

The Renaissance Antichrist

Luca Signorelli's Orvieto Frescoes



JONATHAN B. RIESS

Renaissance Antichrist Luca Signorellis Orvieto Frescoes

Jack Freiberg



Renaissance Antichrist Luca Signorelli's Orvieto Frescoes:

The Renaissance Antichrist Jonathan B. Riess, Luca Signorelli, 1995 A major monument Luca Signorelli's Orvieto Cathedral frescoes rendered with vigor and invective the most ambitious consideration of the Apocalypse and the Last Judgment in Italian Renaissance art In a fresh interpretation of these frescoes Jonathan Riess explores the intriguing violent style and complex iconography and places the works in their richly faceted historical setting Begun by Fra Angelico in 1447 and completed by Signorelli at the turn of the century the frescoes reflect the turmoil within the Papal States the suffering brought on by a surge of natural disasters the fear of the Turks and the anti Judaic campaigns of the day The book centers on the mural depicting the Rule of Antichrist the single monumental portrayal of the subject during the Renaissance and a revealing indicator of widespread apocalyptic obsessions Drawing on historical theological literary and artistic sources Riess examines the reasons behind the commissioning of the murals and considers the broad meaning of the program The Rule of Antichrist for example is seen as a summa of the doom laden worlds of Rome and Orvieto and as a blistering condemnation of the political realm Signorelli's references to Dante Virgil and Cicero and to contemporary theology and dramatic performances come into play as Riess interprets the monument as a representation of the struggle between a penitential Christianity and the forces of heresy and tyranny

The friars and Jews in the Middle Ages and Renaissance Susan E. Myers, Steven J. MacMichael, 2004 Historians some specializing in the Middle Ages some in religion and some in a particular European country describe the major areas scholars are working in with regard to the friars preaching to and writing about the Jews from the early days of the mendicant order about the turn of the 13th century to the 16th century Their topics include the

Renaissance Self-portraiture Joanna Woods-Marsden, 1998-01-01 An exploration of the genesis and early development of the genre of self portraiture in Italy in the 15th and 16th centuries The author examines a series of self portraits in Renaissance Italy arguing that they represented the aspirations of their creators to change their social standing

Bramante's Tempietto, the Roman Renaissance, and the Spanish Crown Jack Freiberg, 2014-11-10 This groundbreaking book situates Bramante's Tempietto at the center of an arts program that exalted Spain's quest for Christian hegemony

Senses of Touch: Human Dignity and Deformity from Michelangelo to Calvin Marjorie O'Rourke Boyle, 2021-10-11 Senses of Touch anatomizes the uniquely human hand as a rhetorical figure for dignity and deformity in early modern culture It concerns a valuational shift from the contemplative ideal as signified by the sense of sight to an active reality as signified by the sense of touch From posture to piety from manicure to magic the book discovers touch in a critical period of its historical development in anatomy and society It features new interpretations of two landmarks of western civilization Michelangelo's fresco of the Creation of Adam and Calvin's doctrine of election It also accords special attention to the typing of women as sensual creatures by using their hands as a heuristic Its alternative interpretations explore in theory and in practice the sensuality the creativity and the plain utility of hands thus integrating biology and

culture **Benozzo Gozzoli** Diane Cole Ahl, Benozzo Gozzoli, Benozzo (di Lese), 1996-01-01 Providing a reassessment of Benozzo Gozzoli one of the most esteemed and prolific artists of the Renaissance this work focuses on the social and cultural context within which he worked The book provides stylistic and technical discussions of each of his major works **The Grove Encyclopedia of Medieval Art and Architecture** Colum Hourihane, 2012 This volume offers unparalleled coverage of all aspects of art and architecture from medieval Western Europe from the 6th century to the early 16th century Drawing upon the expansive scholarship in the celebrated Grove Dictionary of Art and adding hundreds of new entries it offers students researchers and the general public a reliable up to date and convenient resource covering this field of major importance in the development of Western history and international art and architecture **On Dangerous Ground** Diane O'Donoghue, 2018-10-18 Winner of the 2019 Robert S Liebert Award established jointly by the Association for Psychoanalytic Medicine and the Columbia University Center for Psychoanalytic Training and Research In the final years of the 19th century Sigmund Freud began to construct evidence for the workings of an unconscious On Dangerous Ground offers an innovative assessment of the complex role that his encounters with visual cultures architecture objects from earlier cultural epochs antiquities paintings and illustrated books played in that process Diane O Donoghue introduces often using unpublished archival sources the ways in which material phenomena profoundly informed Freud's decisions about what would and would not constitute the workings of an inner life By returning to view content that Freud treated as forgettable as distinct from repressed O Donoghue shows us a realm of experiences that Freud wished to remove from psychical meaning These erasures form an amnesic core within Freud's psychoanalytic project an absence that includes difficult aspects of his life narrative beginning with the dislocations of his early childhood that he declared not worth remembering What is made visible here is far from the inconsequential surface of experience rather we are shown a dangerous ground that exceeds the limits of what Freud wished to include within his early model of mind In Freud's relation to visual cultures we find clues to what he attempted in crafting his unconscious to remove from sight [Picturing the Apocalypse](#) Natasha O'Hear, Anthony O'Hear, 2015-06-25 The book of Revelation has been a source of continual fascination for nearly two thousand years Concepts such as The Lamb of God the Four Horsemen the Seventh Seal the Beasts and Antichrist the Whore of Babylon Armageddon the Millennium the Last Judgement the New Jerusalem and the ubiquitous Angel of the Apocalypse have captured the popular imagination One can hardly open a newspaper or click on a news web site without reading about impending financial or climate change Armageddon while the concept of the Four Horsemen pervades popular music gaming and satire Yet few people know much about either the basic meaning or original context of these concepts or the multiplicity of different ways in which they have been interpreted by visual artists in particular The visual history of this most widely illustrated of all the biblical books deserves greater attention This book fills these gaps in a striking and original way by means of ten concise thematic chapters which explain the origins of these concepts from the book of Revelation in an accessible way These

