

RENAISSANCE FLORENCE

The Art of the 1470s



Patricia Lee Rubin and Alison Wright

Renaissance Florence The Art Of The 1470s

Luba Freedman



Renaissance Florence The Art Of The 1470s:

Renaissance Florence Patricia Lee Rubin, Alison Wright, Nicholas Penny, National Gallery (Great Britain), 1999 The 1470s the decade of Lorenzo de Medici's rise to power was a remarkable moment in Florence's history. It was a time of intense activity for the city's creative workforce. Beauty had long been an intrinsic part of the city's identity and prestige and rich and powerful Florentine families saw cultivation of the visual arts as an essential way to assert their influence commissioning artists and craftsmen to create impressive paintings, objects and monuments to enhance their status. Published to accompany a major exhibition at the National Gallery London, this illustrated volume offers an introduction to the principal patrons, projects and artistic personalities within Florence during this period. It concentrates on the activities of the leading artists: Andrea del Verrocchio, Antonio and Piero del Pollaiuolo, Sandro Botticelli, Filippino Lippi and the young Leonardo da Vinci, illustrating their special contributions and highlighting their differences, common sources, ambitions and responses to each other. **BOOK JACKET** Title Summary field provided by Blackwell North America Inc. All Rights Reserved Renaissance

Florence Patricia Lee Rubin, Alison Wright, Nicholas Penny, National Gallery (Great Britain), 1999 **Images and Identity in Fifteenth-century Florence** Patricia Lee Rubin, 2007-01-01 An exploration of ways of looking in Renaissance Florence

where works of art were part of a complex process of social exchange. Renaissance Florence of endless fascination for the beauty of its art and architecture is no less intriguing for its dynamic political, economic and social life. In this book Patricia Lee Rubin crosses the boundaries of all these areas to arrive at an original and comprehensive view of the place of images in Florentine society. The author asks an array of questions: Why were works of art made? Who were the artists who made them and who commissioned them? How did they look and how were they looked at? She demonstrates that the answers to such questions illuminate the contexts in which works of art were created and how they were valued and viewed. Rubin seeks out the meeting places of meaning in churches, in palaces, in piazzas, places of exchange where identities were taken on and transformed often with the mediation of images. She concentrates on questions of vision and visibility, on seeing and being seen. With a blend of exceptional illustrations, close analyses of sacred and secular paintings by artists including Fra Angelico, Fra Filippo Lippi, Filippino Lippi and Botticelli, and wide-ranging bibliographic essays, the book shines new light on fifteenth-century Florence, a special place that made beauty one of its defining features. 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. **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 **The Renaissance Palace in Florence** James R. Lindow, 2017-07-05

This book provides a reassessment of the theory of magnificence in light of the related social virtue of splendour. Author James Lindow highlights how magnificence when applied to private palaces extended beyond the exterior to include the interior as a series of splendid spaces where virtuous expenditure could and should be displayed. Examining the fifteenth-century Florentine palazzo from a new perspective, Lindow's groundbreaking study considers these buildings comprehensively as complete entities from the exterior through to the interior. This book highlights the ways in which classical theory and Renaissance practice intersected in quattrocento Florence. Using unpublished inventories, private documents, and surviving domestic objects, *The Renaissance Palace in Florence* offers a more nuanced understanding of the early modern urban palace. *Florence* Richard J. Goy, 2015-08-11 Each year millions of visitors travel to Florence to admire the architectural marvels of this famous Renaissance city. In this compact yet comprehensive volume, architect and architectural historian Richard J. Goy offers a convenient, accessible guide to the city's piazzas, palazzos, basilicas, and other architectural points of interest, as well as pertinent historical details regarding Florence's unique urban environment. Clearly laid out and fully illustrated, this handbook is designed around a series of expertly planned walking tours that encompass not only the city's most admired architectural sites but also its lesser-known gems. Maps are tailored to each walking tour and provide additional references and insights, along with introductory chapters on the city's architectural history, urban design, and building materials and techniques. Featuring a complete bibliography, glossary of key terms, and other useful reference materials, Goy's guide will appeal both to travelers who desire a greater architectural context and analysis than that offered by a traditional guide and to return visitors looking to rediscover Florence's most enchanting sites. **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 Sienese 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 Sienese context. This volume shapes a new understanding of Sienese 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. *Renaissance Florence*, 1983 *Love and Marriage in Renaissance Florence* Caroline Campbell, 2009 Love and Marriage in Renaissance Florence explores an important but historically neglected art form: Cassoni, or pairs of chests that were lavishly decorated with precious metals and elaborate paintings and were often the most expensive of a whole suite of decorative objects commissioned to celebrate marriage alliances between powerful families in Renaissance Florence. Cassoni were displayed in

