



# PATRONAGE

THE COMMISSIONING OF WORKS BY THE WEALTHY OR POWERFUL

# Patronage In The Renaissance

**Didier Musso**



## **Patronage In The Renaissance:**

**Patronage in Renaissance Italy** Mary Hollingsworth, 1994 This is the first comprehensive study of patrons in the Italian quattrocento It will be of great interest to art historians and their students and to lovers of Renaissance art and civilization At the start of the fifteenth century the patron not the artist was seen as the creator and he carefully controlled both subject and medium In a competitive and volatile age image and ostentation were essential statements of power Buildings bronze or tapestry were much more eloquent statements than the cheaper marble or fresco The artistic quality that concerns us was less important than perceived cost The arts in any case were just part of a pattern of conspicuous expenditure which would have included for instance holy relics manuscripts and jewels all of which had the added advantage that they were portable and could be used as collateral for bank loans Since Christian teaching frowned on wealth and power money had also to be spent on religious endowments made in expiation But here too the patron was in control and used the arts and other means to express religious belief not aesthetic sensibility Thus artists in the Early Renaissance were employed as craftsmen Only late in the century did their relations with patrons start to adopt a pattern we might recognize today This book which also discusses the important differences between mercantile republics like Florence and Venice the princely states such as Naples and Milan and the papal court in Rome is essential for a full understanding of why the works of this seminal period take the forms they do inside cover *Patronage in the Renaissance* Guy Fitch Lytle, Stephen Orgel, 2014-07-14 The fourteen essays in this collection explore the dominance of patronage in Renaissance politics religion theatre and artistic life Originally published in 1982 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 **Patronage, Art, and Society in Renaissance Italy** Francis William Kent, Patricia Simons, John Christopher Eade, 1987 Patronage in its broadest sense has been established as one of the dominant social processes of pre industrial Europe This collection examines the role it played in the Italian Renaissance focusing particularly upon Florence Traditionally viewed simply as the context for the extraordinary artistic creativity of the Renaissance patronage has more recently been examined by historians as a comprehensive system of patron client structures which permeated society and social relations The scattered research so far done on this broader concept of patronage is drawn together and extended in this new volume derived from a conference held in Melbourne as part of Renaissance Year in 1983 The essays by art historians as well as historians explore our new understanding of Renaissance Italy as a patronage society and consider its implications for the study of art patronage and patron client structures wherever they occur *Patronage and Italian Renaissance Sculpture* David J. Drogin, 2017-07-05

The first book to be dedicated to the topic Patronage and Italian Renaissance Sculpture reappraises the creative and intellectual roles of sculptor and patron The volume surveys artistic production from the Trecento to the Cinquecento in Rome Pisa Florence Bologna and Venice Using a broad range of approaches the essayists question the traditional concept of authorship in Italian Renaissance sculpture setting each work of art firmly into a complex socio historical context Emphasizing the role of the patron the collection reassesses the artistic production of such luminaries as Michelangelo Donatello and Giambologna as well as lesser known sculptors Contributors shed new light on the collaborations that shaped Renaissance sculpture and its reception

**The Patron's Payoff** Jonathan K. Nelson, Richard Zeckhauser, 2008 An analysis of Italian Renaissance art from the perspective of the patrons who made conspicuous commissions this text builds on three concepts from the economics of information signaling signposting and stretching to develop a systematic methodology for assessing the meaning of patronage

**The Art of Mantua** Barbara Furlotti, Guido Rebecchini, 2008 Although most of Mantua's artistic treasures were sold or claimed as war spoils upon the decline of the Gonzaga family the rich cultural legacy of this fascinating city lives on in the city's many surviving frescoes and in the collections of some of the world's premier museums These priceless works of art are reunited in the pages of this beautifully illustrated volume

**Patrons and Artists in the Italian Renaissance** David Sanderson Chambers, 1970-01-01 Clerical patronage Guild patronage Civic patronage Princely and private patronage Letters of artists patrons

**The Cambridge Companion to Raphael** Marcia B. Hall, 2005-03-07 This book examines all facets of the High Renaissance painter Raphael

Shakespeare and Theatrical Patronage in Early Modern England Paul Whitfield White, Suzanne R. Westfall, 2006-12-14 During the past quarter of a century the study of patronage theatre relations in early modern England has developed considerably This however is an extensive wide ranging and representative 2002 study of patronage as it relates to Shakespeare and the theatrical culture of his time Twelve distinguished theatre historians address such questions as What important functions did patronage have for the theatre during this period How in turn did the theatre impact and represent patronage Where do paying spectators and purchasers of printed drama fit into the discussion of patronage The authors also show how patronage practices changed and developed from the early Tudor period to the years in which Shakespeare was the English theatre's leading artist This important book will appeal to scholars of Renaissance social history as well as those who focus on Shakespeare and his playwriting contemporaries

**Patrons and Artists in the Italian Renaissance**, 1970 Clerical patronage Guild patronage Civic patronage Princely and private patronage Letters of artists patrons

**Patronage, Politics, and Literary Traditions in England, 1558-1658** Cedric Clive Brown, 1993

**Art, Power, and Patronage in Renaissance Italy** John T. Paoletti, Gary M. Radke, 2005 Art Power and Patronage in Renaissance Italy has a freshness and breadth of approach that sets the art in its context exploring why it was created and who commissioned the palaces cathedrals paintings and sculptures For as the authors claim Italian Renaissance artists were no more solitary geniuses than

are most architects and commercial artists today This book covers not only the foremost artistic centers of Rome and Florence Here too are Venice and the Veneto Assisi Siena Milan Pavia Genoa Padua Mantua Verona Ferrara Urbino and Naples each city revealing unique political and social structures that influenced its artistic styles The book includes genealogies of influential families listings of popes and doges plans of cities a time chart a bibliography a glossary and an index

