

## Le Vite Edizione 1568

By the sixteenth century, Florence was famous across Europe for its achievements in the arts, letters, and humanist learning. Its intellectual life flourished anew at midcentury with Duke Cosimo and the Accademia Fiorentina. In this study, Ann Moyer provides an overview of Florentine intellectual life and community in the late Renaissance. She shows how studies of language helped Florentines develop their own story as a people distinct from ancient Greece or Rome, trace the rise of the city's medieval government, and explore how the city evolved into a hospitable environment for letters and the arts. Studies of Florentine art gave rise to art history, while those devoted to Florentine traditions and customs inspired broader questions about how to think about cultural change. Demonstrating how the intellectual activity around language, history, and art related and supported each other, Moyer's book documents the origins of the modern narrative of the Renaissance itself.

Here are the great craftsman and biographer's full, readable discussions of architecture: orders; pavements; planning and design; modelling in wax and clay; tools and materials used in marble carving; bronze figures; painting; foreshortening; coloring; fresco; tempera; gilding; stained glass windows; niello work, and work. 29 illustrations.

Lives of the Most Eminent Painters, Sculptors, and Architects Wax Impressions, Figures, and Forms in Early Modern Literature Wax Works Springer

This book sketches the history of higher education, in parallel with the development of science. Its goal is to draw attention to the historical tensions between the aims of higher education and those of science, in the hope of contributing to improving the contemporary university. A helpful tool in analyzing these intellectual and social tensions is Karl Popper's philosophy of science demarcating science and its social context. Popper defines a society that encourages criticism as "open," and argues convincingly that an open society is the most appropriate one for the growth of science. A "closed society," on the other hand, is a tribal and dogmatic society. Despite being the universal home of science today, the university, as an institution that is thousands of years old, carries traces of different past cultural, social, and educational traditions. The book argues that, by and large, the university was, and still is, a closed society and does not serve the best interests of the development of science and of students' education.

This book examines the artistic, cultural, and historical influence of Giorgio Vasari's teachers, mentors, and patrons on his sacred and profane paintings. As a Maniera artist, Vasari learns to admire and assimilate the art of the ancient masters. With the guidance of Dante's literary writings and Marsilio Ficino's Neoplatonic philosophy, Vasari reveals a moral and didactic vision in his art. Additionally, Vasari's artistic patronage is influenced by the political views of Niccolò Machiavelli. In the integration of both ancient art and myths with the didactic legacy of biblical figures and moral personifications, Vasari manifests his artistic theory and symbolism in his sacred and profane paintings.

Un'intima e accurata interrogazione sulle certezze che possediamo davanti alle immagini. Le stesse immagini che sono quotidianamente afferrate in virtù di precise categorie del pensiero. Qual è la genealogia che anima quelle categorie? Questa è la domanda posta da Didi-Huberman alla storia dell'arte, ai suoi padri fondatori e ai suoi

maestri, alla disciplina in quanto tale e al suo sviluppo attuale. Da Vasari a Warburg, da Panofsky a Freud, passando per Kant, Hegel e Cassirer, Didi-Huberman scava in quella esperienza che ognuno di noi vive di fronte a un'immagine, facendone fiorire le articolazioni recondite, i movimenti sotterranei e i suoi fantasmi.

After classical antiquity, the Italian Renaissance raised the portrait, whether literary or pictorial, to the status of an important art form. Among sixteenth-century Renaissance painters, Titian made his reputation, and much of his living, by portraiture. Titian's portraits were promoted by his friend, Pietro Aretino, an eminent poet and critic, who addressed his letters and sonnets to the same personages whom Titian portrayed. In many of these letters (which often included sonnets), Aretino described both an individual patron and Titian's portrait of that patron, thus stimulating the reciprocal relation between a verbal and pictorial portrait. By investigating this unprecedented historical phenomenon, Luba Freedman elucidates the meaning conveyed by the portrait as an artistic form in Renaissance Italy. Fusing iconographical analysis of the most famous Titian portraits with rhetorical analysis of Aretino's literary legacy as compared to contemporary reactions, Freedman demonstrates that it is due to Titian's many portraits and to Aretino's repeated simultaneous writings about them that the portrait ceased being primarily a social-historical document, preserving the sitter's likeness for posterity. It gradually became, as it is today, a work of art, the artist's invention, which gives its viewer an aesthetic pleasure.

