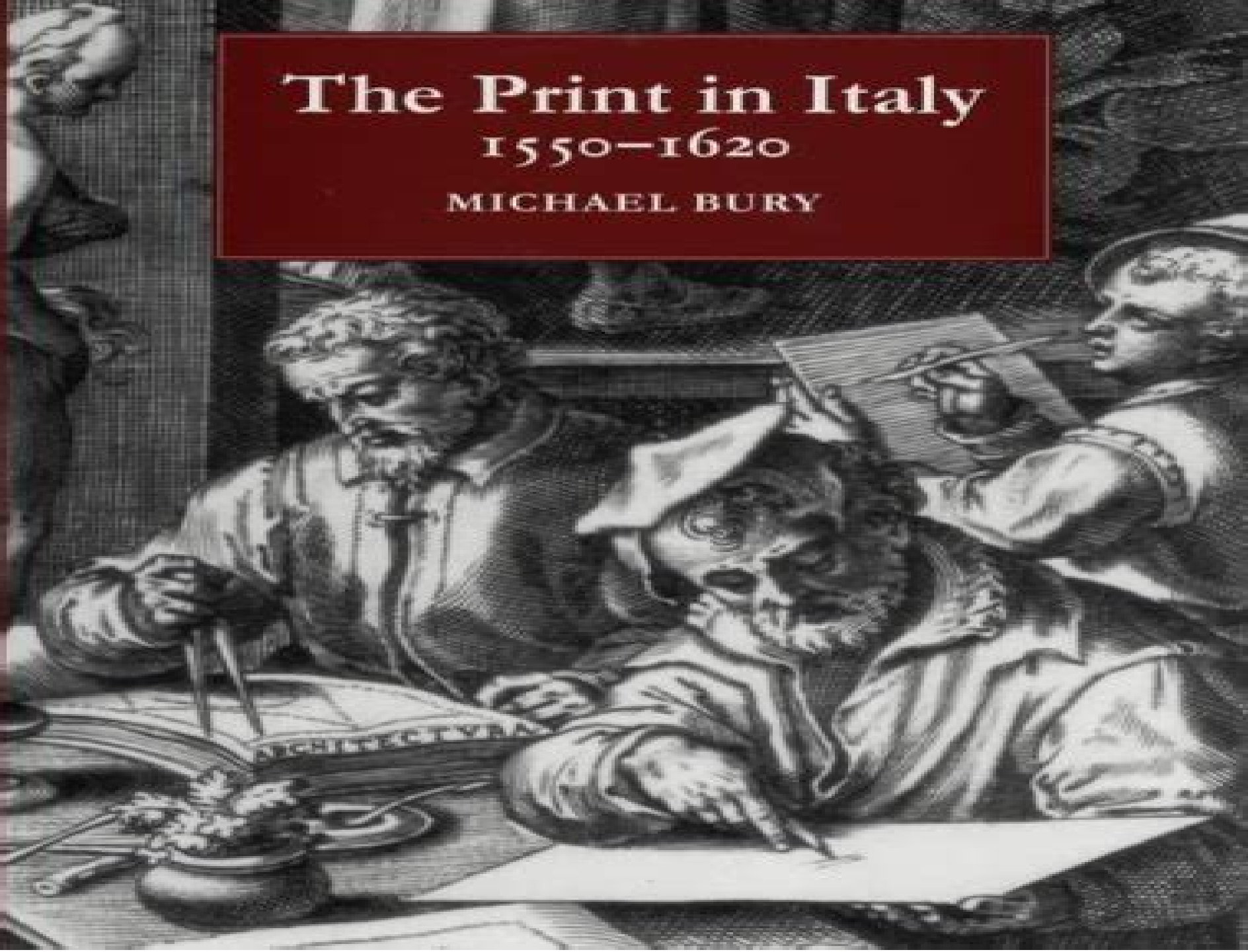


The Print in Italy

1550-1620

MICHAEL BURY



Print In Italy 1550 16

Ilia M. Rodov



Print In Italy 1550 16:

The Print in Italy, 1550-1620 Michael Bury, 2001 **Michelangelo and the English Martyrs** Anne

