

ITALIAN DRAWINGS IN THE BRITISH MUSEUM



# ROMAN BAROQUE DRAWINGS

c.1620 to c.1700

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Nicholas Turner  
*with Rhoda Eitel-Porter*

Catalogue

# Roman Baroque Drawings C1620 To C1700

**Christopher Baker**



## **Roman Baroque Drawings C1620 To C1700:**

**Display of Art in the Roman Palace, 1550-1750** Gail Feigenbaum, 2014-08-01 This book explores the principles of the display of art in the magnificent Roman palaces of the early modern period focusing attention on how the parts function to convey multiple artistic social and political messages all within a splendid environment that provided a model for aristocratic residences throughout Europe Many of the objects exhibited in museums today once graced the interior of a Roman Baroque palazzo or a setting inspired by one In fact the very convention of a paintings gallery the mainstay of museums traces its ancestry to prototypes in the palaces of Rome Inside Roman palaces the display of art was calibrated to an increasingly accentuated dynamism of social and official life activated by the moving bodies and the attention of residents and visitors Display unfolded in space in a purposeful narrative that reflected rank honor privilege and intimacy With a contextual approach that encompasses the full range of media from textiles to stucco this study traces the influential emerging concept of a unified interior It argues that art history even the emergence of the modern category of fine art was worked out as much in the rooms of palaces as in the printed pages of Vasari and other early writers on art Roman Baroque Drawings:

Catalogue Nicholas Turner, 1999 **Master Drawings from the Yale University Art Gallery** Yale University (New Haven, Conn.). Art Gallery, Suzanne Boorsch, John Marciari, Nicole Bensoussan, Yale University. Art Gallery, Margaret E.

Hadley, Elisabeth Hodermarsky, Rena Hoisington, Jan Leja, Edgar Munhall, 2006-01-01 This beautiful and important book highlights the collection of European drawings at the Yale University Art Gallery one of America's premier university museums From intimate studies to exquisite finished compositions this selection of works documents the history of European drawing practices beginning with late medieval model books and progressing to the verge of the modern period The accompanying text written by a team of scholars offers a unique introduction to various critical and technical aspects of the study of master drawings brought to life through drawings from a range of national schools and in a variety of media Among the drawings examined in this handsomely produced volume are an animated pen and ink sketch by Giulio Romano a pastoral landscape by Claude Lorrain a forceful and humorous caricature by Guercino a scene from the epic poem Orlando Furioso by Jean Honor Fragonard and a delicate portrait by Edgar Degas "Collecting Prints and Drawings in Europe, c. 1500?750 "

Christopher Baker, 2017-09-29 Prints and drawings have been keenly collected in Europe since at least the early sixteenth century Relatively modest in price they offered artists amateurs and collectors of a systematic turn of mind the opportunity to put together holdings with a wide representation of different hands schools and types of subject Prints and drawings are traditionally treated separately but their collecting is shown here to raise many interrelated issues Employing a wide range of methodologies the essays in this volume offer a number of innovative investigations into the collecting perception classification and display of works on paper Grotesque and Caricature Lucia Tantardini, Rebecca Norris, 2023-12-18

Grotesque and Caricature Leonardo to Bernini examines these two genres across Renaissance and Early Modern Italy

Although their origins stem from Antiquity it were Leonardo da Vinci's early teste caricature that injected fresh life into the tradition greatly inspiring generations of artists Critical among them were his Milanese followers such as Giovanni Paolo Lomazzo and also Michelangelo and Sebastiano del Piombo as well as notably Annibale Carracci Guercino and Bernini among others Their artistic production drawings prints paintings and sculpture reveals deep interest in physical physiognomic and psychological observations with a penchant for humour and wit Written by an international group of established and emerging scholars this volume explores new insights to these complementary artistic genres Contributors include Carlo Avilio Ilaria Bernocchi Christophe Brouard Sandra Cheng Susan Klaiber Michael W Kwakkelstein Tod A Marder Rebecca Norris Lucia Tantardini Nicholas J L Turner Mary Vaccaro and Matthias Wivel [Bernini at Saint Peter's - The Pilgrimage](#) Irving Lavin, 2012-12-31 Bernini at Saint Peter's may be a unique case in history a single artist in charge of a grandiose monument in a continuous state of creativity under constantly changing patrons and a variety of projects for nearly six decades This book argues that a continuous thread of thought may be discerned underlying and connecting the vicissitudes of this spectacular display From first to last Gianlorenzo Bernini conceived of Saint Peter's as a pilgrimage church a kind of pilgrimage of human life his own and of the believers who visited the basilica to worship and give testimony Irving Lavin is professor emeritus in the School of Historical Studies at the Institute for Advanced Study in Princeton He is one of the most distinguished and honoured art historians in the United States Professor Lavin is best known for his series of fundamental publications on the Baroque artist Gianlorenzo Bernini 1598-1680 These include new discoveries and studies on the master's prodigious early life his architecture and portraiture his invention of caricature his depictions of religious faith and political leadership his work in the theatre his attitude towards death and the role of the artist in the creation of a modern sense of social responsibility **Margherita Costa, Diva of the Baroque Court** Jessica Goethals, 2023-10-02 The Roman singer courtesan and writer Margherita Costa won prominence and fame across the courts of Italy and France during the mid-seventeenth century She secured a steady stream of elite patrons including popes queens grand dukes and influential cardinals while male poets and librettists wrote celebratory poetry on her behalf In addition to her appearances as a soprano on the opera stage Costa published a remarkable fourteen full-length texts across an expanse of genres burlesque comedy drama equestrian ballet pastoral opera amorous letters lyric poetry and history Margherita Costa Diva of the Baroque Court brings together close textual readings of Costa's numerous publications with archival materials detailing her performance itinerary and social cultural networks The book progresses chronologically through her life geographically along the routes she travelled and thematically via the genres in which she experimented Jessica Goethals illuminates how Costa was unafraid to leap over the boundaries of decorum that delimited what women should and did write about More than merely a literary biography this book is also a portrait of seventeenth-century courts their concerns and their entertainments *Taking Shape* Martina Droth, Penelope Curtis, 2009 This exhibition challenges the reasons why sculpture is usually considered alone

