

Lorenzo de' Medici & the Art of Magnificence

by W. G. K. N. T.



Lorenzo De Medici And The Art Of Magnificence

**Metropolitan Museum of Art (New
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Lorenzo De Medici And The Art Of Magnificence:

Lorenzo De' Medici and the Art of Magnificence F. W. Kent, 2004 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 Kent's approach reveals Lorenzo's activities as an art patron as far more extensive and creative than previously thought Known as the Magnificent 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

A Detailed Explication of T. S. Eliot's The Love Song of J. Alfred Prufrock Harry Eiss, 2022-03-22 Do I dare disturb the universe This is a question recognized by people around the world If typed into the internet hundreds of examples appear Many know that it comes from one of the best known poems of the previous century T S Eliot's The Love Song of J Alfred Prufrock What many do not know is that Eliot dramatically shifted his views at the height of his fame for writing such dark poetry as this and The Waste Land becoming a sincere devoted Christian While his poetry is famous because it expresses the loss of a spiritual center in European civilization a careful reading of it reveals that he was struggling with his Christianity from the beginning not rejecting it but trying to make it fit into the contemporary world If the reader works through Eliot's love song for all of the esoteric meanings as he demands it quickly becomes evident that he intended it as a struggle between agape amour and eros Beginning it with a quote from Dante forces that into place Though the protestant forms of Christianity have changed their views on these the Roman Catholic holds fast Eliot references Michelangelo in the poem bringing in the great painter of the ceiling of the Sistine Chapel Most immediately recognize his name and work but do not realize how he expressed a similar personal struggle between the desires of the flesh and the spirit Both of them admired Dante's Divine Comedy and its inclusion of amour as a means to salvation Dante's work is generally seen as the greatest literature ever to come out of Italy This book is an expanded revision of *Seeking God in the Works of T S Eliot and Michelangelo* It explores how T S Eliot struggled with the highest meanings of existence in his poetry and his own life and perhaps managed to express what has become known as a modernist and post modernist view of what Rudolph Otto designated the *mysterium tremendum* the experience of a mystical awe the experience of God

The Sublime in the Visual Culture of the Seventeenth-Century Dutch Republic Stijn Bussels, Bram Van Oostveldt, 2023-11-07 Contrary to what Kant believed about the Dutch and their visual culture as being of an orderly and diligent position and thus having no feeling for the sublime this book argues that the sublime played an important role in seventeenth century Dutch visual culture By looking at different visualizations of exceptional heights divine presence political grandeur extreme violence and extraordinary artifacts the authors demonstrate how viewers were confronted with the sublime which evoked in them a combination of contrasting feelings of awe and fear attraction and repulsion In studying seventeenth century Dutch visual culture through the lens of notions of the sublime we

can move beyond the traditional and still widespread views on Dutch art as the ultimate representation of everyday life and the expression of a prosperous society in terms of calmness neatness and order The book will be of interest to scholars working in art history visual culture architectural history and cultural history The Open Access version of this book available at www.taylorfrancis.com has been made available under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 International license Funded by Ghent University

Seeking God in the Works of T. S. Eliot and Michelangelo Harry Eiss, 2017-05-11 Do I dare disturb the universe It is a question recognized by people around the world If typed into the internet hundreds of examples appear Many know that it comes from one of the best known poems of the twentieth century T S Eliot's The Love Song of J Alfred Prufrock What many do not know is that Eliot dramatically shifted his views at the height of his fame for writing such dark poetry as this and his also famous The Wasteland becoming a sincere devoted Christian While his poetry is famous because it expresses the loss of a spiritual center in European civilization a careful reading of it reveals that he was struggling with his Christianity from the beginning not rejecting it but trying to make it fit into the contemporary world If a reader works through his love song for all of the esoteric meanings as he demands it quickly becomes evident that he intended it as a struggle between agape amour and eros Beginning it with a quote from Dante forces that into place Though the protestant forms of Christianity have changed their views on these the Roman Catholic holds fast Eliot references Michelangelo in the poem bringing in the great painter of the ceiling of the Sistine Chapel Most immediately recognize his name and work Many do not realize how he expressed a similar personal struggle between the desires of the flesh and the spirit Both of them admired Dante's Divine Comedy and its inclusion of amour as a means to salvation His work is generally seen as the greatest literature ever to come out of Italy sometimes referred to as the epic representation of St Thomas Aquinas Summa Theologica one of the central documents establishing Catholic doctrine This book explores how these brilliant men struggle with the highest meanings of life in their artistic expressions and perhaps manage to express what Rudolph Otto designates the *mysterium tremendum* the experience of a mystical awe what he calls the numinous or in more common terms the experience of God

