



Seventeenth Century Barberini Documents And Inventories Of Art

Carla Nicole De Petris



Seventeenth Century Barberini Documents And Inventories Of Art:

17th Century Barberini Documents and Inventories of Art Marilyn Aronberg Lavin, 1975 **The Court Artist in Seventeenth-Century Italy** Elena Fumagalli, Raffaella Morselli, 2015-05-08T00:00:00+02:00 Up to now the theme of the artist in the service of Italian courts has been examined in various studies focused mostly on the High Renaissance as though the phenomenon was relevant only to the XV and XVI centuries It actually lasted much longer spanning the whole longue dur e of the lives of the courts of the ancient regime The present volume intends to fill this gap presenting for the first time a comprehensive examination of the subject of the court artist from sixteenth to seventeenth century and the transformations of this role Court artist is here defined as one who received a regular salary and was therefore attached to the court by a more or less exclusive service relationship The book is divided in six chapters each of them examines the position of the court artist in the service of the most important ruling families in Italy the Savoy in Turin the Gonzaga in Mantua the Este in Modena the Della Rovere in Pesaro and Urbino the Medici in Florence and in papal Rome a particular and unique center of power **Art and Identity in Early Modern Rome** Jill Burke, 2017-07-05 From the late fifteenth to the late seventeenth century Rome was one of the most vibrant and productive centres for the visual arts in the West Artists from all over Europe came to the city to see its classical remains and its celebrated contemporary art works as well as for the opportunity to work for its many wealthy patrons They contributed to the eclecticism of the Roman artistic scene and to the diffusion of Roman artistic styles in Europe and beyond Art and Identity in Early Modern Rome is the first book length study to consider identity creation and artistic development in Rome during this period Drawing together an international cast of key scholars in the field of Renaissance studies the book adroitly demonstrates how the exceptional quality of Roman court and urban culture with its elected monarchy its large foreign population and unique sense of civic identity interacted with developments in the visual arts With its distinctive chronological span and uniquely interdisciplinary approach Art and Identity in Early Modern Rome puts forward an alternative history of the visual arts in early modern Rome one that questions traditional periodisation and stylistic categorisation **Art, Patronage, and Nepotism in Early Modern Rome** Karen J. Lloyd, 2022-08-19 Drawing on rich archival research and focusing on works by leading artists including Guido Reni and Gian Lorenzo Bernini Karen J Lloyd demonstrates that cardinal nephews in seventeenth century Rome those nephews who were raised to the cardinalate as princes of the Church used the arts to cultivate more than splendid social status Through politically savvy frescos and emotionally evocative displays of paintings sculptures and curiosities cardinal nephews aimed to define nepotism as good Catholic rule Their commissions took advantage of their unique position close to the pope embedding the defense of their role into the physical fabric of authority from the storied vaults of the Vatican Palace to the sensuous garden villas that fused business and pleasure in the Eternal City This book uncovers how cardinal nephews crafted a seductively potent dialogue on the nature of power fuelling the development of innovative visual forms that championed themselves as the indispensable

heart of papal politics The book will be of interest to scholars working in art history early modern studies religious history and political history

European Drawings 4 Nicholas Turner, 2001-01-03 The collection of drawings at the Getty Museum was started in 1981 with the purchase of Rembrandt's *Nude Woman with a Snake* and has steadily expanded since then so that now at the turn of the new millennium it stands at more than six hundred drawings and is sheet for sheet one of the best anywhere The Getty goal is to create from the finest examples a collection of the different Western European schools of drawing before 1900 with special emphasis on the work of the most important and accomplished draftsmen The collection now contains superb examples of the work of Leonardo da Vinci Raphael Michelangelo Durer Rembrandt Claude Lorraine Watteau Gainsborough David Millet Manet Van Gogh and Degas This is the fourth in the series of catalogues describing the drawings in the Getty Museum Most of the drawings discussed in the present volume were chosen for the collection in the period of 1994 to 1998 and include examples from the Italian German Dutch and Flemish French Spanish and British schools Also included are several gifts from private collectors which mark the start of a tradition that it is hoped will continue in the future The catalogue entries for these new acquisitions are organized first by national school and then by artist The book also includes a bibliography and indexes of artists former owners related drawings prints and works in other media