explanations are augmented and developed via a carefully selected sample of the ways in which the concepts have been treated by artists through the centuries The 120 visual examples are drawn from a wide range of time periods and media including the ninth century Trier Apocalypse thirteenth century Anglo Norman Apocalypse Manuscripts such as the Lambeth and Trinity Apocalypses the fourteenth century Angers Apocalypse Tapestry fifteenth century Apocalypse altarpieces by Van Eyck and Memling D rer and Cranach s sixteenth century Apocalypse woodcuts and more recently a range of works by William Blake J M W Turner Max Beckmann as well as film posters and stills cartoons and children s book illustrations The final chapter demonstrates the continuing resonance of all the themes in contemporary religious political and popular thinking while throughout the book a contrast will be drawn between those readers of Revelation who have seen it in terms of earthly revolutions in the here and now and those who have adopted a more spiritual otherworldly approach Spectacle and Public Performance in the Late Middle Ages and the Renaissance ,2006-04-01 No volume about the spectacles and public performances of early modern England could pretend to treat comprehensively a body of materials so conspicuously vast Rather than efforts to survey the territory these essays are best understood in the original sense of the term as essays as trials attempts experiments to open alternative ways of understanding that vast corpus of mystery plays civic pageants court masques and professional dramas that constitute its subject The book crosses traditional period lines including studies of Medieval as well as Renaissance entertainments Once more the essays are not organized according to a single critical or historical methodology They employ an eclectic range of interpretive practices reflecting the variety of interpretive approaches now current in the field Contributors include Tiffany J Alkan Robert W Barrett Jr Sarah Beckwith Tom Bishop Peter Cockett Richard K Emmerson Peter Holland Nora Johnson Richard C McCoy Lauren Shohet and Robert E Stillman

Michelangelo's Last Judgment Bernadine Barnes,1998-02-12 In this lively original book illustrated with photographs of the recently restored work Barnes analyzes the Last Judgment and the historical context in which it was created and received She broadens our view of Michelangelo and his creative process and offers new insight into one of his greatest works **The Sistine Chapel** Ulrich Pfisterer,2018 The art of the Sistine Chapel decorated by artists who competed with one another and commissioned by popes who were equally competitive is a complex fabric of thematic chronological and artistic references Four main campaigns were undertaken to decorate the chapel between 1481 and 1541 and with each new addition fundamental themes found increasingly concrete expression One overarching theme plays a central role in the chapel the legitimization of papal authority as symbolized by two keys one silver one gold to the kingdom of heaven The Sistine Chapel Paradise in Rome is a concise informative account of the Sistine Chapel In unpacking this complex history Ulrich Pfisterer reveals the remarkable unity of the images in relation to theology politics and the intentions of the artists themselves who included such household names as Botticelli Michelangelo and Raphael Through a study of the main campaigns to adorn the Sistine Chapel Pfisterer argues that the art transformed the chapel into a pathway to the kingdom of