Art Patronage, Family, and Gender in Renaissance Florence Maria DePrano, 2018-02-22 This book examines a Renaissance Florentine family's art patronage even for women inspired by literature music love loss and religion

An Art Lover's Guide to Florence Judith Testa, 2012-09-15 No city but Florence contains such an intense concentration of art produced in such a short span of time The sheer number and proximity of works of painting sculpture and architecture in Florence can be so overwhelming that Florentine hospitals treat hundreds of visitors each year for symptoms brought on by trying to see them all an illness famously identified with the French author Stendhal While most guidebooks offer only brief descriptions of a large number of works with little discussion of the historical background Judith Testa gives a fresh perspective on the rich and brilliant art of the Florentine Renaissance in *An Art Lover's Guide to Florence* Concentrating on a number of the greatest works by such masters as Botticelli and

Michelangelo Testa explains each piece in terms of what it meant to the people who produced it and for whom they made it deftly treating the complex interplay of politics sex and religion that were involved in the creation of those works With Testa as a guide armchair travelers and tourists alike will delight in the fascinating world of Florentine art and history

Augustinian Art and Meditation in Renaissance Florence Antonia Fondaras,2020-02-03 In Augustinian Art and Meditation in Renaissance Florence Antonia Fondaras reunites the fifteenth century altarpieces painted by Botticelli Piero di Cosimo Filippino Lippi and other masters for the choir of the Augustinian church of Santo Spirito in Florence Departing from a conventional focus on artist and patron the author illuminates the engagement of the Augustinian Hermit friars with the composition and iconography of these pictures and discusses how they were used to fashion the choir into a space suited to the friars institutional and spiritual ideals Fondaras includes a close reading of the choir s most compelling and original altarpieces which were grounded in the writings of Augustine and provided a focal point for the friars sophisticated meditative practices

"Women, Patronage, and Salvation in Renaissance Florence " Stefanie Solum,2017-07-05 Long obfuscated by modern definitions of historical evidence and art patronage Lucrezia Tornabuoni de Medici s impact on the visual world of her time comes to light in this book the first full length scholarly argument for a lay woman s contributions to the visual arts of fifteenth century Florence This focused investigation of the Medici family s domestic altarpiece Filippo Lippi s Adoration of the Christ Child is broad in its ramifications Mapping out the cultural network of gender piety and power in which Lippi s painting was originally embedded author Stefanie Solum challenges the received wisdom that women played little part in actively shaping visual culture during the Florentine Quattrocento She uses visual evidence never before brought to bear on the topic to reveal that Lucrezia Tornabuoni shrewd power broker pious poetess and mother of the Magnificent Lorenzo de Medici also had a profound impact on the visual arts Lucrezia emerges as a fascinating key to understanding the ways in which female lay religiosity created the visual world of Renaissance Florence The Medici case study establishes at long last a robust historical basis for the assertion of women s agency and patronage in the deeply patriarchal and artistically dynamic society of Quattrocento Florence As such it offers a new paradigm for the understanding and future study of female patronage during this period

His Magnificence. A Novel of Lorenzo De' Medici ... With Illustrations Arthur James Anderson (Writer on Art.),1913

A Companion to Renaissance and Baroque Art Babette Bohn,James M. Saslow,2012-01-02 A Companion to Renaissance and Baroque Art provides a diverse fresh collection of accessible comprehensive essays addressing key issues for European art produced between 1300 and 1700 a period that might be termed the beginning of modern history Presents a collection of original in depth essays from art experts that address various aspects of European visual arts produced from circa 1300 to 1700 Divided into five broad conceptual headings Social Historical Factors in Artistic Production Creative Process and Social Stature of the Artist The Object Art as Material Culture The Message Subjects and Meanings and The Viewer the Critic and the Historian Reception and