Autobiographical writings have been a major cultural genre from antiquity to the present time. General questions of the literary as, e.g., the relation between literature and reality, truth and fiction, the dependency of author, narrator, and figure, or issues of individual and cultural styles etc., can be studied preeminently in the autobiographical genre. Yet, the tradition of life-writing has, in the course of literary history, developed manifold types and forms. Especially in the globalized age, where the media and other technological / cultural factors contribute to a rapid transformation of lifestyles, autobiographical writing has maintained, even enhanced, its popularity and importance. By conceiving autobiography in a wide sense that includes memoirs, diaries, self-portraits and autofiction as well as media transformations of the genre, this three-volume handbook offers a comprehensive survey of theoretical approaches, systematic aspects, and historical developments in an international and interdisciplinary perspective. While autobiography is usually considered to be a European tradition, special emphasis is placed on the modes of self-representation in non-Western cultures and on inter- and transcultural perspectives of the genre. The individual contributions are closely interconnected by a system of cross-references. The handbook addresses scholars of cultural and literary studies, students as well as non-academic readers.

This book revises the picture of the teacher and educator of princes, Vittorino Rambaldoni da Feltre (c. 1378, Feltre -- 1446, Mantua), taking a completely new approach to show his work and life from the individual perspectives created by his students and contemporaries. From 1423 to 1446, Vittorino da Feltre was in charge of a school in Mantua, where his students included not only the offspring of Italy's princes, but also the first generation of authors dealing with books in print. Among his students were historians like Bartolomeo Sacchi (named Platina), who wrote an extensive history of the popes, and mathematicians like Jacopo Cassiano (Cremonensis), who translated the work of Archimedes from Greek into Latin. Vittorino is still regarded as the

educationalist of Italian Renaissance humanism per sé. This work not only contributes to the study of the history of Italian humanist institutions, it also uses available sources to demonstrate the development of a new attitude to education in Italy.

Late Byzantium Reconsidered offers a unique collection of essays analysing the artistic achievements of Mediterranean centres linked to the Byzantine Empire between 1261, when the Palaiologan dynasty re-conquered Constantinople, and the decades after 1453, when the Ottomans took the city, marking the end of the Empire. These centuries were characterised by the rising of socio-political elites, in regions such as Crete, Italy, Laconia, Serbia, and Trebizond, that, while sharing cultural and artistic values influenced by the Byzantine Empire, were also developing innovative and original visual and cultural standards. The comparative and interdisciplinary framework offered by this volume aims to challenge established ideas concerning the late Byzantine period such as decline, renewal, and innovation. By examining specific case studies of cultural production from within and outside Byzantium, the chapters in this volume highlight the intrinsic innovative nature of the socio-cultural identities active in the late medieval and early modern Mediterranean vis-à-vis the rhetorical assumption of the cultural contraction of the Byzantine Empire.

This book explores the role of wax as an important conceptual material used to work out the nature and limits of the early modern human. By surveying the use of wax in early modern cultural spaces such as the stage and the artist's studio and in literary and philosophical texts, including those by William Shakespeare, John Donne, René Descartes, Margaret Cavendish, and Edmund Spenser, this book shows that wax is a flexible material employed to define, explore, and problematize a wide variety of early modern relations including the relationship of man and God, man and woman, mind and the world, and man and machine.