Patrons and Adversaries Caroline Castiglione, 2005-02-03 The early modern Roman countryside was a site of contestation between great aristocratic families and an expanding papal political regime Rarely has the role of the inhabitants of this landscape the villagers been considered as part of that power struggle As Caroline Castiglione shows in this compelling revisionist work one Roman aristocratic family the Barberini was not squeezed out of governing by the extension of the papal bureaucracy but rather became increasingly engaged with it during the long eighteenth century Through their participation in the rural commune villagers in an extensive territory belonging to the Barberini became active participants in the governing of the countryside Villagers cultivated and exploited interference from the aristocratic family and the papal government but they also kept urban elites at bay defending their rights through the strategies of adversarial literacy Such literate practices drew on village mastery of local constitutions debates in the village assembly and brilliant use of the legal system of the papacy to thwart the designs of the Barberini Later villagers created and interpreted sources for themselves effectively challenging the elite monopoly on making and interpreting texts A lost world of increasingly savvy villagers irate nobles and exasperated bureaucrats emerges here in an engaging narrative that chronicles how seemingly marginalized villagers challenged the pragmatic control of the Roman countryside using texts and ideas that urban elites had exported to the countryside for other purposes

Histories of Ornament Gülru Necipoğlu, Alina Payne, 2016-03-08 This lavishly illustrated volume is the first major global history of ornament from the Middle Ages to today Crossing historical and geographical boundaries in unprecedented ways and considering the role of ornament in both art and architecture *Histories of Ornament* offers a nuanced examination that integrates medieval Renaissance baroque and modern Euroamerican traditions with their Islamic

Indian Chinese and Mesoamerican counterparts At a time when ornament has re emerged in architectural practice and is a topic of growing interest to art and architectural historians the book reveals how the long history of ornament illuminates its global resurgence today Organized by thematic sections on the significance influence and role of ornament the book addresses ornament s current revival in architecture its historiography and theories its transcontinental mobility in medieval and early modern Europe and the Middle East and its place in the context of industrialization and modernism Throughout Histories of Ornament emphasizes the portability and politics of ornament figuration versus abstraction cross cultural dialogues and the constant negotiation of local and global traditions Featuring original essays by more than two dozen scholars from around the world this authoritative and wide ranging book provides an indispensable reference on the histories of ornament in a global context Contributors include Michele Bacci Fribourg University Anna Contadini University of London Thomas B F Cummins Harvard Chanchal Dadlani Wake Forest Daniela del Pesco Universita degli Studi Roma Tre Vittoria Di Palma USC Anne Dunlop University of Melbourne Marzia Faietti University of Bologna Mar a Judith Feliciano independent scholar Finbarr Barry Flood NYU Jonathan Hay NYU Christopher P Heuer Clark Art R mi Labrusse Universit Paris Ouest Nanterre la D fense G Iru Necipo lu Harvard Marco Rosario Nobile University of Palermo Oya Pancaro lu Bosphorus University Spyros Papapetros Princeton Alina Payne Harvard Antoine Picon Harvard David Pullins Harvard Jennifer L Roberts Harvard David J Roxburgh Harvard Hashim Sarkis MIT Robin Schuldenfrei Courtauld Avinoam Shalem Columbia and Gerhard Wolf KHI Florence

Art History W. McAllister Johnson,1990-01-01 These essays discuss major questions that should arise in courses in bibliography methodology and historiography once the survey courses are left behind

Aspects of Hobbes Noel Malcolm,2002-11-07 Noel Malcolm one of the world s leading experts on Thomas Hobbes presents a set of extended essays on a wide variety of aspects of the life and work of this giant of early modern thought Malcolm offers a succinct introduction to Hobbes s life and thought as a foundation for his discussion of such topics as his political philosophy his theory of international relations the development of his mechanistic world view and his subversive Biblical criticism Several of the essays pay special attention to the European dimensions of Hobbes s life his sources and his influence the longest surveys the entire European reception of his work from the 1640s to the 1750s All the essays are based on a deep knowledge of primary sources and many present striking new discoveries about Hobbes s life his manuscripts and the printing history of his works Aspects of Hobbes will be essential reading not only for Hobbes specialists but also for all those interested in seventeenth century intellectual history more generally both British and European

Nicolas Poussin Oskar Bätschmann,1990 Publication coincides with the 400th anniversary of the artist s birth and a forthcoming exhibition

