

Scritti
di storia dell'arte
in onore
di Federico Zeri

Edizione
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Scritti Di Storia Dell Arte In Onore Di

Sergio Bertelli, R. Burr Litchfield



Scritti Di Storia Dell Arte In Onore Di:

Scritti di storia dell'arte in onore di Federico Zeri ,1984 *The Fourteenth Century* Miklós Boskovits,1984 **The Fourteenth Century** Richard Offner,Klara Steinweg,1987 Myths of Venice David Rosand,2012-09-01 Over the course of several centuries Venice fashioned and refined a portrait of itself that responded to and exploited historical circumstance Never conquered and taking its enduring independence as a sign of divine favor free of civil strife and proud of its internal stability Venice broadcast the image of itself as the Most Serene Republic an ideal state whose ruling patriciate were selflessly devoted to the commonweal All this has come to be known as the myth of Venice Exploring the imagery developed in Venice to represent the legends of its origins and legitimacy David Rosand reveals how artists such as Gentile and Giovanni Bellini Carpaccio Titian Jacopo Sansovino Tintoretto and Veronese gave enduring visual form to the myths of Venice He argues that Venice more than any other political entity of the early modern period shaped the visual imagination of political thought This visualization of political ideals and its reciprocal effect on the civic imagination is the larger theme of the book **Filippino Lippi** Paula Nuttall,Geoffrey Nuttall,Michael Kwakkelstein,2020-07-20 Filippino Lippi 1457 1504 although one of the most original and gifted artists of the Florentine renaissance has attracted less scholarly attention than his father Fra Filippo Lippi or his master Botticelli and very little has been published on him in English This book authored by leading Renaissance art historians covers diverse aspects of Filippino Lippi s art his role in Botticelli s workshop his Lucchese patrons his responses to Netherlandish painting portraits space and temporality the restoration of the Strozzi Chapel in Santa Maria Novella his immediate artistic legacy and finally his nineteenth century critical reception The fourteen chapters in this volume were originally presented at the international conference Filippino Lippi Beauty Invention and Intelligence held at the Dutch University Institute NIKI in Florence in 2017 See inside the book The Enduring Legacy of Venetian Renaissance Art AndaleebBadiee Banta,2017-07-05 Venetian artistic giants of the sixteenth century such as Giorgione Vittore Carpaccio Titian Jacopo Sansovino Jacopo Tintoretto Paolo Veronese and their contemporaries continued to shape artistic development tastes in collecting and modes of display long after their own practices ended The robust reverberation of the Venetian Renaissance spread far beyond the borders of the lagoon to inform and influence artists authors and collectors who spent very little or even no time in Venice proper The Enduring Legacy of Venetian Renaissance Art investigates the historical resonance of Venetian sixteenth century art and explores its afterlife and its reinvention by artists working in its shadow Despite being a frequently acknowledged truism the pervasive legacy of Venetian sixteenth century art has not received comprehensive treatment in recent publication history The broad scope of the topics covered in these essays from Titian s profound influence on the development of landscape painting to the effects of Carpaccio s historical paintings on early twentieth century fashion illustrates the persistence and adaptability of the Venetian Renaissance s legacy In addition to analyzing the effects of individual artists on each other this volume offers insight into the

shifting characterizations and reception of Venice as a center for artistic innovation and inspiration throughout the early modern period providing a nuanced and multifaceted view of the singular lagoon city and its indelible imprint on the history of art

The Gubbio Studiolo and Its Conservation: Italian Renaissance intarsia and the conservation of the Gubbio studiolo Olga Raggio, Antoine M. Wilmering, 1999

Architecture in Italy, 1500-1600 Wolfgang Lotz, 1995-01-01

This classic work presents a stimulating survey of the most exciting and innovative period in the history of architecture Lotz also goes beyond the more familiar locations architects and buildings to conquer less well known territories exploring Piedmont and Vitozzi and ending with a study of bizzarrie

