



PATRONAGE IN RENAISSANCE ITALY

MARY HOLLINGSWORTH

Patronage In Renaissance Italy From 1400 To The Early Sixteenth Century

**Karl Heinrich Heydenreich, Ludwig
Heinrich Heydenreich, Paul Davies**

Patronage In Renaissance Italy From 1400 To The Early Sixteenth Century:

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 violent 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 Renaissance Italy Mary Hollingsworth, 1994 In this first comprehensive study of patrons in the Italian quattrocento Mary Hollingsworth shows how the patron rather than the artist carefully controlled both subject and medium in artistic creation In a competitive and violent age she explains image and ostentation were essential statements of the patron's power As a result perceived cost became more important than artistic quality and buildings bronze or tapestry were considered more eloquent statements than cheaper marble or fresco Artists in the early Renaissance were employed as craftsmen Hollingsworth concludes and only late in the century did their relations with patrons start to adopt a pattern we might recognize today Many readers specialists and nonspecialists alike will welcome this book as a reliable and straightforward introduction to an important and interesting subject Literary Review A synthesis of the current state of knowledge about Renaissance patronage The author is particularly well qualified to assess the amount of personal involvement of patrons and she emphasizes the extent to which Lorenzo de Medici Ercole d Este and Federigo da Montefeltro as well as several Popes can be considered their own architects Apollo

Patronage in Renaissance Italy Professor Mary Hollingsworth, 2014-12-02 A superb information packed book The Art Book A vivid lively account of a complex society in which art was made to express the wealth status worldly concerns and religious aspirations of its patrons Art Quarterly She writes authoritatively drawing on a vast store of knowledge Frances Spalding The Sunday Times A refreshing contrast to the abstraction and intellectual constipation that characterise much of the cultural history written in Italy Apollo A comprehensive study of the patrons of fifteenth century Italian art this book investigates the role they played in the

evolution of the Renaissance and the revival of the styles and themes of the art of ancient Rome This process was far from uniform the classical tradition provided flattering models not only for absolute rulers of Italy's many principalities but also for the republican governments of Florence and Venice and even for the pope in Rome Above all these fifteenth century patrons were Christian and much of the art they commissioned gave visual expression to their religious beliefs and duties This book examines how and why they financed their projects what factors lay behind their choice of themes and styles and the extent to which they themselves were involved in the final appearance of these palaces churches statues altarpieces and fresco cycles which form a landmark in the history of European art

The Renaissance in Europe Margaret L. King, 2003 The Renaissance is usually portrayed as a period dominated by the extraordinary achievements of great men rulers philosophers poets painters architects and scientists Leading scholar Margaret King recasts the Renaissance as a more complex cultural movement rooted in a unique urban society that was itself the product of many factors and interactions commerce papal and imperial ambitions artistic patronage scientific discovery aristocratic and popular violence legal precedents peasant migrations famine plague invasion and other social factors Together with literary and artistic achievements therefore today's Renaissance history includes the study of power wealth gender class honour shame ritual and other categories of historical investigation opened up in recent years Tracing the diffusion of the Renaissance from Italy to the rest of Europe Professor King marries the best work of the last generation of scholars with the findings of the most recent research including her own Ultimately she points to the multiple ways in which this seminal epoch influenced the later development of Western culture and society Jacket

Mediterranean Urban Culture, 1400-1700 Alexander Cowan, 2000 Was there a distinctive Mediterranean urban culture in the early modern period This collection demonstrates both the range of collective urban experience in the Mediterranean and the complexity of the nature of urban culture at that time

Architecture in Italy, 1400-1500 Karl Heinrich Heydenreich, Ludwig Heinrich Heydenreich, Paul Davies, 1996-01-01 Brunelleschi Ghiberti and Donatello Alberti Florence 1450 1480 Urbino Venice Lombardy Leonardo da Vinci