Madonna of Divine Love by Raffaello Carla Nicole De Petris,2020-04-16 Madonna of Divine Love by Raffaello By Carla Nicole De Petris April 6 2020 marks 500 years since the death of Raffaello Sanzio da Urbino When he died at only 37 years old he left the most beautiful paintings particularly many of Madonna and Child One particular painting lost since 1544 when

it was described by Vasari as a 1514 painting on canvas by Raffaello for Leonello Pio da Carpi but since then it was never seen again The CapodiMonte Museum in Naples describes the 1518 painting on wood as the Madonna of Divine Love by Raffaello but since the eighteenth century many art historians believe that the painting on wood is by GianFrancesco Penni Raffaello's pupil so where is the original painting by Raffaello This painting was not mentioned for almost five hundred years Where was it Elma believed she had an original Raffaello painting and she wanted to know whether the story told by her aunt Anna was correct Carla Nicole De Petris fell in love with this painting and the story fascinated her This story follows the history of the painting and the story of the research

Ave Papa/Ave Papabile Lilian H. Zirpolo, 2005 In 1624 Pope Urban VIII appointed Marcello Sacchetti depositary general and secret treasurer of the Apostolic Chamber and Giulio Sacchetti bishop of Gravina Urban later gave Marcello the lease on the alum mines of Tolfa and raised Giulio to the cardinalate To assert their new power the Sacchetti began commissioning works of art Marcello discovered and promoted leading Baroque masters such as Pietro da Cortona and Nicolas Poussin while Giulio purchased works from previous generations In the eighteenth century Pope Benedict XIV bought the collection and housed it in the Capitoline Museum where it is now a substantial portion of the collection By focusing on the relationship between the artists in service and the Sacchetti this study expands our knowledge of the artists and the complexity of the processes of agency in the fulfillment of commissions In so doing it underlines how the Sacchetti used art to proclaim a certain public image and to promote Cardinal Giulio as a candidate to the papal throne

François Duquesnoy and the Greek Ideal Estelle Cecile Lingo, 2007-01-01 This book is the first in English devoted to Francois Duquesnoy a central figure in seventeenth century European sculpture a rival to Bernini and a leading light in an artistic milieu that included Poussin and Rubens Estelle Lingo reconstructs Duquesnoy's pursuit in Rome of a modern artistic practice in the Greek manner Reconstruction of Duquesnoy's Greek ideal enables Lingo to offer new interpretations of his exquisite marble and bronze sculptures Moreover she demonstrates that the archeological and poetic vision of Greek art developed by Duquesnoy and his circle formed the basis of Johann Joachim Winckelmann's influential *Reflections on the Imitation of Greek Works in Painting and Sculpture* thus overturning the long held assumption that no meaningful distinction was made between ancient Greek and Roman art prior to Winckelmann's work in the eighteenth century Examining in detail how Duquesnoy developed and employed his Greek manner Lingo brings to light the extent of his contributions to European culture and aesthetics and to the rise of Neoclassicism

Michelangelo in Print Bernadine Barnes, 2017-07-05 In seeing printed reproductions as a form of response to Michelangelo's work Bernadine Barnes focuses on the choices that printmakers and publishers made as they selected which works would be reproduced and how they would be presented to various audiences Six essays set the reproductions in historical context and consider the challenges presented by works in various media and with varying degrees of accessibility while a seventh considers how published verbal descriptions competed with visual reproductions Rather than concentrating on the intentions of the artist