The King's Body Sergio Bertelli, R. Burr Litchfield, 2010-11

The King's Body offers a unique and up to date overview of a central theme in European history the nature and meaning of the sacred rituals of kingship Informed by the work of recent cultural anthropologists Sergio Bertelli explores the cult of kingship which pervaded the lives of hundreds of thousands of subjects poor and rich noble and cleric His analysis takes in a wide spectrum from the Vandal kings of Spain and the long haired kings of France to the beheaded kings of England and France Charles I and Louis XVI Bertelli explores the multiple meanings of the rites related to the king's body from his birth with the exhibition of his masculinity to the crowning a rebirth to his death a triumph and an apotheosis We see how particular occasions such as entrances processions and banquets make sense only as they related directly to the king's body Bertelli also singles out crowd participatory aspects of sacred kingship including the rites of violence connected with the interregnum perceived as a suspension of the law and the rites of expulsion for a tyrant's body emphasizing the inversion of crowning rituals First published in Italy in 1990 The King's Body has been revised and updated for English speaking readers and expertly translated from the Italian by R Burr Litchfield Deftly argued and amply illustrated this book is a perfect introduction to the cult of kingship in the West at the same time it illuminates for modern readers how strangely different the medieval and early modern world was from our own

Millard Meiss, American Art History, and Conservation Jennifer Cooke, 2020-09-28

A member of the art history generation from the golden age of the 1920s and 1930s Millard Meiss 1904-1975 developed a new and multi faceted methodological approach This book lays the foundation for a reassessment of this key figure in post war American and international art history The book analyses his work alongside that of contemporary art historians considering both those who influenced him and those who were receptive to his research Jennifer Cooke uses extensive archival material to give Meiss the critical consideration that his extensive and important art historical restoration and conservation work deserves This book will be of interest to scholars in art history historiography and heritage management and conservation

Monumentality and the Roman Empire Edmund Thomas, 2007-11-16

The quality of monumentality is attributed to the buildings of few historical epochs or cultures more frequently or consistently than to those of the Roman Empire It is this quality that has helped to make them enduring models for builders of later periods This extensively illustrated book the first full length study of the concept of monumentality in Classical Antiquity asks what it is

that the notion encompasses and how significant it was for the Romans themselves in moulding their individual or collective aspirations and identities Although no single word existed in antiquity for the qualities that modern authors regard as making up that term its Latin derivation from monumentum a monument attests plainly to the presence of the concept in the mentalities of ancient Romans and the development of that notion through the Roman era laid the foundation for the classical ideal of monumentality which reached a height in early modern Europe This book is also the first full length study of architecture in the Antonine Age when it is generally agreed the Roman Empire was at its height By exploring the public architecture of Roman Italy and both Western and Eastern provinces of the Roman Empire from the point of view of the benefactors who funded such buildings the architects who designed them and the public who used and experienced them Edmund Thomas analyses the reasons why Roman builders sought to construct monumental buildings and uncovers the close link between architectural monumentality and the identity and ideology of the Roman Empire itself **Paolo de Matteis**

Livio Pestilli, 2017-07-05 This volume represents a long overdue reassessment of the Neapolitan painter Paolo de Matteis an artist largely overlooked in English language scholarly publications but one who merits our attention for the quality of his work and the originality of its iconography as well as for his remarkable ability to respond creatively to his patrons aesthetic ideals and agendas Following a meticulous examination of the ways in which posterity's impression of de Matteis has been conditioned by a biased biographical and literary tradition Livio Pestilli devotes rich detailed analyses to the artist's most significant paintings and drawings More than just a novel approach to de Matteis and the Neapolitan Baroque however the book makes a significant contribution to the study and understanding of early eighteenth century European art and cultural history in general not only in Naples but in other major European centers including Paris Vienna Genoa and Rome The

Medici, Michelangelo, & the Art of Late Renaissance Florence Cristina Acidini, Cristina Acidini Luchinat, Palazzo Strozzi, Art Institute of Chicago, Palazzo Strozzi (Florence, Italie), Detroit Institute of Arts, Art institute (Chicago, Ill.), Marco Chiarini, 2002-01-01 Published in conjunction with the exhibition Magnificenza the Medici Michelangelo the Art of Late Renaissance Florence In Italy L Ombra del genio Michelangelo e l arte a Firenze 1538 1631 Title page verso **Cosimo I**

De' Medici and His Self-Representation in Florentine Art and Culture Hendrik Thijs van Veen, Henk Th. van Veen, 2006-08-21 In this study Henk Th van Veen reassesses how Cosimo de Medici represented himself in images during the course of his rule The text examines not only art and architecture but also literature historiography religion and festive culture *La Vie de Nostre Benoit Sauveur Ihesuscris* and *la Sainte Vie de Nostre Dame* Millard Meiss, Elizabeth H.