Interpretation as Cultural Discourse Covers many topics not typically included in collections of this nature such as Judaism and the arts architectural treatises the global Renaissance in arts the new natural sciences and the arts art and religion and gender and sexuality Features essays on the arts of the domestic life sexuality and gender and the art and production of tapestries conservation technology and the metaphor of theater Focuses on Western and Central Europe and that territory's interactions with neighboring civilizations and distant discoveries Includes illustrations as well as links to images not included in the book *Byzantine Art and Renaissance Europe* Angeliki Lymberopoulou, Rembrandt Duits, 2016-12-05

Byzantine Art and Renaissance Europe discusses the cultural and artistic interaction between the Byzantine east and western Europe from the sack of Constantinople by the Fourth Crusade in 1204 to the flourishing of post Byzantine artistic workshops on Venetian Crete during the fifteenth and sixteenth centuries and the formation of icon collections in Renaissance Italy The contributors examine the routes by which artistic interaction may have taken place and explore the reception of Byzantine art in western Europe analysing why artists and patrons were interested in ideas from the other side of the cultural and religious divide In the first chapter Lyn Rodley outlines the development of Byzantine art in the Palaiologan era and its relations with western culture Hans Bloemsma then reassesses the influence of Byzantine art on early Italian painting from the point of view of changing demands regarding religious images in Italy In the first of two chapters on Venetian Crete Angeliki Lymberopoulou evaluates the impact of the Venetian presence on the production of fresco decorations in regional Byzantine churches on the island The next chapter by Diana Newall continues the exploration of Cretan art manufactured under the Venetians shifting the focus to the bi cultural society of the Cretan capital Candia and the rise of the post Byzantine icon Kim Woods then addresses the reception of Byzantine icons in western Europe in the late Middle Ages and their role as devotional objects in the Roman Catholic Church Finally Rembrandt Duits examines the status of Byzantine icons as collectors items in early Renaissance Italy The inventories of the Medici family and other collectors reveal an appreciation for icons among Italian patrons which suggests that received notions of Renaissance tastes may be in need of revision The book thus offers new perspectives and insights and repositions late and post Byzantine art in a broader European cultural context A 'Short Treatise' on the Wealth and Poverty of Nations (1613) Antonio Serra, 2011-07-01

Although no less an authority than Joseph A Schumpeter proclaimed that Antonio Serra was the world's first economist he remains something of a dark horse of economic historiography *A Short Treatise on the Wealth and Poverty of Nations* presents for the first time an English translation of Serra's *Breve Trattato* 1613 one of the most famous tracts in the history of political economy The treatise is accompanied by Sophus A Reinert's illuminating introduction which explores its historical context reception and relevance for current concerns **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 **The Agency of Things in**

Medieval and Early Modern Art Grażyna Jurkowlaniec,Ika Matyjaszkiewicz,Zuzanna Sarnecka,2017-09-22 This volume explores the late medieval and early modern periods from the perspective of objects While the agency of things has been studied in anthropology and archaeology it is an innovative approach for art historical investigations Each contributor takes as a point of departure active things objects that were collected exchanged held in hand carried on a body assembled cared for or pawned Through a series of case studies set in various geographic locations this volume examines a rich variety of systems throughout Europe and beyond The Open Access version of this book available at <http://www.taylorfrancis.com> doi view 10.4324/9781315401867 has been made available under a Creative Commons Attribution Non Commercial No Derivatives 4.0 license *Art and Love in Renaissance Italy* Metropolitan Museum of Art (New York, N.Y.),Kimbell Art Museum,2008 Many famous artworks of the Italian Renaissance were made to celebrate love marriage and family They were the pinnacles of a tradition dating from early in the era of commemorating betrothals marriages and the birth of children by commissioning extraordinary objects maiolica glassware jewels textiles paintings that were often also exchanged as gifts This volume is the first comprehensive survey of artworks arising from Renaissance rituals of love and marriage and makes a major contribution to our understanding of Renaissance art in its broader cultural context The impressive range of works gathered in these pages extends from birth trays painted in the early fifteenth century to large canvases on mythological themes that Titian painted in the mid 1500s Each work of art would have been recognized by contemporary viewers for its prescribed function within the private domestic domain **BOOK JACKET**

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 **The Young Leonardo** Larry J. Feinberg,2014-04-21 Leonardo da Vinci is often presented as the transcendent genius removed from or ahead of his time This book however attempts to understand him in the context of Renaissance Florence Larry J Feinberg explores Leonardo s origins and the beginning of his career as an artist While celebrating his many artistic achievements the book illuminates his debt to other artists works and his struggles to gain and retain patronage as well as his career and personal difficulties

Feinberg examines the range of Leonardo's interests including aerodynamics anatomy astronomy botany geology hydraulics optics and warfare technology to clarify how the artist's broad intellectual curiosity informed his art. Situating the artist within the political social cultural and artistic context of mid and late fifteenth century Florence, Feinberg shows how this environment influenced Leonardo's artistic output and laid the groundwork for the achievements of his mature works.