Dillon, 2016-12-05 In May 1555 a broadsheet was produced in Rome depicting the torture and execution in London and York of the Carthusians of the Charterhouses of London Axeholme Beauvale and Sheen during the reign of Henry VIII This single page martyrology provides the basis for an in depth exploration of several interconnected artistic scientific and scholarly communities active in Rome in 1555 which are identified as having being involved in its production Their work and concerns which reflect their time and intellectual environment are deeply embedded in the broadsheet especially those occupying the groups and individuals who came to be known as Spiritualists and in particular those associated with Cardinal Reginald Pole who is shown to have played a key role in its production Following an examination of the text and a discussion of the narrative intentions of its producers a systematic analysis is made of the images This reveals that the structure content and intention of what at first sight seems to be nothing more than a confessionally charged Catholic image of the English Carthusian martyrs typical of the genre of propaganda produced during the Reformation is astonishingly dominated by the most celebrated name of the Italian Renaissance the artist Michelangelo Buonarroti Not only are there direct borrowings from two works by Michelangelo which had just been completed in Rome The Conversion of St Paul and The Crucifixion of St Peter in the Pauline Chapel but many other of his works are deliberately cited by the broadsheet's producers Through the use of a variety of artistic scientific and historical approaches the author makes a compelling case for the reasons for Michelangelo's presence in the broadsheet and his influence on its design and production The book not only demonstrates Michelangelo's close relationship with notable Catholic reformers but shows him to have been at the heart of the English Counter Reformation at its inception This detailed analysis of the broadsheet also throws fresh light on the Marian religious policy in England in 1555 the influence of Spain and the broader preoccupations of the Counter Reformation papacy while at the same time enriching our understanding of martyrology across the confessional divide of the Reformation **Sculpture**

in Print, 1480-1600 Anne Bloemacher, Mandy Richter, Marzia Faietti, 2021-04-19 Sculpture in Print 1480 1600 is the first in depth study dedicated to the intriguing history of the translation of statues and reliefs into print The multitude of engravings woodcuts and etchings show a highly creative handling of the original antique or contemporary work of art The essays in this volume reflect these various approaches to and challenges of translating sculpture in print They analyze foremost the beginnings of the phenomenon in Italian and Northern Renaissance prints and they highlight by means of case studies amongst many other topics the interrelated terminology between sculpture and print lost models in print the inventive handling of fragments as well as the transformation of statues into narrative contexts Not Dead Things Roeland Harms, Joad Raymond, Jeroen Salman, 2013-08-16 Cheap print moved across Europe in surprising ways crossing unusual distances by unusual routes and by unusual means Pedlars news and cheap print defy the conventional categories and

models of distribution we need to think about their extraordinary diversity and about the means by which their unstable cultural images inflect distribution Books were not dead things and the examination of Italy the Netherlands and Britain three regions that contain instructive parallels and contrasts reveals their unpredictable liveliness This collection of essays which emerges from transnational dialogues about pedlars and commerce and communication examines the various means by which cheap print moved across Europe and the cultural and material and economic premises of the European landscape of print Contributors include Alberto Milano Jason Peacey Jeroen Salman Jo Thijssen Joad Raymond Joop Koopmans Karen Bowen Kate Peters Melissa Calaresu Roeland Harms Rosa Salzberg Sean Shesgreen Listening to Early Modern Catholicism Michael J. Noone, Daniele Filippi, 2017-09-18 How did Catholicism sound in the early modern period What kinds of sonic cultures developed within the diverse and dynamic matrix of early modern Catholicism And what do we learn about early modern Catholicism by attending to its sonic manifestations Editors Daniele V Filippi and Michael Noone have brought together a variety of studies ranging from processional culture in Bavaria to Roman confraternities and catechetical praxis in popular missions that share an emphasis on the many and varied modalities and meanings of sonic experience in early modern Catholic life Audio samples illustrating selected chapters are available at the following address <https://doi.org/10.6084/m9.figshare.5311099> Contributors are Egberto Berm dez Jane A Bernstein Xavier Bisaro Andrew Cichy Daniele V Filippi Alexander J Fisher Marco Gozzi Robert L Kendrick Tess Knighton Ignazio Macchiarella Margaret Murata John W O Malley S J Noel O Regan Anne Pi jus and Colleen Reardon *Printing Music in Renaissance Rome* Jane A. Bernstein, 2024-02-16 In sixteenth century Italy Rome ranked second only to Venice as an important center for music book production Throughout the century printers in the Eternal City experimented more readily and more consistently with the materiality of the book than their Venetian counterparts who by standardizing their printing methods came to dominate the international marketplace The Romans ingenuity and willingness to meet individual clients needs resulted in music editions in a broader array of shapes and sizes employing a wider range of printing techniques They became boutique printers eschewing the run of the mill in favor of tailoring production to varied market demands Accommodating the diverse requirements of their clientele they supplied customized volumes which Venetian presses either could not or would not produce In *Printing Music in Renaissance Rome* author Jane A Bernstein offers a panoramic view of the cultures of music and the book in Rome from the beginning of printing in 1476 through the early seventeenth century Emphasizing the exceptionalism of Roman music publishing she highlights the innovative printing technologies and book forms devised by Roman bookmen She also analyzes the Church s predominant influence on the book industry and in turn the Roman press s impact on such important composers as Palestrina Marenzio Victoria and Cavalieri Drawing on innovative publications Bernstein reveals a synergistic relationship between music repertoires and the materiality of the book In particular she focuses on the post Tridentine period when musical idioms both new and old challenged printers to employ alternative printing methods and modes of book presentation in the creation