Barnes treats the prints as important indicators of the use of and public reaction to Michelangelo's works. Emphasizing reception and the construction of history, her approach adds to the growing body of scholarship on print culture in the Renaissance. The volume includes a comprehensive checklist organized by the work reproduced. The Papacy: Quietism-Zouaves, Pontifical Philippe Levillain, John W. O'Malley, 2002. Pontormo Elizabeth Cropper, 1997. Pontormo's Halberdier has long been controversial. How did scholars come to identify the sitter as Duke Cosimo de' Medici, and why is this open to doubt? Who was Francesco Guardi? What was the siege of Florence, and could Pontormo have made this compelling portrait during that time of deprivation and political tumult? In a fascinating piece of historical detective work, Elizabeth Cropper investigates these questions and uncovers new evidence for interpretation. She also analyzes the portrait's relationship to other works by Pontormo, explores the importance for Pontormo of Donatello, Michelangelo, and Andrea del Sarto, and looks into Bronzino's connection with the portrait. *Morandi's Last Prophecy and the End of Renaissance Politics* Brendan Dooley, 2021-06-08. One year before Galileo's another trial was the talk of Rome. The city's most notorious astrologer, Orazio Morandi, abbot of the monastery of Santa Prassede, was brought before the governor's court on charges of possessing prohibited books, fortune telling, and political chicanery. His most serious crime was to have predicted the death of Pope Urban VIII, and allowed news of this to spread as far as Spain, where cardinals quickly embarked for Italy to attend a conclave that would not occur for fourteen years. The pope, furious at such astrological and political effrontery, personally ordered the criminal inquiry that led to Morandi's arrest, trial, and death in prison, probably by assassination. Based on new evidence, this book chronicles Morandi's fabulous rise and fall against the backdrop of enormous political and cultural turmoil that characterized Italy in the early seventeenth century. It documents a world in which occult knowledge commanded power, reveals widespread libertinism behind monastery walls, and illuminates the arduous metamorphosis of intellectual culture already underway. It also sets the stage for and lends new understanding to the trial of Galileo that would follow shortly. The mystery of Morandi concerns the basic compulsion to advance in a status-drenched society and the very nature of knowledge at the birth of science. Told here in colorful detail, Morandi's story is fascinating in its own right. Beyond that, it allows us to glimpse the underside of early modern high society as never before. *The J. Paul Getty Museum Journal* The J. Paul Getty Museum, 1985-01-01. The J. Paul Getty Museum Journal 13 is a compendium of articles and notes pertaining to the Museum's permanent collections of antiquities, decorative arts, drawings, paintings, and photographs. This volume includes a supplement introduced by John Walsh with a fully illustrated checklist of the Getty's recent acquisitions. Volume 13 includes articles written by Helayna I. Thickpenney, Michael Pfrommer, Klaus Parlasca, Heidemaire Koch, Jean Dominique Augarde, Colin Streeter, Gillian Wilson, Charissa Bremer, David C. Gay, Nida Adrian Sassoon, Selma Holo, Marcel Roethlisberger, Louise Lippincott, Mark Leonard Burton, B. Fredericksen, Nigel Glendinning, Eleanor Sayre, and William Innes Homer. **Implication** Alan C. Braddock, 2023-05-16. Readers of *Implication* will come away convinced that all art, regardless of historical period, context,

genre or medium has an ecological connection to the world in which it was created Ecocriticism is an interdisciplinary mode of inquiry that examines the environmental significance of art literature and other creative endeavors In *Implication An Ecocritical Dictionary for Art History* Alan C Braddock a pioneer in art historical ecocriticism presents a fascinating group of key terms and case studies to demonstrate that all art is ecological in its interconnectedness with the world The book adopts a dictionary style format although not in a conventional sense Drawing inspiration from French surrealist writer Georges Bataille this dictionary presents carefully selected words that link art history to the environmental humanities not only ecocriticism but also environmental history science politics and critical animal studies A wide array of creative works from different cultures and time periods reveal the import of these terms and the inescapable entanglement of art with ecology Ancient Roman mosaics Song dynasty Taihu rocks a Tlaxcalan lienzo early modern European engravings and altarpieces a Kongo dibondo nineteenth century landscape paintings by African American artist Edward Mitchell Bannister French Impressionist urban scenes and contemporary activist art among other works here disclose the intrinsic ecological conditions of art

Leonardo's Salvator Mundi and the Collecting of Leonardo in the Stuart Courts Martin Kemp, Robert B. Simon, Margaret Dalivalle, 2019-11-19 The *Salvator Mundi* is the first Leonardo painting to be discovered for over a century Following its re emergence it played a leading role in the landmark Leonardo exhibition at the National Gallery in London in 2011 after which it was purchased by a Russian oligarch In 2017 it was auctioned by Christie's in New York fetching the world record price of 450m and now forms part of the collection of Louvre Abu Dhabi The *Salvator Mundi* may be seen as the devotional counterpart to the *Mona Lisa* having an extraordinary communicative presence The artist has reformed the very traditional subject matter in a number of ways The elusiveness of Christ's expression suggests his spiritual origins beyond the world of the senses The traditional sphere of the earth has been transformed into a rock crystal orb and signifies a crystalline sphere of the heavens In addition to its spiritual dimension the image exploits Leonardo's optical knowledge and his growing sense of the illusiveness of seeing Only the blessing hand is in reasonably sharp focus with his features softly veiled The scintillating curls of his hair are characterised in line with his theory that the physics of the curling of hair is analogous to vortex motion in water This book looks at evidence of Leonardo's *Salvator Mundi* in the collections of Charles I and Charles II It explores the appraisal of works by Leonardo at the Stuart courts and proposes that how works attributed to Leonardo were first encountered and understood in seventeenth century Britain would shape the wider evolution of Leonardo as a cultural icon This volume gives a dramatic first hand account of the modern day discovery of the painting from its purchase in a minor New Orleans auction house to the cleaning of the picture that would disclose it as Leonardo's startling original and the research processes that would uncover illustrious and obscure former owners The book presents the definitive study of the new masterpiece

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