

Giorgione Le Origini

Giorgione. Le origini Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting Yale University Press

Norbert Huse and Wolfgang Wolters provide the first contemporary single-volume survey of the three arts of Venice -- painting, sculpture, and architecture. They offer an important counterbalance to the traditional orientation toward painting as the city's preeminent art by focusing on architecture as the essential Venetian artistic medium. In the process, they define the distinctly Venetian terms by which the city and culture should be understood. Huse and Wolters begin their study with 1460, when Venice was one of the key powers of Italy, and end their discussion with the death of Tintoretto in 1594, a period of waning international power. Wolfgang Wolters outlines the city's development and present a typological survey of Venetian architecture. A review of sculptors and their works follows. Norbert Huse opens the next section, on painting, by describing the changed situation of painters at the end of the fifteenth century. He explores the different forms and functions of Venetian paintings in three distinct periods. With over three hundred illustrations and an exhaustive bibliography, this volume successfully fills a gap in art historical scholarship. -- From publisher's description.

In 1543, Nicolaus Copernicus publicly defended his hypothesis that the earth is a planet and the sun a body resting near the center of a finite universe. But why did Copernicus make this bold proposal? And why did it matter? The Copernican Question reframes this pivotal moment in the history of science, centering the story on a conflict over the credibility of astrology that erupted in Italy just as Copernicus arrived in 1496. Copernicus engendered enormous resistance when he sought to protect astrology by reconstituting its astronomical foundations. Robert S. Westman shows that efforts to answer the astrological skeptics became a crucial unifying theme of the early modern scientific movement. His interpretation of this long sixteenth century, from the 1490s to the 1610s, offers a new framework for understanding the great transformations in natural philosophy in the century that followed.

This book describes the many ways in which music was used in Italian theatrical performances between the late fifteenth and early seventeenth centuries. In particular, it concentrates on Polizano's *Orfeo*, Machiavelli's comedies, the Florentine intermedii and early operas, and the first operas in Venice.

El ensayo más célebre de uno de los intelectuales y pensadores más decisivos de la historia del arte contemporánea. Las páginas del presente libro abarcan un vastísimo período que va de la era clásica a la contemporánea. Sin limitarse únicamente a señalar y comentar textos pertenecientes explícitamente a la denominada literatura artística, esta rica y amplia investigación ofrece una pormenorizada historia de las ideas, de las teorías, de las apreciaciones, de la toma de posición que atañe al arte figurativo desde hace siglos. La actitud de los críticos, de los pensadores, de los artistas es analizada con la intención de destacar el curso cambiante de las reflexiones sobre el arte y hacer emerger sus momentos cruciales, restituyendo así la condición misma del arte a lo largo de la historia. Reseña: «El gran Lionello Venturi, en *Historia de la crítica del arte*, lamentaba la dicotomía planteada, en el mundo moderno, entre historia y crítica de arte. Tal conflicto, años después de su advertencia, continúa vigente.» Francisco Calvo Serraller, *El País*

Antonia Raselli in Tonello è l'ultima discendente dello storico compendio di Villa e Parco Revedin Bolasco, tra i luoghi simbolo di Castelfranco Veneto. Dopo mezzo secolo di abbandono, dopo un restauro avvenuto con fondi europei e ministeriali, è sede delle attività del Dip. TESAF dell'Università di Padova riguardanti il verde urbano

e storico e le relazioni tra verde e il benessere delle persone. Una donazione effettuata dagli ultimi proprietari, Rino Bolasco e Renata Mazza, di cui Antonia Raselli era nipote. Attraverso le sue testimonianze, il diario della mamma, Mercedes Bolasco Piccinelli, sorella di Rino, si ha modo di ricostruire una storia che trova le sue origini nel Rinascimento e si è poi sviluppata via via. Con aspetti sinora inediti, che testimoniano il suo ruolo di “centro di gravità permanente” della vita cittadina per oltre un secolo, con diramazioni che rinviano alle proprietà in Sardegna come alla vicina Asolo, dove il padre è stato podestà per vent'anni. Donna Antonia “La Toni” per tutti, trisnonna in servizio permanente effettivo. Una storia tutta da scoprire.

Includes section: Notes and reviews.

Just over a century after his death, Walter Pater's critical reputation now stands as high as it has ever been. In the English-speaking world, this has involved recovery from the widespread neglect and indifference which attended his work in the first half of the twentieth century. In Europe, however, enthusiastic disciples such as Hugo von Hofmannsthal in the German-speaking world and Charles Du Bos in France, helped to fuel a growing awareness of his writings as central to the emergence of modernist literature. Translations of works like *Imaginary Portraits*, established his distinctive voice as an aesthetic critic and his novel, *Marius the Epicurean*, was enthusiastically received in Paris in the 1920s and published in Turin on the eve of the Second World War. This collection traces the fortunes of Pater's writings in these three major literatures and their reception in Spain, Portugal, Poland, Hungary, and the Czech Republic.

