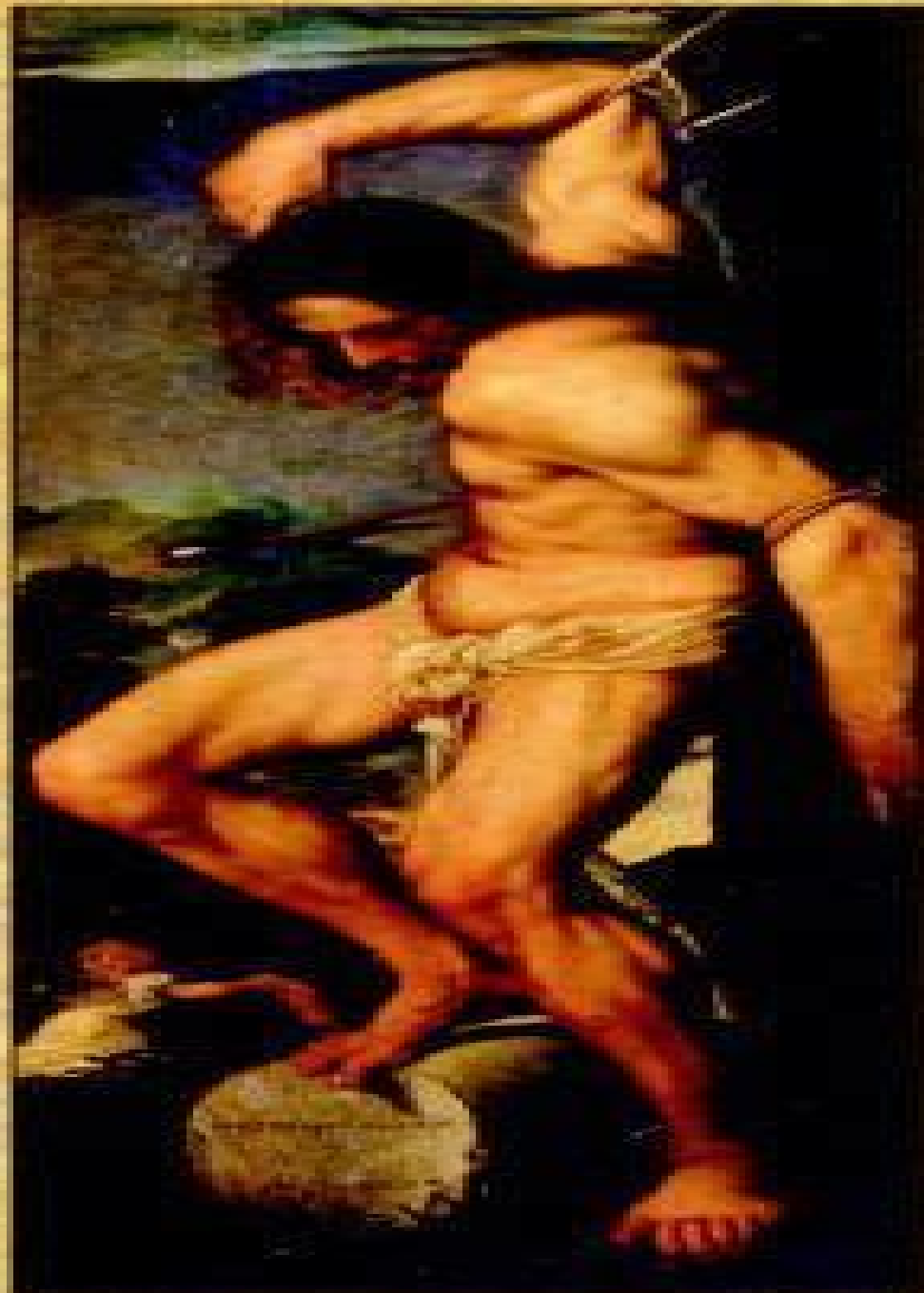


THE POETICS OF TITIAN'S RELIGIOUS PAINTINGS



Una Roman D'Elia

CAMBRIDGE



Poetics Of Titians Religious Paintings

Una Roman D'Elia



Poetics Of Titians Religious Paintings:

The Poetics of Titian's Religious Paintings Una Roman D'Elia, 2005-03-07 Titian's decorous but hardly restrained paintings became established examples for Baroque painters suggesting new ways to interpret the Counter Reformation and art. This book examines issues of sensuality and violence in Titian's religious paintings in the context of the changing religious climate of sixteenth century Venice. Rather than distinguish between sacred or secular subjects, Titian used different criteria for paintings of different sizes, locations, or subjects. *Forms of Faith in Sixteenth-Century Italy* Matthew Treherne, 2016-12-05 The sixteenth century was a period of tumultuous religious change in Italy, as in Europe as a whole, a period when movements for both reform and counter reform reflected and affected shifting religious sensibilities. Cinquecento culture was profoundly shaped by these religious currents: from the reform poetry of the 1530s and early 1540s to the efforts of Tridentine theologians later in the century to renew Catholic orthodoxy across cultural life. This interdisciplinary volume offers a carefully balanced collection of essays by leading international scholars in the fields of Italian Renaissance literature, music history, and history of art, addressing the fertile question of the relationship between religious change and shifting cultural forms in sixteenth century Italy. The contributors to this volume are throughout concerned to demonstrate how a full understanding of Cinquecento religious culture might be found as much in the details of the relationship between cultural and religious developments as in any grand narrative of the period. The essays range from the art of Cosimo I's Florence to the music of the Confraternities of Rome; from the private circulation of religious literature in manuscript form to the public performances of musical laude in Florence and Tuscany; from the art of Titian and Tintoretto to the religious poetry of Vittoria Colonna and Torquato Tasso. The volume speaks of a Cinquecento in which religious culture was not always at ease with itself and the broader changes around it, but was nonetheless vibrant and plural. Taken together, this new and ground-breaking research makes a major contribution to the development of a more nuanced understanding of cultural responses to a crucial period of reform and counter reform, both within Italy and beyond. The Poetics of Titan's Religious Paintings Una Roman D'Elia, 2005 *The Pictorial Art of El Greco* Livia Stoenescu, 2025-10-01 The Pictorial Art of El Greco Transmaterialities, Temporalities, and Media investigates El Greco's pictorial art as foundational to the globalising trends manifested in the visual culture of early modernity. It also exposes the figurative, semantic, and allegorical senses that El Greco created to challenge an Italian Renaissance-centered discourse. Even though he was guided by the unprecedented burgeoning of devotional art in the post-Tridentine decades and by the expressive possibilities of earlier religious artifacts, especially those inherited from the apostolic past, the author demonstrates that El Greco forged his own independent trajectory. While his paintings have been studied in relation to the Italian and Spanish school traditions, his pictorial art in a global Mediterranean context continues to receive scant attention. Taking a global perspective as its focus, the book sheds new light on El Greco's highly original contribution to early Mediterranean and multi-institutional configurations of the

Christian faith in Byzantium Venice Rome Toledo and Madrid

The Artist as Reader: On Education and

Non-Education of Early Modern Artists ,2012-12-03 Reading is apparently the greatest proof of refinement when viewed within the context of the social climb of the visual artist It is only as reader that the artist can participate in the exclusive culture of clerics humanists rulers and courtiers How did it come about that such a figure was integrated into the general history of knowledge context of research on the early modern period in order to outline what artists reading specifically entails Based on the history of knowledge the contributions to this volume will then correspondingly elucidate various aspects of how in the early modern period artists education knowledge reading and libraries were related to the ways in which they presented themselves The volume endeavours at long last to go beyond merely publishing inventories by investigating the problem of artists libraries with a fundamentally stronger emphasis on a discourse analytical and history of knowledge approach Contributors include Rainer Bayreuther Maria Berbara C cile Beuzelin Heiko Damm Annette de Vries Kelly Donahue Wallace Angela Dressen Lex Hermans Eckhard Leuschner Alexander Marr Martin Papenbrock Tico Seifert Eva Struhal Michael Thimann Huub van der Linden Elsje van Kessel Iris Wenderholm and Claus Zittel 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 A Cultural Study of Mary and the Annunciation Gary Waller,2015-10-06 This book traces the history of the Annunciation exploring the deep and lasting impact of the event on the Western imagination Waller explores the Annunciation from its appearance in Luke's Gospel to its rise to prominence in religious doctrine and popular culture and its gradual decline in importance during the Enlightenment **Titian's Touch** Maria H. Loh,2019-06-10 At the end of his long prolific life Titian was rumored to paint directly on the canvas with his bare hands He would slide his fingers across

bright ridges of oil paint loosening the colors blending blurring and then bringing them together again With nothing more than the stroke of a thumb or the flick of a nail Titian s touch brought the world to life The clinking of glasses the clanging of swords and the cry of a woman s grief The sensation of hair brushing up against naked flesh the sudden blush of unplanned desire and the dry taste of fear in a lost shadowy place Titian s art Maria H Loh argues in this exquisitely illustrated book was and is a synesthetic experience To see is at once to hear to smell to taste and to touch But while Titian was fully attached to the world around him he also held the universe in his hands Like a magician he could conjure appearances out of thin air Like a philosopher his exploration into the very nature of things channelled and challenged the controversial ideas of his day But as a painter he created the world anew Dogs babies rubies and pearls Falcons flowers gloves and stone Shepherds mothers gods and men Paint canvas blood sweat and tears In a series of close visual investigations Loh guides us through the lush vibrant world of Titian s touch