of their music editions Of interest to musicologists art historians and book historians alike this book builds on Bernstein's previous work as she continues to chart the course of music and the book in Renaissance Italy Rome Measured and Imagined Jessica Maier,2015-05-07 At the turn of the fifteenth century Rome was in the midst of a dramatic transformation from what the fourteenth century poet Petrarch had termed a crumbling city populated by broken ruins into a prosperous Christian capital Scholars artists architects and engineers fascinated by Rome were spurred to develop new graphic modes for depicting the city and the genre known as the city portrait exploded In Rome Measured and Imagined Jessica Maier explores the history of this genre which merged the accuracy of scientific endeavor with the imaginative aspects of art during the rise of Renaissance print culture Through an exploration of works dating from the fifteenth to the eighteenth centuries her book interweaves the story of the city portrait with that of Rome itself Highly interdisciplinary and beautifully illustrated with nearly one hundred city portraits Rome Measured and Imagined advances the scholarship on Renaissance Rome and print culture in fascinating ways **Placing Prints: New Developments in the Study of Print, 1400-1800** Bryony Bartlett-Rawlings,Naomi Lebens,2025-01-15 This volume presents a broad spectrum of essays exemplifying current advances in print scholarship It aims to focus attention on the medium of print While the essays reflect the varied production and role of print central themes explored here include the making of prints and their perceived place within a printmaker's practice or the circulation reception and use of prints in the hands of diverse publishers and audiences The volume highlights the importance of the print medium as an art historical topic **The Torah Ark in Renaissance Poland** Ilia M. Rodov,2013-02-01 The book explores the patronage formation and symbolism of the Renaissance Torah ark in Polish synagogues *For the Sake of Learning* ,2016-06-27 In this tribute to Anthony Grafton a preeminent historian of early modern European intellectual and textual culture and of classical scholarship fifty eight contributors present new research across the many areas in which Grafton has been active The articles span topics from late antiquity to the 20th century from Europe to North American and a full spectrum of fields of learning including art history the history of science classics Jewish and oriental studies church history and theology English and German literature political social and book history Major themes include the communities and dynamics of the Republic of Letters the reception of classical texts libraries and book culture the tools genres and methods of learning Contributors are James S Amelang Ann Blair Christopher S Celenza Stuart Clark Thomas Dandele Lorraine Daston Mordechai Feingold Paula Findlen Anja Silvia Goeing Robert Goulding Alastair Hamilton James Hankins Nicholas Hardy Kristine Louise Haugen Bruce Janacek Lisa Jardine Henk Jan de Jonge Diane Greco Josefowicz Roland Kany Thomas DaCosta Kaufmann Arthur Kiron Jill Kraye Urs B Leu Scott Mandelbrote Suzanne Marchand Margaret Meserve Paul Michel Peter N Miller Glenn W Most Martin Mulsow Paul Nelles William R Newman C Philipp E Nothaft Laurie Nussdorfer Jürgen Oelkers Brian W Ogilvie Nicholas Popper Virginia Reinburg Daniel Rosenberg Sarah Gwyneth Ross Ingrid D Rowland David Ruderman Hester Schadee Wilhelm Schmidt Biggemann Richard Serjeantson