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

Renaissance Theory James Elkins, Robert Williams, 2008-04-01 Renaissance Theory presents an animated conversation among art historians about the optimal ways of conceptualizing Renaissance art and the links between Renaissance art and contemporary art and theory This is the first discussion of its kind involving not only questions within Renaissance scholarship but issues of concern to art historians and critics in all fields Organized as a virtual roundtable discussion the contributors discuss rifts and disagreements about how to understand the Renaissance and debate the principal texts and authors of the last thirty years who have sought to reconceptualize the period They then turn to the issue of the relation between modern art and the Renaissance Why do modern art historians and critics so seldom refer to the Renaissance Is the Renaissance our indispensable heritage or are we cut off from it by the revolution of modernism The volume includes an introduction by Rebecca Zorach and two final synoptic essays as well as contributions from some of the most prominent thinkers on Renaissance art including Stephen Campbell Michael Cole Frederika Jakobs Claire Farago and Matt Kavalier

Fifteenth-Century Studies Vol. 24 William C. McDonald, 1998-09 15th c adaptations of Chr tien de Troyes the use of motifs and standard features including current state of research and book review section Setting the tone for volume 24 is a trio of articles on 15th century French adaptations of Chr tien de Troyes's Arthurian romances Norris Lacy examines adaptation and reception in Clig's Jane Taylor writes on the importance of cultural details to reception studies of both Erec and Clig's and Maria Timelli on structural aspects of Erec Other studies of romance include MaryLynn Saul's article on courtly love and patriarchal marriage institutions in Malory and Anne Caillaud's piece on gender conventions of courtly love as a vehicle for misogyny in Antoine de la Sale's Petit Jehan de Saincte Hans Joachim Behr deals with an adaptation of the 12th century historical figure of Heinrich von der Lwe in his article on the poetic work of Michel Wyssenherre Roxana Recio's article on Spanish amplifications and glosses draws connections between translation reception and interpretation Moving from romance to legend Peter De Wilde in his article on the legendary matter of St Patrick's journeys to Purgatory relates a 15th century account of one Englishman's visionary pilgrimage to that destination A second area of concentration in the volume is the thematic and structural use of motifs Rainer Goetz discusses archery in Spanish poetry of love and death Georg Roellenbleck courtly pastimes and the term *passe temps* in French poetry James Wilkins focuses on the body as currency in French passion plays Kristine Patz moves into art history examining the importance of the Pythagorean epsilon in the work of the Italian painter Mantegna Dealing with the turn to Renaissance humanism are articles by Grady Smith on the short literary career and Latin dramas of Titus Livius Frulovisi and by Christiane Raynaudon humanism and good government in the Latin *Romuleon* Franco Mormando investigates a darker moment the 1426 witch trial in Rome and the role of Bernardino of Siena as its instigator and chronicler Rouben Choulakian writes on the poetry of

