

A detail from a Renaissance painting, likely by Pontormo, showing three cherubs. The central cherub is seated and looking towards the viewer, wearing a blue garment. To its right, another cherub is shown in profile, looking upwards. A third cherub is partially visible on the left, wearing a red garment. The background is dark and indistinct.

ELIZABETH PILLIOD

PONTORMO  
BRONZINO  
ALLORI

*A Genealogy of Florentine Art*



# Pontormo Bronzino Allori A Genealogy Of Florentine Art

**Tamara Smithers**





## **Pontormo Bronzino Allori A Genealogy Of Florentine Art:**

*Pontormo, Bronzino, Allori* Elizabeth Pilliod, 2001-01-01 Pilliod compares information from documents she has discovered with Vasari's versions of the artists' lives and shows how Vasari manipulated their biographies for example suppressing any mention of Pontormo's status as a court artist including his salary from Duke Cosimo I in order to diminish their reputations to obliterate memory of the traditional Florentine workshops and to enhance the importance of the Academy instead She also discusses such subjects as the evidence for Pontormo's association with the Medici court Pontormo's house and its place in the urban fabric of Florence Bronzino's and Pontormo's intimate association with poets and theatrical spectacles and Allori's painted challenge to Vasari's view of the artistic scene in sixteenth century Florence *Pontormo and the Art of Devotion in Renaissance Italy* Jessica A. Maratsos, 2021-09-09 Both lauded and criticized for his pictorial eclecticism the Florentine artist Jacopo Carrucci known as Pontormo created some of the most visually striking religious images of the Renaissance These paintings which challenged prevailing illusionistic conventions mark a unique contribution into the complex relationship between artistic innovation and Christian traditions in the first half of the sixteenth century Pontormo's sacred works are generally interpreted as objects that reflect either pure aesthetic experimentation or personal and cultural anxiety Jessica Maratsos however argues that Pontormo employed stylistic change deliberately for novel devotional purposes As a painter he was interested in the various modes of expression and communication direct address tactile evocation affective incitement as deployed in a wide spectrum of devotional culture from sacri monti to Michelangelo's marble sculptures to evangelical lectures delivered at the Accademia Fiorentina Maratsos shows how Pontormo translated these modes in ways that prompt a critical rethinking of Renaissance devotional art *The Cults of Raphael and Michelangelo* Tamara Smithers, 2022-07-29 This study explores the phenomenon of the cults of Raphael and Michelangelo in relation to their death burial and posthumous fame or second life from their own times through the nineteenth century These two artists inspired fervent followings like no other artists before them The affective response of those touched by the potency of the physical presence of their art works personal effects and remains or even touched by the power of their creative legacy opened up new avenues for artistic fame divination and commemoration Within this cultural framework this study charts the elevation of the status of dozens of other artists in Italy through funerals and tomb memorialization many of which were held and made in response to those of Raphael and Michelangelo By bringing together disparate sources and engaging material as well as a variety of types of artworks and objects this book will be of great interest to anyone who studies early modern Italy art history cultural history and Italian studies *The Oxford Handbook of Eschatology* Jerry L. Walls Professor of Philosophy of Religion Asbury Theological Seminary, 2007-10-31 Eschatology is the study of the last things death judgment the afterlife and the end of the world Through centuries of Christian thought from the early Church fathers through the Middle Ages and the Reformation these issues were of the utmost importance In other religions too eschatological concerns were central After the



Enlightenment though many religious thinkers began to downplay the importance of eschatology which in light of rationalism came to be seen as something of an embarrassment The twentieth century however saw the rise of phenomena that placed eschatology back at the forefront of religious thought From the rapid expansion of fundamentalist forms of Christianity with their focus on the end times to the proliferation of apocalyptic new religious movements to the recent and very public debates about suicide martyrdom and paradise in Islam interest in eschatology is once again on the rise In addition to its popular resurgence in recent years some of the worlds most important theologians have returned eschatology to its former position of prominence The Oxford Handbook of Eschatology will provide an important critical survey of this diverse body of thought and practice from a variety of perspectives biblical historical theological philosophical and cultural This volume will be the primary resource for students scholars and others interested in questions of our ultimate existence *Agnolo*