Salvatore Settis Jonathan Sheehan William H Sherman Nancy Siraisi Jacob Soll Peter Stallybrass Daniel Stolzenberg N M Swerdlow Dirk van Miert Kasper van Ommen Arnoud Visser Joanna Weinberg and Helmut Zedelmaier *A View of Venice* Kristin Love Huffman, 2023-12-05 Jacopo de Barbari's View of Venice a woodcut first printed in the year 1500 presents a bird's eye portrait of Venice at its peak as an international hub of trade art and culture An artistic and cartographic masterpiece of the Renaissance the View depicts Venice as a vibrant waterborne city interconnected by canals and bridges and filled with ornate buildings elaborate gardens and seafaring vessels The contributors to A View of Venice Portrait of a Renaissance City draw on a high resolution digital scan of the over nine foot wide composite print to examine the complexities of this extraordinary woodcut and portrayal of early modern Venetian life The essays show how the View constitutes an advanced material artifact of artistic humanist and scientific culture They also outline the ways the print reveals information about the city's economic and military power religious and social infrastructures and cosmopolitan residents Featuring methodological advancements in the digital humanities A View of Venice highlights the reality and myths of a topographically unique mystical city and its place in the world Contributors Karen edis Barzman Andrea Bellieni Patricia Fortini Brown Valeria Caf Stanley Chojnacki Tracy E Cooper Giada Damen Julia A DeLancey Piero Falchetta Ludovica Galeazzo Maartje van Gelder Jonathan Glixon Richard Goy Anna Christine Swartwood House Kristin Love Huffman Holly Hurlburt Claire Judde de Larivière Blake de Maria Martina Massaro Cosimo Monteleone Monique O Connell Mary Pardo Giorgio Tagliaferro Sandra Weddle Bronwen Wilson Rangsook Yoon *The Universal Jewish Encyclopedia ...* Isaac Landman, Simon Cohen, 1942 *Rubens in Repeat* Aaron M. Hyman, 2021-08-03 This book examines the reception in Latin America of prints designed by the Flemish artist Peter Paul Rubens showing how colonial artists used such designs to create all manner of artworks and in the process forged new frameworks for artistic creativity Peter Paul Rubens 1577 1640 never crossed the Atlantic himself but his impact in colonial Latin America was profound Prints made after the Flemish artist's designs were routinely sent from Europe to the Spanish Americas where artists used them to make all manner of objects Rubens in Repeat is the first comprehensive study of this transatlantic phenomenon despite broad recognition that it was one of the most important forces to shape the artistic landscapes of the region Copying particularly in colonial contexts has traditionally held negative implications that have discouraged its serious exploration Yet analyzing the interpretation of printed sources and recontextualizing the resulting works within period discourse and their original spaces of display allow a new critical reassessment of this broad category of art produced in colonial Latin America art that has all too easily been dismissed as derivative and thus unworthy of sustained interest and investigation This book takes a new approach to the paradigms of artistic authorship that emerged alongside these complex creative responses focusing on the vicerealties of New Spain and Peru in the seventeenth and eighteenth centuries It argues that the use of European prints was an essential component of the very framework in which colonial artists forged ideas about what it meant to be a creator *The Image of Restoration Science* Michael Hunter, 2016-12-01

This book is about a single image the frontispiece to Thomas Sprat's History of the Royal Society of London 1667 Designed by John Evelyn and etched by Wenceslaus Hollar it is arguably the best known representation of seventeenth century English science The use of such plates to celebrate and legitimise the new science of the period falls into a tradition that was well established both in Britain and in Europe more generally and which has increasingly attract attention from historians Nevertheless there are many questions to be asked about it and how it came into being Was it an original composition by Evelyn or is it based on earlier exemplars Can all the scientific instruments books and other objects that appear in it be identified and what significance should be attached to their inclusion Above all how did the plate come to be designed in the first place and what is its true relationship with Sprat's book In order to assess such issues this study provides a full analysis of Evelyn's image in its Royal Society setting and the wider world of early modern science The book first considers the overall iconography of the image and its message concerning Evelyn's conception of the society's role before moving on to examine the myriad of details included in the plate and their significance It concludes by considering the print's history after publication including the extent to which Evelyn used copies to exemplify the combination of technological and artistic accomplishment to which he believed the society should aspire

Graphic History Philip Benedict, 2007 The suite of forty prints published in Geneva in 1570 depicting the wars massacres and troubles of the French Wars of Religion may have been the first picture history made in woodcuts or etchings that promised a general public a true view of great events of the recent past This richly illustrated study reconstructs the gradual elaboration of this experimental work situating it within the previously untold story of the use of the graphic arts to report the news in the first centuries of European printmaking Successive chapters explore the pictorial traditions that inspired the printmakers examine how they gathered their information assess the reliability of the scenes and analyze the historical vision informing the series Part 2 reproduces the full suite with commentary in double page fold outs Through the study of a single print series lost chapters in the history of journalism of the graphic arts and of Protestant historical consciousness re emerge