the husband's chamber and were used to store precious clothes and textiles. The painted panels set into them told tales and history from ancient Greece, Rome and Palestine as well as from Florentine literature and more recent history. These pictorial narratives were intended to entertain as well as to instruct the household and its visitors. This book reflects the extensive iconographic range of cassone painting. Its focus, however, is around a pair of chests ordered in 1472 by the Florentine Lorenzo Morelli to celebrate his marriage with Vaggia Nerli. These are the only pair of cassoni to be still displayed with their painted backboards (*spalliere*). The unusual survival of both the chests and their commissioning documents enables a full examination of this remarkable art form. Caroline Campbell is Schroder Foundation Curator of Paintings at the Courtauld Gallery, London.

Lorenzo de' Medici and the Art of Magnificence F. W. Kent, 2007-02-01 In the past half century scholars have downplayed the significance of Lorenzo de' Medici (1449-1492), called the Magnificent, as a patron of the arts. Less wealthy than his grandfather Cosimo, the argument goes, Lorenzo was far more interested in collecting ancient objects of art than in commissioning contemporary art or architecture. His earlier reputation as a patron was said to be largely a construct of humanist exaggeration and partisan deference. Although some recent studies have taken issue with this view, no synthesis of Lorenzo as art patron and art lover has yet emerged. In *Lorenzo de' Medici and the Art of Magnificence*, 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. As a result of this approach, which pays careful attention to the events of his short but dramatic life, a radically new chronology of Lorenzo's activities as an art patron emerges, revealing them to have been more extensive and creative than previously thought. Kent's 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. Lorenzo himself was educated in the arts by such men, and Kent explores his aesthetic education and taste, taking into account what is known of Lorenzo's patronage of music and manuscripts and of his own creative work as a major Quattrocento poet. Richly illustrated with photographs of Medici landmarks by Ralph Lieberman, *Lorenzo de' Medici and the Art of Magnificence* offers a masterful portrait of Lorenzo as a man whose achievements might have rivaled his grandfather's had he not died so young.

The Ashgate Research Companion to Giorgio Vasari David J. Cast, 2016-04-01 *The Ashgate Research Companion to Giorgio Vasari* brings together the world's foremost experts on Vasari as well as up and coming scholars to provide, at the 500th anniversary of his birth, a comprehensive assessment of the current state of scholarship on this important and still controversial artist and writer. The contributors examine the life and work of Vasari as an artist, architect, courtier, academician and as a biographer of artists. They also explore his legacy, including an analysis of the reception of his work over the last five centuries. Among the topics specifically addressed here are an assessment of the current controversy as to how much of Vasari's *Lives* was actually written by Vasari and explorations of Vasari's relationships

with as well as reports about contemporaries including Cellini Michelangelo and Giotto among less familiar names The geographic scope takes in not only Florence the city traditionally privileged in Italian Renaissance art history but also less commonly studied geographical venues such as Siena and Venice **Lorenzo De' Medici at Home** Richard Stapleford,2013 An inventory of the private possessions of Lorenzo il Magnifico de Medici head of the ruling Medici family during the apogee of the Florentine Renaissance Provided by publisher **Earth and Fire** Peta Motture,2001-01-01