Beatson, Jean Gerson, 1990-12-20 Presents a study of this ancient manuscript The Stones of Naples Caroline Astrid Bruzelius, 2004-01-01 Illustrated with some two hundred photographs and reconstruction drawings of cathedrals monasteries and other monuments this volume sets Angevin architecture in the larger context of thirteenth and fourteenth century Europe while underscoring the unique character of the buildings constructed by the French kings of Naples Jacket Italian

Fifteenth- to Seventeenth-century Drawings Anna Forlani Tempesti, Metropolitan Museum of Art (New York, N.Y.), 1991

Perhaps more than any other collector of his generation in the United States Robert Lehman was interested in acquiring early drawings. He made a great effort to add drawings to the collection of paintings, sculpture, ceramics, glass, and other objects that his father Philip Lehman had begun assembling. The 116 Italian drawings analyzed and discussed in this volume are among the more than 2,000 works of art from the collection now housed in the Robert Lehman Wing of The Metropolitan Museum of Art. Robert Lehman's collection demonstrates the variety of drawings produced in Italy from the fifteenth to the seventeenth century, a period when the purposes and techniques of drawings, as well as the aims and abilities of the artist who made them, became increasingly sophisticated. The volume includes an elaborate design for an equestrian monument by Antonio Pollaiuolo, a magnificent study of a bear by Leonardo da Vinci, a cartoon by Luca Signorelli, a study for a vault fresco by Taddeo Zuccaro, and many other drawings that are among the best Italian examples to have survived from that era. Most types of drawings, in a wide variety of techniques, are represented: figure studies, grand compositions, landscapes, cartoons, modelli, and even sculptors' studies. Metropolitan Museum of Art website

Giotto the Painter. Volume 1-3 Michael Viktor Schwarz, 2023-04-17

Vol 1 Life: Giotto 1334 is the first European artist about whom it is possible to write following the schema of life and work. The situation of the sources, however, is complicated. On Giotto's life, there are, on the one hand, biographical accounts from the mid-fourteenth century onwards that responded to various ideological requirements: patriotism, humanism, Renaissance ideology, cult of the artist. On the other, there is extensive documentary material from Giotto's lifetime which seems to reflect less the biography of an artist than that of a bourgeois businessman resolutely climbing the social ladder. The present volume focuses on this second aspect of the Giotto figure's double life, relating it to the form of existence of the pre-modern artist.

Vol 2 Works: The paintings examined and contextualised in this volume are those secured for Giotto through early written sources. These sources also help to reconstruct the sequence of his works and artistic inventions, as is plausible in the context of media culture in the decades around and after 1300, while Giotto was spiritually and intellectually formed in the sphere of the Florentine Dominicans. His artistic path began in Rome, in the shadow of the Curia. The breakthrough to his own artistic concept came immediately before and during his work in Padua. In addition to prominent churchmen, ecclesiastical institutions, and the King of Naples, his clients were predominantly members of Italy's urban and financial elites. The adoption and further development of his inventions by other, especially Sienese, painters pressured him in his later years to try new approaches again.

Vol 3 Survival: Giotto is considered by many to be the founder of modern painting. This thesis is discussed and modified in the present volume on an empirical basis. What emerges is that Giotto's impact cannot be reduced simply to the introduction of the study of nature. Rather, his art was involved in the development of pictorial idioms that were attuned to the skills and interests of their audiences. The new approaches in his painting contributed in particular to the possibility of examining and communicating psychological narrative and allegorical

content of great complexity outside the media of language and text which not only changed the face of European art but certainly contributed to the intellectual opening of Western societies **Giotto the Painter. Volume 3: Survival** Michael Viktor Schwarz, 2023-04-17 Giotto is considered by many to be the founder of modern painting This thesis is discussed and modified in the present volume on an empirical basis What emerges is that Giotto's impact cannot be reduced simply to the introduction of the study of nature Rather his art was involved in the development of pictorial idioms that were attuned to the skills and interests of their audiences The new approaches in his painting contributed in particular to the possibility of examining and communicating psychological narrative and allegorical content of great complexity outside the media of language and text which not only changed the face of European art but certainly contributed to the intellectual opening of Western societies *Bazaar to Piazza* Rosamond E. Mack, 2002 From Italian textiles featuring Islamic and Asian motifs to ceramics and glassware that reflected Syrian techniques and ornamental concepts this book gives an extraordinary view of the influence of imported Oriental goods in Italy over three crucial centuries of artistic development from 1300 to 1600

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