In *The Building in the Text*, Roy Eriksen shows that Renaissance writers conceived of their texts in accordance with architectural principles. His approach opens the way to wide-ranging discussions of the structure and meaning of a variety of literary texts and also provides new insights into the famed architectural ekphrases of Alberti and Vasari. Analyzing such words as "plot," "topos," "fabrica," and "stanza," Eriksen discloses the fundamental spatial symmetries and complexities in the writings of Ariosto, Shakespeare, and Milton, among other major figures. Ultimately, his book uncovers and clarifies a tradition of literary architecture that is rooted in antiquity and based on correspondences regarded as ordering principles of the cosmos. Eriksen's book will be of interest to art historians, historians of literature, and those concerned with the classical heritage, rhetoric, music, and architecture.

*Habent sua fata libelli* honors the work of Craig Kallendorf, offering studies in his primary fields of expertise: the history of the book and reading, the classical tradition and reception studies, Renaissance humanism, and Virgilian scholarship.

*Giorgio Vasari and the Birth of the Museum* offers the first dedicated and comprehensive study of Vasari's original contributions to the making of museums, addressing the subject from the full range of aspects - collecting, installation, conceptual-historical - in which his influence is strongly felt. Uniting specialists of Giorgio Vasari with scholars of historical museology, this collection of essays presents a cross-disciplinary overview of Vasari's approaches to the collecting and display of art, artifacts and memorabilia. Although the main focus of the book is on the mid-late 16th century, contributors also bring to light that Vasari's museology enjoyed a substantial afterlife well into the modern museum era. This volume is a fundamental addition to

the museum studies literature and a welcome enhancement to the scholarly industry on Giorgio Vasari.

In this important and revelatory book, David Young Kim examines how mobility and travel affected the identities and artistic styles of artists such as Giotto, Brunelleschi, Donatello, Lotto, Michelangelo, Raphael, and Titian. It is well known that Italian Renaissance artists traveled; this book considers the cultural and historical contexts of their voyages. Kim establishes connections between artists' travel and responses to their work in early modern literature, with critical analysis of 16th-century written culture. Relevant themes in Giorgio Vasari's monumental *Lives of the Artists* are explored in depth. Through new readings of critical ideas, prejudices, and entire biographies in Renaissance art literature, Kim makes a groundbreaking case for the circuitous development of the artists' individual styles, offering a complex understanding of how the concepts of mobility and identity were changing in a shifting and widening world.

The material history of wax is a history of disappearance--wax melts, liquefies, evaporates, and undergoes innumerable mutations. Wax is tactile, ambiguous, and mesmerizing, confounding viewers and scholars alike. It can approximate flesh with astonishing realism and has been used to create uncanny human simulacra since ancient times--from phallic amulets offered to heal distressing conditions and life-size votive images crammed inside candlelit churches by the faithful, to exquisitely detailed anatomical specimens used for training doctors and Medardo Rosso's "melting" portraits. The critical history of wax, however, is fraught with gaps and controversies. After Giorgio Vasari, the subject of wax sculpture was abandoned by art historians; in the twentieth century it once again sparked intellectual interest, only soon to vanish. The authors of the eight essays in *Ephemeral Bodies*--including the first English translation of Julius von Schlosser's seminal "History of Portraiture in Wax" (1910-11)--break new ground as they explore wax reproductions of the body or body parts and assess their conceptual ambiguity, material impermanence, and implications for the history of Western art. This groundbreaking book explores the evolving concept of unfinishedness as essential to understanding art movements from the Renaissance to the present day. Unfinished features more than 200 works, created in a variety of media, by artists ranging from Leonardo, Titian, Rembrandt, Turner, and Cézanne to Picasso, Warhol, Twombly, Freud, Richter, and Nauman. What unites these works, across centuries and media, is that each one displays some aspect of being unfinished. Essays and case studies by major contemporary scholars address this key concept from the perspective of both the creator and the viewer, probing the impact that this long artistic trajectory—which can be traced back to the first century—has had on modern and contemporary art. The book investigates the degrees to which instances of incompleteness were accidental or intentional experimental or conceptual. Also included are illuminating interviews with contemporary artists, including Tuymans, Celmins, and Marden, and parallel considerations of the unfinished in literature and film. The result is a multidisciplinary approach and thought-provoking analysis that provide valuable insight into the making, meaning, and critical reception of the unfinished in art.