**BOOK JACKET** *Changing Patrons: Social Identity and the Visual Arts in Renaissance Florence*, To whom should we ascribe the great flowering of the arts in Renaissance Italy Artists like Botticelli and Michelangelo Or wealthy discerning patrons like Cosimo de Medici In recent years scholars have attributed great importance to the role played by patrons arguing that some should even be regarded as artists in their own right This approach receives sharp challenge in Jill Burke's *Changing Patrons* a book that draws heavily upon the author's discoveries in Florentine archives tracing the many profound transformations in patrons' relations to the visual world of fifteenth century Florence Looking closely at two of the city's upwardly mobile families Burke demonstrates that they approached the visual arts from within a grid of social political and religious concerns Art for them often served as a mediator of social difference and a potent means of signifying status and identity *Changing Patrons* combines visual analysis with history and anthropology to propose new interpretations of the art created by among others Botticelli Filippino Lippi and Raphael Genuinely interdisciplinary the book also casts light on broad issues of identity power relations and the visual arts in Florence the cradle of the Renaissance

**Region, Religion and Patronage** Richard Dutton, Alison Gail Findlay, Richard Wilson, 2003 This groundbreaking book uses the possibility that Shakespeare began his theatrical career in Lancashire to open up a range of new contexts for reading the plays and introduces readers to the non metropolitan theater spaces which formed a vital part of early modern dramatic activity Essays give a detailed picture of the contexts in which the apprentice dramatist would have worked providing new insights into regional performance touring theatre the patronage of the Earls of Derby and the purpose built theater at Prescott

*Painting, Power and Patronage* Bram Kempers, 1992 Our view of the role of art and of the artist in society has been profoundly influenced and shaped by the ideas of the renaissance The author traces the history of patronage and shows the period as a process of the developing professionalization of the artist Review in *Boekmancahier* 5 1993 16 p 215 218

**Patrons and Patron Saints in Early Modern English Literature** Alison Chapman, 2013-01-17 This book visits the fact that in the pre modern world saints and lords served structurally similar roles acting as patrons to those beneath them on the spiritual or social ladder with the word patron used to designate both types of elite sponsor Chapman argues that this elision of patron saints and patron lords remained a distinctive feature of the early modern English imagination and that it is central to some of the key works of literature in the period Writers like Jonson Shakespeare Spenser Drayton Donne and Milton all use medieval patron saints in order to represent and to challenge early modern ideas of patronage not just patronage in the narrow sense of the immediate economic relations obtaining between client and sponsor but also patronage as a society wide

system of obligation and reward that itself crystallized a whole culture's assumptions about order and degree. The works studied in this book ranging from Shakespeare's 2 Henry VI written early in the 1590s to Milton's *Masque Performed at Ludlow Castle* written in 1634 are patronage works either aimed at a specific patron or showing a keen awareness of the larger patronage system. This volume challenges the idea that the early modern world had shrugged off its own medieval past instead arguing that Protestant writers in the period were actively using the medieval Catholic ideal of the saint as a means to represent contemporary systems of hierarchy and dependence. Saints had been the ideal and idealized patrons of the medieval world and remained so for early modern English recusants. As a result their legends and iconographies provided early modern Protestant authors with the perfect tool for thinking about the urgent and complex question of who owed allegiance to whom in a rapidly changing world.

**Baronial Patronage of Music in Early Modern Rome** Valerio Morucci, 2018-04-19 This is the first dedicated study of the musical patronage of Roman baronial families in the sixteenth and early seventeenth centuries. Patronage, the support of a person or institution and their work by a patron in Renaissance society, was the basis of a complex network of familial and political relationships between clients and patrons whose ideas, values, and norms of behavior were shared with the collective. Bringing to light new archival documentation, this book examines the intricate network of patronage interrelationships in Rome. Unlike other Italian cities where political control was monocentric and exercised by single rulers, sources of patronage in Rome comprised a multiplicity of courts and potential patrons which included the pope, high prelates, nobles, and foreign diplomats. Morucci uses archival records and the correspondence of the Orsini and Colonna families in particular to investigate the local activity and circulation of musicians and the cultivation of music within the broader civic network of Roman aristocratic families over the period. The author also shows that the familial union of the Medici and Orsini families established a bidirectional network for artistic exchange outside of the Eternal City and that the Orsini-Colonna circle represented a musical bridge between Naples, Rome, and Florence.

**Painting, Power and Patronage** Bram Kempers, 1987 *Institutions and Patronage in Renaissance Music* Thomas Schmidt-Beste, 2012 The practice and composition of music require patronage and institutional support and they require it in a different fashion from that found in other forms of art. This collection of essays brings together the most recent and important contributions by leading scholars in the field to this crucial aspect of Renaissance musical culture. Taken together, these articles enable conclusions to be drawn about the interests of patrons and about the social and artistic status of musicians and composers within the courtly and urban context.

**Women, Art and Architectural Patronage in Renaissance Mantua** Sally Hickson, 2012 Combining primary archival research, contextual analysis of the climate of female mysticism, and a re-examination of a number of visual objects, this study sheds new light on the social, cultural, and religious impact of the cult of female mystics of Mantua in the late fifteenth and early sixteenth centuries. It offers new insight into a complex world of sacred patronage, devotional practices, and religious roles for women inside and outside the convent walls.

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