in the gallery and the decorative arts are considered as part of a period setting It suggests that by breaking away from these conventional categories we can see how sculpture is also part of a spatial conversation and how furniture and fittings can be appreciated as unique works With five original essays and forty complete catalogue entries this publication both documents an exhibition and goes beyond it opening our eyes to the fluidity of formal language in the long eighteenth century and to the ways in which objects can change according to whether they are seen together or apart as mobile or fixed as two or three dimensional as ideal or as functional Book Jacket *Strokes of Genius* Jean Goldman,Nicolas Schwed,Art Institute of Chicago,2014-01-01 *Strokes of Genius* Italian Drawings from the Goldman Collection was published in conjunction with an exhibition of the same title organized by and presented at the Art Institute of Chicago from November 1 2014 to February 1 2015 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 St. Peter's in the Vatican William Tronzo,2005-08-29 This volume presents an overview of St Peter s history from the late antique period to the twentieth century *Michelangelo Drawings* Hugo Chapman,Michelangelo (Buonarroti),Michelangelo Buonarroti,2005-01-01 Presents a catalog to accompany an exhibition of drawings by Michelangelo **Collecting Prints and Drawings in Europe, C. 1500-1750** Christopher Baker,Caroline Elam,Genevieve Warwick,2003 Table of contents **Raphael to Renoir** Stijn Alsteens,Metropolitan Museum of Art (New York, N.Y.),National Gallery of Scotland,2009 The works from the Bonna Collection are illustrated in color and whenever possible at their actual sizes They are arranged chronologically by the artist s date of birth and are grouped according to the main artistic schools This volume is introduced by an interview with Jean Bonna by George Goldner Each drawing is then described in an entry many of which have comparative illustrations that shed further light on individual works BOOK JACKET **Italian Drawings in the Department of Prints and Drawings in the British Museum** British Museum. Department of Prints and Drawings,1950 **Roman Baroque Drawings: Plates** Nicholas Turner,1999 *The Arch of Titus* Steven Fine,2021-05-25 The Arch of Titus From Jerusalem to Rome and Back explores the shifting meanings and significance of the

Arch of Titus from the Jewish War of 66-74 CE to the present for Romans, Christians and especially for Jews. Built by triumphant Romans, this triumphal monument was preserved by medieval Christians, lauded by modern visitors and dictators and imitated around the world. The Arch of Titus has special significance for the once defeated Jews. Its menorah is now the national symbol of modern Israel. The Arch of Titus, From Jerusalem to Rome and Back, assembles an international array of scholars to explore the Arch in all of its complexity. This volume celebrates an exhibition mounted at Yeshiva University Museum and is the final statement of the Yeshiva University Arch of Titus Project. **Roman Baroque Drawings C.1620 to C.1700** Nicholas Turner, 1999. The British Museum houses a wealth of Roman Baroque drawings by many of the masters: Bernini, Pietro da Cortona, Domenichino, Lanfranco and Maratti. The works of these as well as many minor artists are catalogued and illustrated in this two-volume set. The collection is particularly strong in finished compositional studies and figure drawings. **The Georgian Group Journal**, 2002. **Flemish Art and Architecture, 1585-1700** Hans Vlieghe, 1998-01-02. This beautifully illustrated book provides a complete overview of the art of the Southern Netherlands from 1585 to 1700. The author examines the development of Flemish and specifically Antwerp painting, the work of Rubens and other leading masters and the Antwerp tradition of specialization among painters as well as the sculpture and architecture of this period. A major moment of artistic culture has been masterfully sketched by one of its leading authorities. Larry Silver, *The Art Book*. Consistently rewarding a book that is going to transform how Flemish art is understood. Jeremy Wood, *Apollo Magazine*. As well as examining the output and influence of leading figures such as Rubens and Van Dyke, Vlieghe provides the historical, social and cultural context for the development of history painting and other specializations. This book will attract both the informed and general reader. Alison Smith, *Art Newspaper Essential* for current study of Belgian art. Choice. Hans Vlieghe is professor of art history at the Katholieke Universiteit Leuven, Louvain, and research director of the Belgian Nationaal Fonds voor Wetenschappelijk Onderzoek at the Rubenianum, Antwerp. This beautifully illustrated book provides a complete overview of the art of the Southern Netherlands from 1585 to 1700. The author examines the development of Flemish and specifically Antwerp painting, the work of Rubens and other leading masters and the Antwerp tradition of specialization among painters as well as the sculpture and architecture of this period. A major moment of artistic culture has been masterfully sketched by one of its leading authorities. Larry Silver, *The Art Book*. Consistently rewarding a book that is going to transform how Flemish art is understood. Jeremy Wood, *Apollo Magazine*. As well as examining the output and influence of leading figures such as Rubens and Van Dyke, Vlieghe provides the historical, social and cultural context for the development of history painting and other specializations. This book will attract both the informed and general reader. Alison Smith, *Art Newspaper Essential* for current study of Belgian art. Choice. Hans Vlieghe is professor of art history at the Katholieke Universiteit Leuven, Louvain, and research director of the Belgian Nationaal Fonds voor Wetenschappelijk Onderzoek at the Rubenianum, Antwerp.

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