«A Charrara non voglio andare io, perché non posso, e non posso mandar nessuno che sia el bisogno, perché se e' non sono pazi e' son traditori e tristi» (Michelangelo da Roma al fratello Buonarroto, 28 luglio 1515) «Oh maledetto mille volte el dì e l'ora che io mi partì da Carrara! Quest'è cagione della mia rovina: ma io vi ritornerò presto» (Michelangelo da Pietrasanta al fratello Buonarroto, 18 aprile 1518)

The *Encyclopedia of Italian Literary Studies* is a two-volume reference book containing some 600 entries on all aspects of Italian literary culture. It includes analytical essays on authors and works, from the most important figures of Italian literature to little known authors and works that are influential to the field. The *Encyclopedia* is distinguished by substantial articles on critics, themes, genres, schools, historical surveys, and other

topics related to the overall subject of Italian literary studies. The Encyclopedia also includes writers and subjects of contemporary interest, such as those relating to journalism, film, media, children's literature, food and vernacular literatures. Entries consist of an essay on the topic and a bibliographic portion listing works for further reading, and, in the case of entries on individuals, a brief biographical paragraph and list of works by the person. It will be useful to people without specialized knowledge of Italian literature as well as to scholars.

Places the arts of the High Renaissance in their social, religious, political and economic context.

The struggles and achievements of forty-six notable women artists of the early modern period, as documented by their contemporaries, are uniquely brought together in this anthology. The life stories presented here are foundational texts for the history of art, but since most are found only in rare volumes and few have been translated into English, until now they have been generally inaccessible to many scholars. Originally published in biographical compendia such as Vasari's *Lives of the Artists*, the writings included here document not only the lives of relatively well known women artists such as Artemisia Gentileschi and Sofonisba Anguissola, but also those who have languished in obscurity, like Anna Waser and Li Yin. Each life story is preceded by a brief introduction to the artist as well as to her biographer, and the texts themselves are annotated to provide necessary clarification. Beyond their documentary value, these stories provide fascinating insight as to how men commonly characterized women artists as exceptions to their sex, and attempted to explain their presence in the male-dominated realm of art. The introductory chapter to the book explores this intriguing gender dynamic and elucidates some of the strategies and historical context that factored into the composition of these lives. The volume includes an appended index to women artists' life stories in biographical compendia of the period

This volume investigates emblematic and art-historical issues in Lavinia Fontana's mythological paintings. Fontana is the first female painter of the sixteenth century in Italy to depict female nudes, as well as mythological and emblematic paintings associated with concepts of beauty and wisdom. Her paintings reveal an appropriation of the antique, a fusion between patronage and culture, and a humanistic pursuit of Mannerist conceits. Fontana's secular imagery provides a challenging paragone with the male tradition of history painting during the sixteenth century and paves the way for new subjects to be depicted and interpreted by female painters of the seventeenth century.

Vasari's *Lives of the Painters, Sculptors, and Architects* are and always have been central texts for the study of the Italian Renaissance. They can and should be read in many ways. Since their publication in the mid-sixteenth century, they have been a source of both information and pleasure. Their immediacy after more than four hundred years is a measure of Vasari's success. He wished the artists of his day, himself included, to be famous. He made the association of artistry and genius, of renaissance and the arts so familiar that they now seem inevitable. In this book Patricia Rubin argues that both the inevitability and the immediacy should be questioned. To read Vasari without historical perspective results in a limited and distorted view of *The Lives*. Rubin shows that Vasari had distinct ideas about the nature of his task as a biographer, about the importance of interpretation, judgment, and example - about the historian's

art. Vasari's principles and practices as a writer are examined here, as are their sources in Vasari's experiences as an artist.