Charles d Orlean Historical Dictionary of Renaissance Art Lilian H. Zirpolo,2016-08-19 The art of the Renaissance is usually the most familiar to non specialists and for good reason This was the era that produced some of the icons of civilization including Leonardo da Vinci s Mona Lisa and Last Supper and Michelangelo s Sistine Ceiling Piet and David Marked as one of the greatest moments in history the outburst of creativity of the era resulted in the most influential artistic revolution ever to have taken place The period produced a substantial number of notable masters among them Donatello Filippo Brunelleschi Masaccio Sandro Botticelli Raphael Titian and Tintoretto This second edition of Historical Dictionary of Renaissance Art contains a chronology an introduction and an extensive bibliography The dictionary section has over 700 cross referenced entries on artists from Italy Flanders the Netherlands Germany Spain and Portugal historical figures and events that impacted the production of Renaissance art This book is an excellent access point for students researchers and anyone wanting to know more about the Renaissance art **Between Utopia and Dystopia** Hanan Yoran,2010-04-19 The figure of the intellectual looms large in modern history and yet his or her social place has always been full of ambiguity and ironies Between Utopia and Dystopia is a study of the movement that created the identity of the universal intellectual Erasmian humanism Focusing on the writings of Erasmus and Thomas More Hanan Yoran argues that in contrast to other groups of humanists Erasmus and the circle gathered around him generated the social space the Erasmian Republic of Letters that allowed them a considerable measure of independence The identity of the autonomous intellectual enabled the Erasmian humanists to criticize established customs and institutions and to elaborate a reform program for Christendom At the same time however the very notion of the universal intellectual presented a problem for the discourse of Erasmian humanism itself It distanced the Erasmian humanists from concrete public activity and as such clashed with their commitment to the ideal of an active life Furthermore citizenship in the Republic of Letters threatened to lock the Erasmian humanists into a disembodied intellectual sphere thus undermining their convictions concerning intellectual activity and the production of knowledge Between Utopia and Dystopia will be of interest to scholars and students interested in Renaissance humanism early modern intellectual and cultural history and political thought It also has much to contribute to debates over the identity social place and historical role of intellectuals Medici Women Gabrielle Langdon,2006-01-01 The ducal court of Cosimo I de Medici in sixteenth century Florence was one of absolutist rule bound order Portraiture especially served the dynastic pretensions of the absolutist ruler Duke Cosimo and his consort Eleonora di Toledo and was part of a Herculean programme of propaganda to establish legitimacy and prestige for the new sixteenth century Florentine court In this engaging and original study Gabrielle Langdon analyses selected portraits of women by Jacopo Pontormo Agnolo Bronzino Alessandro Allori and other masters She defines their function as works of art as dynastic declarations and as encoded documents of court culture and propaganda illuminating Cosimo s conscious fashioning of his court portraiture in imitation of the great courts of Europe Langdon explores the use of portraiture as a vehicle to express Medici political policy such as with

Cosimo's Hapsburg and Papal alliances in his bid to be made Grand Duke with hegemony over rival Italian princes. Stories from archives, letters, diaries, chronicles, and secret ambassadorial briefs open up a world of fascinating personalities, personal triumphs, human frailty, rumour, intrigue, and appalling tragedies. Lavishly illustrated. Medici Women: Portraits of Power, Love, and Betrayal in the Court of Duke Cosimo I is an indispensable work for anyone with a passion for Italian renaissance history, art, and court culture.

Atlas of World Art John Onians, 2004. Combines a survey of world art with maps showing the associations and dissemination of culture across the globe.

Art LoVers: Celebrating Elisabeth de Bièvre and John Onians in Words and Pictures Gyöngyvér Horváth, Isabelle Onians, 2025-07-03. This double Festschrift honors art historians Elisabeth de Bièvre and John Onians on their 55th wedding anniversary. It features personal and professional tributes, artworks, and scholarly articles highlighting their innovative contributions to World Art Studies, geography of art, and neuroarthistory.

Imago Triumphalis Margaret Ann Zaho, 2004. *Imago Triumphalis: The Function and Significance of Triumphal Imagery for Renaissance Rulers* examines how independent rulers in fifteenth-century Italy used the motif of the Roman triumph for self-aggrandizement and personal expression. Triumphal imagery, replete with connotations of victory and splendor, was recognized during the Renaissance as a reflection of the glory of classical antiquity. Its appeal as a powerful visual bearer of meaning is evidenced by its appearance as a dominant theme in literature, architecture, and art. Rulers such as Alfonso of Aragon, Federico da Montefeltro, Sigismondo Malatesta, and Borso d'Este chose to incorporate the triumphal motif in major artistic commissions in which they were represented. They recognized that the image of the triumph could retain its classical associations while functioning as a highly personalized commentary.

