

Storia Dellarte 2

In doing so, it examines the art of Florence in the 1440s and the work of, among others, Fra Filippo Lippi, Domenico Veneziano, Luca della Robbia, and Michelozzo."--BOOK JACKET.

This study examines the development of Gothic sculpture throughout Europe. It discusses the most famous monuments, such as the cathedrals of Chartres, Amiens and Reims, Westminster Abbey and the Siena Duomo, and less familiar buildings in France, England, Italy, Germany, Spain and Scandinavia.

First published in 1996. Routledge is an imprint of Taylor & Francis, an informa company.

This is the only scholarly work in the English language on the city of Rome in the Age of the Enlightenment, and the only book in any language to treat this fascinating city in all its multifarious aspects. Professor Gross combines extensive archival research with the latest findings of other scholars to produce a uniquely rounded portrait of the papal capital, elegantly illustrated with contemporary engravings by Piranesi and others. The book is divided into two sections, in the first of which Professor Gross discusses the material and institutional structures of the city, including its demography, economy, food supply, and judicial systems. The second section considers aspects of

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intellectual, cultural, and artistic life. Professor Gross contends not only that ancien-regime Rome witnessed a decline in Counter-Reformation fervour, but that this decay resulted in a marked dissonance in the political, social, and cultural life of the city.

The 14th century in Italian art is a very rich one, and Professor White's book gives architecture equal weight with painting and sculpture. The story of the Gothic style and the prehistory of the Renaissance is given: all the facts are related, but also the works of art are described with insight and for their own sakes, and not simply as data for fitting into schemes and theories. Among the great names are those of Arnolfo di Cambio, the Pisani, Cavallini, Cimabue, Duccio, Giotto, Simone Martini, and the Lorenzetti; among the buildings S. Croce, S. Maria Novella, the cathedral and the Palazzo Vecchio in Florence, and the cathedrals of Siena, Orvieto, and Milan, as well as churches, castles, and civic buildings from the Val d'Aosta to Sicily. The third edition of this work includes colour illustrations and incorporates textual revisions and an updated bibliography.

The topic of this exhibition and catalog is the angel, but more important the way the angel is represented. The image of the angel has varied with the changing times and stylistic and cultural spheres but, at the same time, it has remained essentially unchanged and charged with a particular fascination that transcends fashions and styles.

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Siena, Florence and Padua were all major centres for the flowering of early Italian Renaissance art and civic culture. The three communities shared a common concern for the embellishment of their cities by means of painting, sculpture and architecture. The eleven papers in this volume re-examine and re-assess the artistic legacy of the three cities during the 14th century and locate the various works of art considered within their broader cultural, social and religious contexts. Contributors include: D Norman (Patrons, politics and art) ; C Harrison (Giotto and the 'rise of painting') ; C King (The arts of carving and casting) ; T Benton (The building trades and design methods) ; D Norman (Art and religion after the Black Death) ; C King (The trecento: New ideas, new evidence) .

An examination of groups and individuals in Rome who were not Roman Catholic, or not born so. It demonstrates how other religions had a lasting impact on early modern Catholic institutions in Rome.

Sebastiano del Piombo (c.1485-1547) was a close associate and rival of the central artistic figures of the High Renaissance, notably Michelangelo and Raphael. After the death of Raphael and the departure of Michelangelo from Rome, Sebastiano became the dominant artistic personality in the city. Despite being one of most significant artistic figures of the period, he remains the last artist of major

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importance in the western canon about whom no recent work has been published in English. In this study, Piers Baker-Bates approaches Sebastiano's career through analysis of the patrons he attracted following his arrival at Rome. The first half of the book concentrates on Sebastiano's network of patrons, predominantly Italian, who had strong factional ties to the Imperial camp; the second half discusses Sebastiano's relationship with his principal Spanish patrons. Sebastiano is a leading example of a transcultural artist in the sixteenth century and his relationship with Spain was fundamental to the development of his career. The author investigates the domination of Sebastiano's career by patrons who had geographically different origins, but who were all members of a wider network of Imperial loyalties. Thus Baker-Bates removes Sebastiano from the shadow of his contemporaries, bringing him to life for the reader as an artistic personality in his own right. Baker-Bates's characterization of the Rome in which Sebastiano made his career differs from previous scholarly accounts, and he describes how Sebastiano was ideally suited to flourish in the environment he depicts. *Sebastiano del Piombo and the World of Spanish Rome* thus re-appraises not only Sebastiano's place in the canon of Renaissance art but, using him as a lens, also the cultural worlds of Early Modern Italy and Spain in which he operated.

Storia Dell'arte Italiana, Volume 2 - Primary Source Edition
Nabu Press

When Archaeology Meets Communities examines the history of nineteenth-century Sicilian archaeology through the archival documentation for the excavations at Tindari, Lipari and nearby minor sites in the Messina province, from Italy's Unification to the end of the First World War (1861-1918).