*Bronzino* Andrea M. Gáldy, 2014-08-26 The Florentine artist Agnolo Bronzino 1503 1572 has long been celebrated as the consummate court painter and his sumptuous portrayals of Duke Cosimo de Medici and Duchess Eleonora de Toledo have become icons of Italian Renaissance art In this volume an international assembly of scholars advances modern perceptions of Bronzino s art by applying fresh research paradigms not only to the well known portraits but also to other painted subjects frescoes and tapestries within the context of ancient Roman precedents Renaissance European court culture and postmodernist theory The seven essays supplement two recent Bronzino exhibitions in New York and Florence 2010 by addressing Bronzino s portraiture creative process and tapestry production as well as past and present attitudes towards nudity sexuality landscapes and poetic satire in Bronzino s imagery *The Artist Grows Old* Philip Lindsay Sohm, 2007-01-01 How does the artist s self conception change in old age How does old age affect artistic practice In this intriguing study art historian Philip Sohm considers some of the greatest artists of Renaissance and Baroque Italy and their experiences of aging Sohm investigates how art critics collectors biographers and fellow artists dealt with old painters what mental landscapes preconditioned responses to art by the elderly and how biology and psychology were co opted to explain the imprint that artists left on their art He also looks carefully at the impact of prejudices stereotypes and other imaginary truths about old age For some artists the problems of old age were related to physical decline Poussin s hands became shaky Titian s eyesight dimmed For others psychological symptoms emerged The book s cast of characters includes Michelangelo the hypochondriac young fogey Titian the shrewd marketer of old age the multiphobic Pontormo and others With sensitivity and insight Sohm uncovers what it meant to be an old artist and how successive generations have looked at the art of an old master

*Renaissance Papers 2005* Anne L. Prescott, 2006-04 Eight new essays on topics from Shakespeare and Dryden to Donne Bronzino Sidney Hutchinson and Milton *Renaissance Papers* collects the best scholarly essays submitted each year to the Southeastern Renaissance Conference In the 2005 volume two essays focus on Shakespeare one on choric juxtaposition in his twinned characters and one on the rhetoric of *The Tempest* another essay on drama considers Dryden s critical response to



Epicoene There are two essays on John Donne one on the choir space in his conduct of worship in St Paul sand the other on the revisions to his Elegies Other essays consider the influence of Castiglione on the paintings of Bronzino the metaphor of the horse and horsemanship in Sidney s poetics and the role of conversation in Hutchinson and Milton Contributors George Walton Williams Sara Van Den Berg Jennifer Brady John N Wall Ernest W Sullivan II Heather L Holian Anne Lake Prescottt and Boyd Berry M Thomas Hester is Professor of English and Christopher Cobb is Assistant Professor of English both at North Carolina State University

**Reactions to the Master** Francis Ames-Lewis, 2017-09-29 The immense effect that Michelangelo had on many artists working in the sixteenth century is widely acknowledged by historians of Italian Renaissance art Yet until recently greater stress has been placed on the individuality of these artists styles and interpretation rather than on the elucidation of their debts to others There has been little direct focus on the ways in which later sixteenth century artists actually confronted Michelangelo or how those areas or aspects of their artistic production that are most closely related to his reveal their attitudes and responses to Michelangelo s work Reactions to the Master presents the first coherent study of the influence exerted by Michelangelo s work in painting and sculpture on artists of the late Renaissance period including Alessandro Allori Agnolo Bronzino Battista Franco Francesco Parmigianino Jacopo Pontormo Francesco Salviati Raphael Giorgio Vasari Marcello Venusti and Alessandro Vittoria The essays focus on the direct relations such as copies and borrowings previously underrated by art historians but which here form significant keys to understanding the aesthetic attitudes and broader issues of theory advanced at the time