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

Gilding the Market Susan Mosher Stuard, 2011-06-03. In the fourteenth century, garish ornaments, bright colors, gilt, and military effects helped usher in the age of fashion in Italy. Over a short span of years, important matters began to turn on the cut of a sleeve. Fashion influenced consumption and provided a stimulus that drove demand for goods and turned wealthy townspeople into enthusiastic consumers. Making wise decisions about the alarmingly expensive goods that composed a fashionable wardrobe became a matter of pressing concern, especially when the market caught on and became awash in cheaper editions of luxury wares. Focusing on the luxury trade in fashionable wear and accessories in Venice, Florence, and other towns in Italy, *Gilding the Market* investigates a major shift in patterns of consumption at the height of medieval prosperity, which more remarkably continued through the subsequent era of plague, return of plague, and increased warfare. A fine sensitivity to the demands of the pomp that is the public display of private wealth infected town life. The quest for luxuries affected markets by enlarging exchange activity and encouraging retail trades. As both consumers and tradesmen, local goldsmiths, long-distance traders, bankers, and money changers played important roles in creating this new age of fashion. In response to a greater public display of luxury goods, civic sumptuary laws were written to curb spending and extreme fashion, but these were aimed at

women youth and children leaving townsmen largely unrestricted in their consumption With erudition grace and an evocative selection of illustrations some reproduced in full color Susan Mosher Stuard explores the arrival of fashion in European history

The Later Middle Ages Isabella Lazzarini, 2021-04-29 Of all the sub periods in which European medieval history has been divided over time the later middle ages is possibly the one on which the burden of past and current grand narratives weighs the most Its chronological and geopolitical boundaries are shaped by a heavy narrative of decline or transition and consequently this period is often interpreted through the lenses of previous or following developments becoming in turn the tail end of the feudal communal imperial versus papal era or the announcement of modernity The Later Middle Ages addresses the urgent need to revise and rewrite the story of this period forging new critical and technical vocabularies not derived from the study of other periods By adopting a conscious approach towards temporal and spatial variety and by breaking the traditional and unitary narrative of decline and transition into one of many changes and continuities it charts the principal developments of late medieval Europe while opening up to different political cultures and societies throwing new light on older concepts and revealing analogies and differences with other geopolitical contexts Including maps illustrations a detailed chronology and a rich range of reading suggestions The Later Middle Ages aims at providing a first introduction to a very complex dynamic and fascinating period for Europe and beyond

The Emblematic Queen D. Barrett-Graves, 2013-05-07 This study examines representations of early modern female consorts and regnants via extra literary emblematics such as paintings jewelry miniature portraits carvings placards masques funerary monuments and imprese

Giuliano de' Medici Josephine Jungić, 2018-04-13 Most modern historians perpetuate the myth that Giuliano de Medici 1479 1516 son of Lorenzo the Magnificent was nothing more than an inconsequential womanizing hedonist with little inclination or ability for politics In the first sustained biography of this misrepresented figure Josephine Jungic re evaluates Giuliano s life and shows that his infamous reputation was exaggerated by Medici partisans who feared his popularity and respect for republican self rule Rejecting the autocratic rule imposed by his nephew Lorenzo Duke of Urbino and brother Giovanni Pope Leo X Giuliano advocated restraint and retention of republican traditions believing his family should be first among equals and not more As a result the family and those closest to them wrote him out of the political scene and historians relying too heavily upon the accounts of supporters of Cardinal Giovanni and the Medici regime followed suit Interpreting works of art books and letters as testimony Jungic constructs a new narrative to demonstrate that Giuliano was loved and admired by some of the most talented and famous men of his day including Cesare Borgia Michelangelo Buonarroti Niccol Machiavelli Leonardo da Vinci and Raphael More than a political biography this volume offers a refreshing look at a man who was a significant patron and ally of intellectuals artists and religious reformers revealing Giuliano to be at the heart of the period s most significant cultural accomplishments

Uncover the mysteries within is enigmatic creation, Embark on a Mystery with **Patronage In Renaissance Italy From 1400 To The Early Sixteenth Century** . This downloadable ebook, shrouded in suspense, is available in a PDF format (*). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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