Piero Di Cosimo Dennis Geronimus,2006-01-01 Inverting rules with obvious relish Florentine artist Piero di Cosimo 1462 1522 is known today as he was in his own time for his highly personal visual language one capable of generating images of the most mesmerizing oddity In this book Dennis Geronimus overcomes the scarcity of information about the artist s life and works only one of the nearly sixty known works by Piero is actually signed and dated and pieces together from extensive archival research the most complete and accurate account of Piero s life and career ever written Unfettered imagination was the sign under which Piero exercised his pictorial invention and yet the complicated artist was also a product of his culture The book fills gaps in the artist s biography and provides intensive analysis of Piero s protean imagery discusses his various patrons and commissions and lists his extant lost and uncertainly attributed works **The Materiality of Terracotta**

Sculpture in Early Modern Europe Zuzanna Sarnecka,Agnieszka Dziki,2023-07-31 Through meticulously researched case studies this book explores the materiality of terracotta sculpture in early modern Europe Chapters present a broad geographical perspective showcasing examples of modelling firing painting and gilding of clay in Portugal Spain Italy Germany and the Netherlands The volume considers known artworks by celebrated artists such as Luca della Robbia Andrea del Verrocchio Filipe Hodart or Hans Reichle in parallel with several lesser studied terracotta sculptures and tin glazed earthenware made by anonymous artisans This book challenges arbitrary distinctions into the fine art and the applied arts that obscured the image of artistic production in the early modern world The centrality of clay in the creative processes of artists working with two and three dimensional artefacts comes to the fore The role of terracotta figures in religious practices as well as processes of material substitutions or mimesis confirm the medium s significance for European visual and material culture in general This book will be of interest to scholars working in art history Renaissance studies and material culture **Botticelli Past and Present** Ana Debenedetti,Caroline Elam,2019-01-08 The recent exhibitions

dedicated to Botticelli around the world show more than ever the significant and continued debate about the artist Botticelli Past and Present engages with this debate The book comprises four thematic parts spanning four centuries of Botticelli s artistic fame and reception from the fifteenth century Each part comprises a number of essays and includes a short introduction which positions them within the wider scholarly literature on Botticelli The parts are organised chronologically beginning with discussion of the artist and his working practice in his own time moving onto the progressive rediscovery of his work from the late eighteenth to the turn of the twentieth century through to his enduring impact on contemporary art

and design Expertly written by researchers and eminent art historians and richly illustrated throughout the broad range of essays in this book make a valuable contribution to Botticelli studies **Classical Myths in Italian Renaissance Painting** Luba Freedman,2011-06-30 The book is about a new development in Italian Renaissance art its aim is to show how artists and humanists came together to effect this revolution it is important because this is a long ignored but crucial aspect of the Italian Renaissance showing us why the masterpieces we take for granted are the way they are and there is no competitor in the field The book sheds light on some of the world's greatest masterpieces of art including Botticelli's Venus Leonardo's Leda Raphael's Galatea and Titian's Bacchus and Ariadne Provided by publisher The Soul in the Axiosphere from an Intercultural Perspective, Volume Two Joanna Jurewicz,Ewa Masłowska,Dorota Pazio-Wlazłowska,2020-05-04 This volume gathers together a broad spectrum of evaluations of the soul from different perspectives including artistic from literature and the arts mystic and theological reflections on spirituality from the Christian religion as well as from the Orient and Ancient Egypt The contributions in this book will afford the reader a wider perspective on the concept of the soul in its ethical emotional and theological dimensions in both European and Non European cultures and languages and in artistic philosophical and religious texts *1478, a Year in Leonardo da Vinci's Career* Edoardo Villata,2021-03-01 1478 was the year in which Leonardo da Vinci aged 26 obtained his first official commission and witnessed the Pazzi Conspiracy against the Medici family In that year he probably opened his independent workshop leaving that of his master Andrea del Verrocchio and in its final months he began to paint two paintings representing the Virgin Mary One of these paintings is very likely the Benois Madonna at the State Hermitage St Petersburg a work that marks a strong change in Leonardo's style and power of expression and his representation of light and human emotions This book provides an in depth analysis of Leonardo's growth as an artist in this year detailing his training his culture his collaboration with Verrocchio and his engagement in the artistic and cultural life of 1460s and 1470s Florence

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