How are processes of vision, perception, and sensation conceived in the Renaissance? How are those conceptions made manifest in the arts? The essays in this volume address these and similar questions to establish important theoretical and philosophical bases for artistic production in the Renaissance and beyond. The essays also attend to the views of historically significant writers from the ancient classical period to the eighteenth century, including Plato, Aristotle, Plotinus, St Augustine, Ibn Sina (Avicenna), Ibn al-Haytham (Alhazen), Ibn Sahl, Marsilio Ficino, Nicholas of Cusa, Leon Battista Alberti, Gian Paolo Lomazzo, Gregorio Comanini, John Davies, Rene Descartes, Samuel van Hoogstraten, and George Berkeley. Contributors carefully scrutinize and illustrate the effect of changing and evolving ideas of intellectual and physical vision on artistic practice in Florence, Rome, Venice, England, Austria, and the Netherlands. The artists whose work and practices are discussed include Fra Angelico, Donatello, Leonardo da Vinci, Filippino Lippi, Giovanni Bellini, Raphael, Parmigianino, Titian, Bronzino, Johannes Gump and Rembrandt van Rijn. Taken together, the essays provide the reader with a fresh perspective on the intellectual confluence between art, science, philosophy, and literature across Renaissance Europe.

Pieter Coecke van Aelst (1502 – 1550) was renowned throughout Renaissance Europe as a draftsman, painter, and publisher of architectural treatises. The magnificent tapestries he designed were acquired by the wealthiest clients of the day, up to and including rulers such as Emperor Charles V, King Francis I of France, King Henry VIII of England, and Grand Duke Cosimo I de' Medici of Tuscany. At the same time, Coecke was remarkable not only for the complexity and unparalleled quality of his tapestries, but also for his fluency in various media: this lavishly illustrated volume examines the full range of his work, from tapestry and stained-glass window designs to panel paintings, prints, drawings, and architectural treatises. Though only forty-eight when he died, Coecke was one of the greatest Netherlandish artists of the sixteenth century. His paintings and drawings, initially wrought in the style of the Antwerp Mannerists, evolved through his enthusiastic response to Italian Renaissance design, and influenced generations of artists in his wake. This comprehensive study explores Coecke's stylistic development, as well as his substantial contribution to the body of great Renaissance art in Flanders. Featuring twenty monumental tapestries, along with many of their cartoons and preparatory sketches, plus seven paintings, additional drawings, and printed matter—many of them newly photographed for this volume—Grand Design provides a thorough reappraisal of Coecke's work, amply justifying the high regard in which Coecke's work was held and its wide dissemination long after his death.

In May 1555, a broadsheet was produced in Rome depicting the torture and execution in London and York of the Carthusians of the Charterhouses of London, Axeholme, Beauvale and Sheen during the reign of Henry VIII. This single-page martyrology provides the basis for an in-depth exploration of several interconnected artistic, scientific and scholarly communities active in Rome in 1555 which are identified as having being involved in its production. Their work and concerns, which reflect their time and intellectual environment, are deeply embedded in the broadsheet, especially those occupying the groups and individuals who came to be known as Spirituali and in particular those associated with Cardinal Reginald Pole who is shown to have played a key role in its production. Following an examination of the text and a discussion of the narrative intentions of its producers a systematic analysis is made of the images. This reveals that the structure, content and intention of what, at first sight, seems to be nothing more than a confessionally charged Catholic image of the English Carthusian martyrs, typical of the genre

of propaganda produced during the Reformation, is, astonishingly, dominated by the most celebrated name of the Italian Renaissance, the artist Michelangelo Buonarroti. Not only are there direct borrowings from two works by Michelangelo which had just been completed in Rome, The Conversion of St Paul and The Crucifixion of St Peter in the Pauline Chapel but many other of his works are deliberately cited by the broadsheet's producers. Through the use of a variety of artistic, scientific and historical approaches, the author makes a compelling case for the reasons for Michelangelo's presence in the broadsheet and his influence on its design and production. The book not only demonstrates Michelangelo's close relationship with notable Catholic reformers, but shows him to have been at the heart of the English Counter Reformation at its inception. This detailed analysis of the broadsheet also throws fresh light on the Marian religious policy in England in 1555, the influence of Spain and the broader preoccupations of the Counter Reformation papacy, while at the same time, enriching our understanding of martyrology across the confessional divide of the Reformation.

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