**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

**The Drawings of Bronzino** Carmen Bambach, Agnolo Bronzino, Janet Cox-Rearick, George R. Goldner, Philippe Costamagna, Marzia Faietti, Elizabeth Pilliod, 2010 Drawings by the great Italian Mannerist painter and poet Agnolo Bronzino 1503 1572 are extremely rare This important and beautiful publication brings



together for the first time nearly all of the sixty drawings attributed to this leading draftsman of the 16th century Each drawing is illustrated in color discussed in detail and shown with many comparative photographs Bronzino s technical virtuosity as a draftsman and his mastery of anatomy and perspective are vividly apparent in each stroke of the chalk pen or brush The younger generations of Florentine artists particularly admired Bronzino for his technical virtuosity as a painter and Giorgio Vasari praised him for his powers as a disegnatore designer and draftsman

*Apostolic Iconography and Florentine Confraternities in the Age of Reform* Douglas N. Dow, 2017-07-05 Focusing on artists and architectural complexes which until now have eluded scholarly attention in English language publications *Apostolic Iconography and Florentine Confraternities in the Age of Reform* examines through their art programs three different confraternal organizations in Florence at a crucial moment in their histories Each of the organizations that forms the basis for this study oversaw renovations that included decorative programs centered on the apostles At the complex of Ges Pellegrino a fresco cycle represents the apostles in their roles as Christ s disciples and proselytizers At the oratory of the company of Santissima Annunziata a series of frescoes shows their martyrdoms the terrible price the apostles paid for their mission and their faith At the oratory of San Giovanni Battista detta dello Scalzo a sculptural program of the apostles stood as an example to each confratello of how Christian piety had its roots in collective effort Douglas Dow shows that the emphasis on the apostles within these corporate groups demonstrates how the organizations adapted existing iconography to their own purposes He argues that their willful engagement with apostolic themes reveals the complex interaction between these organizations and the church s program of reform

**Re-membering Masculinity in Early Modern Florence** Allison Levy, 2017-03-02 From Pliny to Petrarch to Pope Hennessy and beyond many have understood the obvious connection between portraiture and commemorative practice This book expands and nuances our understanding of Renaissance portraiture the author shows it to be complexly generated within a discourse of male anxiety and pre mortuary mourning She argues that portraiture could defer memory loss or at the very least pictorially console the subject against his own potentially unmourned death This book recognizes a socio cultural anxiety the fear not merely of death but also of being forgotten and identifies a set of pictorial literary and theoretical strategies consequently formulated to ensure memory To explore this phenomenon this interdisciplinary but fundamentally art historical project merges early modern visual culture and critical theories of the body The author examines an extensive selection of fifteenth and sixteenth century male and female portraits primarily associated with the Medici family circle and court in and against both historical writings and contemporary discourses including literary and cultural theory psychoanalysis feminism and gender studies and critical theories of race and disability *Re membering Masculinity* generates new ideas about both male and female portraiture in early modern Florence raises even more questions about the experiences and representations of widowhood and mourning and re configures our understanding of masculinity from the early modern male body to Renaissance Man to postmodern manhood

**The Sounds and Sights of**



**Performance in Early Music** Brian E. Power, 2017-07-05 The experience of music performance is always far more than the sum of its sounds and evidence for playing and singing techniques is not only inscribed in music notation but can also be found in many other types of primary source materials This volume of essays presents a cross section of new research on performance issues in music of the Middle Ages and Renaissance The subject is approached from a broad perspective drawing on areas such as dance history art history music iconography and performance traditions from beyond Western Europe In doing so the volume continues some of the many lines of inquiry pursued by its dedicatee Timothy J McGee over a lifetime of scholarship devoted to practical questions of playing and singing early music Expanding the bases of inquiry to include various social political historical or aesthetic backgrounds both broadens our knowledge of the issues pertinent to early music performance and informs our understanding of other cultural activities within which music played an important role The book is divided into two parts Viewing the Evidence in which visually based information is used to address particular questions of music performance and Reconsidering Contexts in which diplomatic commercial and cultural connections to specific repertoires or compositions are considered in detail This book will be of value not only to specialists in early music but to all scholars of the Middle Ages and Renaissance whose interests intersect with the visual aural and social aspects of music performance