Novels and the Sociology of the Contemporary Arpad Szakolczai,2016-04-14 This book substantiates two claims First the modern world was not simply produced by objective factors rooted in geographical discoveries and scientific inventions to be traced to economic technological or political factors but is the outcome of social cultural and spiritual processes Among such factors beyond the Protestant ethic Max Weber the rise of the absolutist state and its disciplinary network Michel Foucault or court society Norbert Elias a prime role is played by theatre The modern reality is deeply theatricalized Second a special access for studying this theatricalized world is offered by novels The best classical novels not simply can be interpreted as describing a world like the theatre but they capture and present a world that has become thoroughly transformed into a global theatre The theatre effectively transformed the world and classical novels effectively analyze this theatricalized reality much better than the main instruments supposedly destined to study reality philosophy and sociology Thus instead of using the technique of sociology to analyze novels the book will treat novels as a royal road to analyze a theatricalized reality in order to find our way back to a genuine and meaningful life

Renaissance Mass Murder Stephen D. Bowd,2018 Renaissance Mass Murder explores the devastating impact of war on the men and women of the Renaissance In contrast to the picture of balance and harmony usually associated with the Renaissance it uncovers in forensic detail a world in which sacks of Italian cities and massacres of civilians at the hands of French German Spanish Swiss and Italian troops were regular occurrences The arguments presented are based on a wealth of evidence histories and chronicles poetry and paintings sculpture and other objects which together provide a new and startling history of sixteenth century Italy and a social history of the Italian Wars It outlines how massacres happened how princes soldiers lawyers and writers justified and explained such events and how they were represented in contemporary culture On this basis Renaissance Mass Murder reconstructs the terrifying individual experiences of civilians in the face of war and in doing so offers a story of human tragedy which redresses the balance of the history of the Italian Wars and of Renaissance warfare in favour of the civilian and away from the din of battle This volume also places mass murder in a

broader historical context and challenges claims that such violence was unusual or in decline in early modern Europe Finally it shows that women often suffered disproportionately from this violence and that immunity for them as for their children was often partially developed or poorly respected Walter Pater and the Language of Sculpture Lene

?termark-Johansen,2017-07-05 Walter Pater and the Language of Sculpture is the first monograph to discuss the Victorian critic Walter Pater s attitude to sculpture It brings together Pater s aesthetic theories with his theories on language and writing to demonstrate how his ideas of the visual and written language are closely interlinked Going beyond Pater s views on sculpture as an art form this study traces the notion of relief rilievo and hybrid form in Pater and his view of the writer as sculptor a carver in language Alongside her treatment of rilievo as a pervasive trope Lene termark Johansen also employs the idea of rivalry paragone more broadly examining Pater s concern with positioning himself as an art critic in the late Victorian art world Situating Pater within centuries of European aesthetic theories as never before done Walter Pater and the Language of Sculpture throws new light on the extraordinary complexity and coherence of Pater s writing The critic is repositioned solidly within Victorian art and literature **Titian & Tragic Painting** Thomas Puttfarken,2005-01-01 Late in

his life Titian created a series of paintings the Four Sinners the poesie for his patron Philip II of Spain and the Final Tragedies that were dark in tone and content full of pathos and physical suffering In this major reinterpretation of Titian s art Thomas Puttfarken shows that the often dramatic and violent subject matter of these works was not as is often argued the consequence of the artist s increasing age and sense of isolation and tragedy Rather these paintings were influenced by discussions of Aristotle s Poetics that permeated learned discourse in Italy in the mid sixteenth century The Poetics led directly to a rich theory of the visual arts and painting in particular that enabled artists like Titian to consider themselves on equal footing with poets Puttfarken investigates Titian s late works in this context and analyzes his relations with his patrons his intellectual and humanistic contacts and his choices of subject matter style and technique **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 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

Art and the Religious Image in El Greco's Italy Andrew R. Casper, 2015-06-13 Art and the Religious Image in El Greco's Italy is the first book length examination of the early career of one of the early modern period's most notoriously misunderstood figures Born around 1541 Domenikos Theotokopoulos began his career as an icon painter on the island of Crete He is best known under the name El Greco for the works he created while in Spain paintings that have provoked both rapt admiration and scornful disapproval since his death in 1614 But the nearly ten years he spent in Venice and Rome from 1567 to 1576 have remained underexplored until now Andrew Casper's examination of this period allows us to gain a proper understanding of El Greco's entire career and reveals much about the tumultuous environment for religious painting after the Council of Trent Art and the Religious Image in El Greco's Italy is a new book in the Art History Publication Initiative AHPI a collaborative grant from the Andrew W Mellon Foundation Thanks to the AHPI grant this book will be available in popular e book formats

