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PATRONAGE — IN — RENAISSANCE ITALY

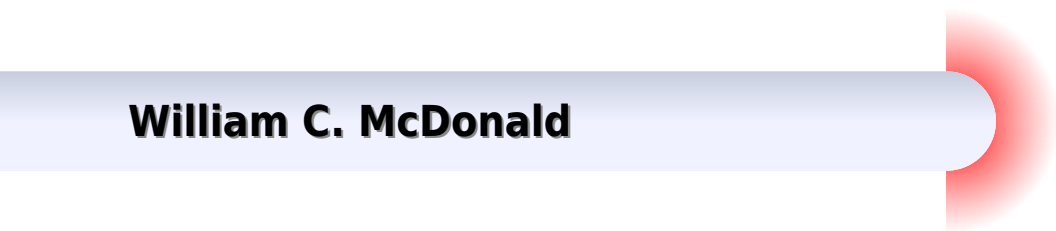
From 1400 to the Early Sixteenth Century



MARY HOLLINGSWORTH

Patronage In Renaissance Italy From 1400 To The Early Sixteenth Century

William C. McDonald



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 Mary Hollingsworth, 1994 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 **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 Saintre Hans Joachim Behr deals with an adaptation of the 12th century historical figure of Heinrich von der L we 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

Renaissance Architecture Christy Anderson, 2013-02-28 The Renaissance was a diverse phenomenon marked by innovation and economic expansion the rise of powerful rulers religious reforms and social change Encompassing the entire continent Renaissance Architecture examines the rich variety of buildings that emerged during these seminal centuries of European history Although marked by the rise of powerful individuals both patrons and architects the Renaissance was equally a time of growing group identities and communities and architecture provided the public face to these new identities Religious reforms in northern Europe spurred on by Martin Luther rejected traditional church function and decoration and proposed new models Political ambitions required new buildings to satisfy court rituals Territory nature and art intersected to shape new landscapes and building types Classicism came to be the international language of an educated architect and an ambitious patron drawing on the legacy of ancient Rome Yet the richness of the medieval tradition continued to be used throughout Europe often alongside classical buildings Examining each of these areas by turn this book offers a broad cultural history of the period as well as a completely new approach to the history of Renaissance architecture The work of well known architects such as Michelangelo and Andrea Palladio is examined alongside lesser known though no less innovative designers such as Juan Guas in Portugal and Benedikt Ried in Prague and Eastern Europe Drawing on the latest research it also covers more recent areas of interest such as the story of women as patrons and the emotional effect of Renaissance buildings as well as the impact of architectural publications and travel on the emerging new architectural culture across Europe As such it provides a compelling introduction to the subject for all those interested in the history of architecture society and culture in the Renaissance and European culture in general

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

The book delves into Patronage In Renaissance Italy From 1400 To The Early Sixteenth Century. Patronage In Renaissance Italy From 1400 To The Early Sixteenth Century is a vital topic that needs to be grasped by everyone, from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Patronage In Renaissance Italy From 1400 To The Early Sixteenth Century, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:
 - Chapter 1: Introduction to Patronage In Renaissance Italy From 1400 To The Early Sixteenth Century
 - Chapter 2: Essential Elements of Patronage In Renaissance Italy From 1400 To The Early Sixteenth Century
 - Chapter 3: Patronage In Renaissance Italy From 1400 To The Early Sixteenth Century in Everyday Life
 - Chapter 4: Patronage In Renaissance Italy From 1400 To The Early Sixteenth Century in Specific Contexts
 - Chapter 5: Conclusion
 2. In chapter 1, this book will provide an overview of Patronage In Renaissance Italy From 1400 To The Early Sixteenth Century. This chapter will explore what Patronage In Renaissance Italy From 1400 To The Early Sixteenth Century is, why Patronage In Renaissance Italy From 1400 To The Early Sixteenth Century is vital, and how to effectively learn about Patronage In Renaissance Italy From 1400 To The Early Sixteenth Century.
 3. In chapter 2, the author will delve into the foundational concepts of Patronage In Renaissance Italy From 1400 To The Early Sixteenth Century. This chapter will elucidate the essential principles that need to be understood to grasp Patronage In Renaissance Italy From 1400 To The Early Sixteenth Century in its entirety.
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 5. In chapter 4, the author will scrutinize the relevance of Patronage In Renaissance Italy From 1400 To The Early Sixteenth Century in specific contexts. The fourth chapter will explore how Patronage In Renaissance Italy From 1400 To The Early Sixteenth Century is applied in specialized fields, such as education, business, and technology.
 6. In chapter 5, the author will draw a conclusion about Patronage In Renaissance Italy From 1400 To The Early Sixteenth Century. This chapter will summarize the key points that have been discussed throughout the book.
- The book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Patronage In Renaissance Italy From 1400 To The Early Sixteenth Century.

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