*Renaissance Theory* James Elkins, Robert Williams, 2008-04 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

In Michelangelo's Mirror Morten Steen Hansen, 2013 Explores the imitation of Michelangelo by three artists Perino del Vaga Daniele da Volterra and Pellegrino Tibaldi from the 1520s to the time around Michelangelo's death in 1564 Argues that his Mannerist followers applied imitation to identify with and or create ironical distance from to the older artist Provided by publisher

The A to Z of Renaissance Art Lilian H. Zirpolo, 2009-09-16 The Renaissance era was launched in Italy and gradually spread to the Netherlands Germany Spain France and other parts of Europe and the New World with figures like Robert Campin Jan van Eyck Rogier van der Weyden Albrecht Dürer and Albrecht Altdorfer It 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 Caravaggio Donato Bramante Donatello El Greco Filippo Brunelleschi Masaccio Sandro Botticelli Raphael Titian and Tintoretto The result was an outstanding number of exceptional works of art and architecture that pushed human potential to new heights The A to Z of Renaissance Art covers the years 1250 to 1648 the period most disciplines place as the Renaissance Era A complete portrait of this remarkable period is depicted in this book through a chronology an introductory essay a bibliography and over 500 hundred cross referenced dictionary entries on major Renaissance painters sculptors architects and patrons as well as relevant historical figures and events the foremost artistic centers schools and periods major themes and subjects noteworthy commissions technical processes theoretical material literary and philosophic sources for art and art historical terminology *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 *Andrea del Sarto: Splendor and Renewal in the Renaissance Altarpiece* Steven J. Cody, 2020-08-25 Over the course of his career Andrea del Sarto 1486 1530 created altarpieces rich in theological complexity elegant in formal execution and dazzlingly brilliant in chromatic impact This book investigates the spiritual dimensions of those works focusing on six highly significant panels According to Steven J Cody the beauty and splendor of Andrea s paintings speak to a profound engagement with Christian theories of spiritual renewal an engagement that only intensified as Andrea matured into one of the most admired artists of his time From this perspective *Andrea del Sarto Splendor and Renewal in the Renaissance Altarpiece* not only shines new light on a painter who has long deserved more scholarly attention it also offers up fresh insights regarding the Renaissance altarpiece itself

*Time and Place* Thomas Dacosta Kaufmann, 2017-11-22 Authors from Herodotus in antiquity to Vasari in the Renaissance related art and architecture to peoples nations regions cities and environments Already with Winckelmann and the origins of discussion of art history in the eighteenth century geography was seen as a powerful determinant of art In the nineteenth century the perceived connection between nations or races and art flourished mainly because of the rise of nationalism



Around 1900 the method of geographical analysis received a modern name Kunstgeographie But the ideology of Blut and Boden associated with Nazism and related ideologies brought the geography of art into disrepute This book proposes to return anew to the approach of artistic geography which had been largely neglected from the Second World War until recently and to reevaluate the possibilities it provides through a selection of case studies that discuss the connection between art and its place The introduction and first essay deal with the historiography of the geography of art Five essays take up specific questions ranging from France and the Low Countries to Mexico and China The final three essays consider contemporary and broader theoretical issues concerning art in time and place      **Vasari's Words** Douglas Biow, 2018-10-18

Explores through keywords how Vasari's Lives is designed to address a variety of compelling culturally determined ideas



## Reviewing **Pontormo Bronzino Allori A Genealogy Of Florentine Art**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is actually astonishing. Within the pages of "**Pontormo Bronzino Allori A Genealogy Of Florentine Art**," an enthralling opus penned by a very acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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