God legitimizing the absolute authority of the popes First published in German the prose comes to life in English in the deft hands of translator David Dollenmayer **Freud's Italian Journey** Laurence Simmons,2006-01-01 Freud's Italian Journey takes the psychoanalytical texts of Freud on the visual arts and literature as its objects for analysis While the biographical figure of Freud appears throughout its pages it is not simply a psychobiographical reading of Freud his personal circumstances and their relationship to his texts Rather the processes of interpretation begun by Freud are turned on Freud himself thus eventually displacing and questioning his theoretical mastery Freud's Italian Journey also argues that Freud's interest in frequent journeys to and obsession with Italy profoundly shaped and informed his elaboration of psychoanalysis The volume organizes its material around the major Italian cities which were the destinations of Freud's travel and the sites of the artworks he examined Freud's many Italian holidays were crucial for his self analysis and methodology but it is also argued here that his papers on Italian subjects must be read as texts marked by fascination and allurements crossed with anxiety and resistance inscribed by memory and forgetting Journeys to Italy heightened Freud's sense of the visual and it is contended that the visual dimension of Freud's writing is crucial to an understanding of his elaboration of the theory of psychoanalysis The relation between image and text is at the heart of Freud's analysis of works of art as he founds a critical methodology in which the two are interrelated image illustrating idea and idea needing to express itself in image but neither finally resolvable into the other Thus the argument of Freud's Italian Journey follows as its model the famous elaboration of the fort da game by Freud moving back and forth between Freud's life and his texts between psychoanalytical and philosophical systems between the written and the visual This leads to the broader conclusion that Freud might provide the key to a new practice of criticism and a new way of seeing and understanding visual images Discipleship and Imagination David Brown,2004 In this book David Brown considers the ways in which biblical narratives have been presented and changed over the centuries He then determines how these changes have impacted the understanding and practice of Christian discipleship Renaissance Andrew Graham-Dixon,1999 A history of Renaissance art placing the time in its historical and political context and arguing that the Renaissance grew out of the achievements of the medieval period **A Companion to the Neronian Age** Emma Buckley,Martin Dinter,2013-05-03 An authoritative overview and helpful resource for students and scholars of Roman history and Latin literature during the reign of Nero The first book of its kind to treat this era which has gained in popularity in recent years Makes much important research available in English for the first time Features a balance of new research with established critical lines Offers an unusual breadth and range of material including substantial treatments of politics administration the imperial court art archaeology literature and reception studies Includes a mix of established scholars and groundbreaking new voices Includes detailed maps and illustrations The Business of Art Michelle O'Malley,2005-01-01 In taking a fresh approach to the study of contracts and commissioning The Business of Art demonstrates the fundamental quality of negotiation involving the equal input of both parties to the gestation of a new work

of art It underlines the contributions made by both parties working together to deciding such issues as the approach to the production of a work the costs involved in its creation and the details of its subject matter

The Mestizo Mind Serge Gruzinski, 2013-10-18 Mestizo a person of mixed blood specifically a person of mixed European and American Indian ancestry Serge Gruzinski the renowned historian of Latin America offers a brilliant original critique of colonization and globalization in *The Mestizo Mind* Looking at the fifteenth century colonization of Latin America Gruzinski documents the m lange that resulted colonized mating with colonizers Indians joining the Catholic Church and colonial government and Amerindian visualizations of Jesus and Perseus These physical and cultural encounters created a new culture a new individual and a phenomenon we now call globalization Revealing globalization s early origins Gruzinski then fast forwards to the contemporary m lange seen in the films of Peter Greenaway and Wong Kar Wai to argue that over 500 years of intermingling has produced the mestizo mind a state of mixed thinking that we all possess A masterful alchemy of history anthropology philosophy and visual analysis *The Mestizo Mind* definitively conceptualizes the clash of civilizations in the style of Homi Bhabha Gayatri Spivak and Anne McClintock

Italian Renaissance Art Marilyn Bradshaw, 2009 Focusing on select examples of Italian art spanning roughly four hundred years *Italian Renaissance Art A Sourcebook* explores contextual explanatory information that is rarely part of general surveys of the period Artists chronologies are at the core of this text providing overviews of artists careers with timelines of their activities and commentary on significant works The book also uniquely incorporates numerous drawings diagrams and line arts as a means of allowing the reader to develop a fuller idea of the art of the period Supporting the artists chronologies are chapters devoted to historical notes and a glossary of terms and concluding chapters offer in depth information on select examples of Renaissance patrons and cities Easy to find information and a highly accessible format encourage the cross reading of sections emphasizing the many interconnections among artists and patrons within a historical context Such a layered presentation of information allows readers to construct a dynamic picture of the period and inspires an active role in looking at and thinking about Italian Renaissance art

[Cajetan's Biblical Commentaries](#) Michael O'Connor, 2017-01-05 Remembered as the official who failed to keep Luther in the Catholic fold Tommaso de Vio Cardinal Cajetan 1469 1534 was a multi faceted figure whose significance extends beyond those days in Augsburg In the 1520s he embarked on a labour of biblical commentary that occupied the final decade of his life producing over a million words of translation and commentary Offering an overview of this remarkable body of work Michael O Connor argues that Cajetan s motive was the renewal of Christian living more Catholic Reform than Counter Reformation and that his method was a bold and fresh hybrid of scholasticism and Renaissance humanism correcting the Vulgate s errors and expounding the text almost exclusively according to the literal sense

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