The Study Andrew Hui, 2024-12-03 A uniquely personal account of the life and enduring legacy of the Renaissance library. With the advent of print in the fifteenth century, Europe's cultural elite assembled personal libraries as refuges from persecutions and pandemics. Andrew Hui tells the remarkable story of the Renaissance *studiolo*, a little studio, and reveals how these spaces dedicated to self-cultivation became both a remedy and a poison for the soul. Blending fresh insightful readings of literary and visual works with engaging accounts of his life as an insatiable bookworm, Hui traces how humanists from Petrarch to Machiavelli to Montaigne created their own intimate studies. He looks at imaginary libraries in Rabelais, Cervantes, Shakespeare and Marlowe and discusses how Renaissance painters depicted the Virgin Mary and St Jerome as saintly bibliophiles. Yet writers of the period also saw a dark side to solitary reading. It drove Don Quixote to madness, Prospero to exile and Faustus to perdition. Hui draws parallels with our own age of information surplus and charts the *studiolo*'s influence on bibliographic fabulists like Jorge Luis Borges and Umberto Eco. Beautifully illustrated, *The Study* is at once a celebration of bibliophilia and a critique of bibliomania. Incorporating perspectives on Islamic, Mughal and Chinese book cultures, it offers a timely and eloquent meditation on the ways we read and misread today.

The Amsterdam Town Hall in Words and Images Stijn Bussels, Caroline Van Eck, Bram Van Oostveldt, 2021-05-20 The most famous monument of the Dutch Golden Age is undoubtedly the Amsterdam Town Hall by architect Jacob van Campen, inaugurated in 1655. Today we stand in awe, confronted with the grand Classicist facade, the delightful horror of the sculptures in the Tribunal, and the magnificence of the huge Citizens Hall. In the period of its construction, many artists and writers tried to capture the overwhelming impact of the building by, among other comparisons, relating it to the ancient Wonders of the World and by stressing its splendour, riches and impressive scale. In doing so, they constructed the Town Hall as the ultimate wonder, thus offering a silent but very powerful testimony to the power and position of the City of Amsterdam and its rulers as equals of the other European regimes. To fully understand these mechanisms of power, this book relates the Town Hall to other impressive buildings of the same period: the palace of the Louvre, Saint Peter's Basilica and Banqueting House, and their visual and textual representations. Thus, this book gives a broad audience of readers new insights into the agency of magnificent buildings. *The Amsterdam Town Hall in Words and Images* does not restrict itself to a national scope or a purely architectural analysis but clarifies how artists and writers all over Europe presented buildings as wonders of the world. This book is pioneering in its analysis of seventeenth and eighteenth-century paintings, prints, drawings, poems and travel accounts and offers a new understanding of how the wondrous character of these grand buildings was constructed.

Art Patronage

and Conflicting Memories in Early Modern Iberia Maria Teresa Chicote Pompanin, 2023-12-20 This volume investigates the mechanisms artworks treatises and other forms of cultural patronage that the Marquises of Villena and their opponents used to operate in the cultural battlefield of the time with the aim of understanding how their conflicting historical memories were constructed and manipulated Concentrating on the late fifteenth and early sixteenth centuries the book examines these two aristocrats and demonstrates that political tensions led not only to military conflicts during this period but also to conflicts fought on cultural grounds through the promotion of artistic religious and literary programmes Maria Teresa Chicote Pompanin investigates why the Marquises of Villena lost in both the military and cultural battlefields and explains how the negative historical memories forged by their opponents in the late fifteenth century managed to become the official historical truth that has remained unchallenged to this day The book will be of interest to scholars working in art history cultural history medieval studies Renaissance studies Iberian studies literary studies and patronage studies

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