Marketing English Books, 1476-1550 Alexandra da Costa, 2020-11-04 The monograph series Oxford Studies in Medieval Literature and Culture showcases the plurilingual and multicultural quality of medieval literature and actively seeks to promote research that not only focuses on the array of subjects medievalists now pursue in literature theology and philosophy in social political jurisprudential and intellectual history the history of art and the history of science but also that combines these subjects productively It offers innovative studies on topics that may include but are not limited to manuscript and book history languages and literatures of the global Middle Ages race and the post colonial the digital humanities media and performance music medicine the history of affect and the emotions the literature and practices of devotion the theory and history of gender and sexuality ecocriticism and the environment theories of aesthetics medievalism Marketing English Books is about how the earliest printers moulded demand and created new markets Until the advent of print the sale of books had been

primarily a bespoke trade but printers faced a new sales challenge how to sell hundreds of identical books to individuals who had many other demands on their purses This book contends that this forced printers to think carefully about marketing and potential demand for even if they sold through a middleman as most did that wholesaler bookseller or chapman needed to be convinced the books would attract customers Marketing English Books sets out therefore to show how markets for a wide range of texts were cultivated by English printers between 1476 and 1550 within a wider European context devotional tracts forbidden evangelical books romances gests and bawdy tales news pilgrimage guides souvenirs and advertisements and household advice Through close analysis of paratexts including title pages prefaces tables of contents envoys colophons and images the book reveals the cultural impact of printers in this often overlooked period It argues that while print and manuscript continued alongside each other developments in the marketing of printed texts began to change what readers read and the place of reading in their lives on a larger scale and at a faster pace than had occurred before shaping their expectations tastes and even their practices and beliefs

Journal of the Warburg and Courtauld Institutes Warburg Institute, 2021 *Women in Italian Renaissance Culture and Society* Letizia Panizza, 2017-12-02 An impressive collection of 29 essays by British American and Italian scholars on important historical artistic cultural social legal literary and theatrical aspects of women s contributions to the Italian Renaissance in its broadest sense Many contributions are the result of first hand archival research and are illustrated with numerous unpublished or little known reproductions or original material The subjects include women and the court Dilwyn Knox Evelyn S Welch Francine Daenens and Diego Zancani women and the church Gabriella Zarri Victoria Primhak Kate Lowe Francesca Medioli and Ruth Chavasse legal constraints and ethical precepts Marina Graziosi Christine Meek Brian Richardson Jane Bridgeman and Daniela De Bellis female models of comportment Marta Ajmarm Paola Tinagli and Sara F Matthews Grieco women and the stage Richard Andrews Maggie Guensbergberg Rosemary E Bancroft Marcus women and letters Diana Robin Virginia Cox Pamela J Benson Judy Rawson Conor Fahy Giovanni Aquilecchia Adriana Chemello Giovanna Rabitti and Nadia Cannata Salamone *A Printed Icon in Early Modern Italy* Lisa Pon, 2015-03-23 In 1428 a devastating fire destroyed a schoolhouse in the northern Italian city of Forl leaving only a woodcut of the Madonna and Child that had been tacked to the classroom wall The people of Forl carried that print now known as the Madonna of the Fire into their cathedral where two centuries later a new chapel was built to enshrine it In this book Lisa Pon considers a cascade of moments in the Madonna of the Fire s cultural biography when ink was impressed onto paper at a now unknown date when that sheet was recognized by Forl s people as miraculous when it was enshrined in various tabernacles and chapels in the cathedral when it or one of its copies was and still is carried in procession In doing so Pon offers an experiment in art historical inquiry that spans more than three centuries of making remaking and renewal *Scots in the Polish-Lithuanian Commonwealth, 16th to 18th Centuries* Peter Paul Bajer, 2012-03-02 In the period between the sixteenth and eighteenth centuries a considerable number of Scots migrated to the Polish

Lithuanian Commonwealth Some sojourned there for some time while others stayed permanently and exercised commercial business and crafts The migration stopped in the eighteenth century and the Scots who remained in Poland seem to have lost their ethnic identity This book offers an examination and assessment of this migration numbers of migrants patterns of settlement laws regulating Scottish presence in Poland Lithuania their commercial academic religious and military activities their social advancement into the Polish nobility their assimilation and then the eventual disappearance as a distinct ethnic group in Poland Lithuania

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