"Faith, Gender and the Senses in Italian Renaissance and Baroque Art" Erin E. Benay, 2017-07-05 Taking the Noli me tangere and Doubting Thomas episodes as a focal point this study examines how visual representations of two of the most compelling and related Christian stories engaged with changing devotional and cultural ideals in Renaissance and Baroque Italy This book reconsiders depictions of the ambiguous encounter of Mary Magdalene and Christ in the garden John 20:11-19 known as the Noli me tangere and that of Christ's post Resurrection appearance to Thomas John 20:24-29 the Doubting Thomas as manifestations of complex theological and art theoretical milieus By focusing on key artistic monuments of the Italian Renaissance and Baroque periods the authors demonstrate a relationship between the rise of skeptical philosophy and empirical science and the efficacy of the senses in the construction of belief Further the authors elucidate the differing representational strategies employed by artists to depict touch and the ways in which these strategies were shaped by gender social class and educational level Indeed over time St Thomas became an increasingly public and therefore masculine symbol of devotional verification juridical inquiry and empirical investigation while St Mary Magdalene provided a more private model for pious women celebrating mostly behind closed doors the privileged and active participation of women

in the faith The authors rely on primary source material paintings sculptures religious tracts hagiography popular sermons and new documentary evidence By reuniting their visual examples with important often little known textual sources the authors reveal a complex relationship between visual imagery the senses contemporary attitudes toward gender and the shaping of belief Further they add greater nuance to our understanding of the relationship between popular piety and the visual culture of the period

Miracles Revisited Stefan Alkier, Annette Weissenrieder, 2013-08-29 Since David Hume the interpretation of miracle stories has been dominated in the West by the binary distinction of fact vs fiction The form critical method added another restriction to the interpretation of miracles by neglecting the context of its macrotexts Last but not least the hermeneutics of demythologizing was interested in the self understanding of individuals and not in political perspectives The book revisits miracle stories with regard to these dimensions 1 It demands to connect the interpretation of Miracle Stories to concepts of reality 2 It criticizes the restrictions of the form critical method 3 It emphasizes the political implications of Miracle Stories and their interpretations Even the latest research accepts this modern opposition of fact and fiction as self evident This book will examine critically these concepts of reality with interpretations of miracles The book will address how concepts of reality always complex came to expression in stories of miraculous healings and their reception in medicine art literature theology and philosophy from classic antiquity to the Middle Ages Only through such bygone concepts contemporary interpretations of ancient healings can gain plausibility

The Agency of Female Typology in Italian Renaissance Paintings Edward J. Olszewski, 2023-06-30 This study employs cognitive theory as a heuristic framework to interrogate the agency of female types in select Italian Renaissance paintings with emphasis on Venus Medusa the Amazon Boccaccio's Lady Fiammetta Cleopatra Susanna the Magdalene and the Madonna The study disrupts assumptions about the identity of sitters and readings of paintings as it challenges paradigms of female representation It interrogates why certain paintings were crafted by whom and for whom Works are placed in the context of meta painting with stress on the cognitive decisions negotiated between patron and artist The ludic aspects of several paintings are examined with a fine grain semiotic approach to expand their iconographies Psychoanalytic readings are unpacked based on the flawed mythological metaphors and incomplete clinical studies of Sigmund Freud's theorizing The rubric of female agency is deliberately selected to unify popular but enigmatic master paintings of disparate subjects

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 *The Renaissance World* John Jeffries Martin, 2015-01-09 With an interdisciplinary approach that encompasses the history of ideas political history cultural history and art history this volume in the successful Routledge Worlds series offers a sweeping survey of Europe in the Renaissance from the late thirteenth to early seventeenth centuries and shows how the Renaissance laid key foundations for many aspects of the modern world Collating thirty four essays from the field's leading scholars John Jeffries Martin shows that this period of rapid and complex change resulted from a convergence of a new set of social economic and technological forces alongside a cluster of interrelated practices including painting sculpture humanism and science in which the elites engaged Unique in its balance of emphasis on elite and popular culture on humanism and society and on women as well as men *The Renaissance World* grapples with issues as diverse as Renaissance patronage and the development of the slave trade Beginning with a section on the antecedents of the Renaissance world and ending with its lasting influence this book is an invaluable read which students and scholars of history and the Renaissance will dip into again and again

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