Praised by Albrecht Dürer as being “the best in painting,” Giovanni Bellini (ca. 1430– 1516) is unquestionably the supreme Venetian painter of the quattrocento and one of the greatest Italian artists of all time. His landscapes assume a prominence unseen in Western art since classical antiquity. Drawing from a selection of masterpieces that span Bellini's long and successful career, this exhibition catalogue focuses on the main function of landscape in his oeuvre: to enhance the meditational nature of paintings intended for the private devotion of intellectually sophisticated, elite patrons. The subtle doctrinal content of Bellini's work—the isolated crucifix in a landscape, the “sacred conversation,” the image of Saint Jerome in the wilderness—is always infused with his instinct for natural representation, resulting in extremely personal interpretations of religious subjects immersed in landscapes where the real and the symbolic are inextricably intertwined. This volume includes a biography of the artist, essays by leading authorities in the field explicating the themes of the J. Paul Getty Museum's exhibition, and detailed discussions and glorious reproductions of the twelve works in the show, including their history and provenance, function, iconography, chronology, and style.

This volume brings together commissioned essays that focus on important topics and themes in Bellini's career.

La nascita, lo sviluppo e i diversi accenti della pittura italiana attraverso i protagonisti, le opere, i luoghi. Dal Gotico alla fine del Rinascimento la storia dell'arte italiana come non è mai stata raccontata. La narrazione di tre secoli d'arte in 60 serrati capitoli,

introdotti dalle parole dei testimoni dell'epoca: con un linguaggio piano e coinvolgente, la storia della pittura italiana si intreccia con una geografia culturale in evoluzione. Si alternano sulla scena artisti e committenti, intellettuali e condottieri, nella cornice meravigliosa di città bellissime, di monumenti celebri, di cicli d'affreschi e di quadri indimenticabili. L'opera segue il percorso storico, dalle soglie del Trecento ai primi anni del Seicento, proponendo un orizzonte culturale che comprende tutta l'Italia. Il testo è corredato da una accurata selezione di immagini, da mappe storiche che documentano le variazioni dei poteri e da un apparato di brevi e incisive biografie dei principali artisti coinvolti.

From celebrated gardens in private villas to the paintings and sculptures that adorned palace interiors, Venetians in the sixteenth century conceived of their marine city as dotted with actual and imaginary green spaces. This volume examines how and why this pastoral vision of Venice developed. Drawing on a variety of primary sources ranging from visual art to literary texts, performances, and urban plans, Jodi Cranston shows how Venetians lived the pastoral in urban Venice. She describes how they created green spaces and enacted pastoral situations through poetic conversations and theatrical performances in lagoon gardens; discusses the island utopias found, invented, and mapped in distant seas; and explores the visual art that facilitated the experience of inhabiting verdant landscapes. Though the greening of Venice was relatively short lived, Cranston shows how the phenomenon had a lasting impact on how other cities, including Paris and London, developed their self-images and how later writers and artists understood and adapted the pastoral mode. Incorporating approaches from eco-criticism and anthropology, *Green Worlds of Renaissance Venice* greatly informs our understanding of the origins and development of the pastoral in art history and literature as well as the culture of sixteenth-century Venice. It will appeal to scholars and enthusiasts of sixteenth-century history and culture, the history of urban landscapes, and Italian art.

Inscriptions, medals, and travelers' accounts, on more learned humanist and antiquarian writings, and, most importantly, on the art of the period, Brown explores Venice's evolving sense of the past. She begins with the late middle ages, when Venice sought to invent a dignified civic past by means of object, image, and text. Moving on to the fourteenth and fifteenth centuries, she discusses the collecting and recording of antiquities and the incorporation of Roman forms.

Presents a survey of sixty Venetian Renaissance paintings of the calibre of Bellini and Titian's "Feast of the Gods" in Washington and Giorgione's "Laura and Three Philosophers" in Vienna.

El Diálogo de la pintura, publicado en 1557, es un texto de elaborada teoría pictórica concebido en programática defensa de Tiziano Vecellio, cuya presencia en las *Vidas* de Giorgio Vasari (1550) resultaba anecdótica especialmente frente a la atención concedida a Miguel Ángel Buonarroti, quien era encumbrado como el artista más grande de todos los tiempos. Por ello el literato veneciano Lodovico Dolce (ca. 1510-1568) debe desvirtuar al maestro toscano para validar su alternativa a Vasari, y lo hace pretendiendo demostrar cómo Rafael fue superior a Miguel Ángel en las tres partes de la pintura que va definiendo minuciosamente (invención, dibujo y colorido), para después entronizar a Tiziano por su soberbio empleo del colorido y suplir el descuido vasariano redactando la primera biografía del pintor jamás escrita. Sin

embargo, la personalidad crítico-artística del literato no se corresponde estrictamente con cuanto declara en el Diálogo, razón por la cual se presenta en esta edición bilingüe una serie de extractos de obras dolcianas donde aparecen comentarios artísticos que pueden ayudar a enriquecer el contexto de su autor y de la Venecia de mediados del siglo XVI.

[Copyright: 7033e166393426f44e8476d12388dfa7](https://www.doi.org/10.7033e166393426f44e8476d12388dfa7)