Despite Burlington's fame, surprisingly little has been written about him. Lord Burlington: Architecture, Art and Life presents a modern reassessment of his career, while setting him in a broader context than has usually been the case, to reflect both his interests outside architecture and to present his character in the round. Architecture is given pride of place, but his other interests, in land-owning, politics and literature, are also examined, throwing much new light on an exceptionally significant and attractive figure.

The island of Sicily was a highly contested area throughout much of its history. Among the first to exert strong influence on its political, cultural, infrastructural, and demographic developments were the two major decentralized civilizations of the first millennium BCE: the Phoenicians and the Greeks. While trade and cultural exchange preceded their permanent presence, it was the colonizing movement that brought territorial competition and political power struggles on the island to a new level.

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The history of six centuries of colonization is replete with accounts of conflict and warfare that include cross-cultural confrontations, as well as interstate hostilities, domestic conflicts, and government violence. This book is not concerned with realities from the battlefield or questions of military strategy and tactics, but rather offers a broad collection of archaeological case studies and historical essays that analyze how political competition, strategic considerations, and violent encounters substantially affected rural and urban environments, the island's heterogeneous communities, and their social practices. These contributions, originating from a workshop in 2018, combine expertise from the fields of archaeology, ancient history, and philology. The focus on a specific time period and the limited geographic area of Greek Sicily allows for the thorough investigation and discussion of various forms of organized societal violence and their consequences on the developments in society and landscape.

Gillian Mackie examines the decorative schemes, now often the only way to determine the function, patronage, and meaning of the building, of surviving early medieval chapels built in Italy and Istria from AD312-740.

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errant marks, etc. that were either part of the original artifact, or were introduced by the scanning process. We believe this work is culturally important, and despite the imperfections, have elected to bring it back into print as part of our continuing commitment to the preservation of printed works worldwide. We appreciate your understanding of the imperfections in the preservation process, and hope you enjoy this valuable book.

This book seeks to redefine, recontextualize, and reassess Italian neorealism - an artistic movement characterized by stories set among the poor and working class - through innovative close readings and comparative analysis.

Written by one of the foremost historians of the Roman Empire, this collection of both new and previously published essays forms a colorful picture of daily life in the Mediterranean world between A.D. 50 and 450. Here, for example, the author applies statistical analysis to broad groups of people on matters ranging from justice through medicine to language. In so doing he is able to substantiate general statements about routines in ordinary people's behavior and to detect within these routines the very changes that constitute history. Such analysis also shows how this era benefits from the same historiographical approaches that have so successfully elucidated sociocultural phenomena in other periods. Drawing from statistical analysis and

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many other historical approaches, these essays on popular mores in the Roman Empire cover such topics as language and art, acculturation, thought and religion, sex and gender, cruelty and slavery, and aspects of class and power relations. The author introduces the collection with several essays on historical method, as it pertains to the richness of documentation and variety to be found in the region and period chosen. Ramsay MacMullen is Dunham Professor of History and Classics at Yale University. The most recent of his many books include *Corruption and the Decline of Rome* and *Christianizing the Roman Empire: A.D. 100-400*, both published by Yale. Originally published in 1990. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Containing almost 600 entries, this impressive 2-volume reference presents detailed and authoritative treatment of the field of Italian literature, with attention both to the work and influence of

individual writers of all genres and to movements, styles, and critical approaches.

This handsomely illustrated volume traces the intersections of art history and paintings restoration in nineteenth-century Europe. Repairing works of art and writing about them—the practices that became art conservation and art history—share a common ancestry. By the nineteenth century the two fields had become inseparably linked. While the art historical scholarship of this period has been widely studied, its restoration practices have received less scrutiny—until now. This book charts the intersections between art history and conservation in the treatment of Italian Renaissance paintings in nineteenth-century Europe. Initial chapters discuss the restoration of works by Giotto and Titian, framed by the contemporary scholarship of art historians such as Jacob Burckhardt, G. B. Cavalcaselle, and Joseph Crowe that was redefining the earlier age. Subsequent chapters recount how paintings conservation was integrated into museum settings. The narrative uses period texts, unpublished archival materials, and historical photographs in probing how paintings looked at a time when scholars were writing the foundational texts of art history, and how contemporary restorers were negotiating the appearances of these works. The book proposes a model for a new conservation history, object focused yet enriched by consideration of a wider cultural

horizon.

This fundamental contribution to El Greco scholarship, until now only available in Greek, provides a thoroughly substantiated assessment of the evidence regarding the formative years in the life of one of the greatest artists of all time. Dealing with his birthplace, family, name, religious affiliation, and apprenticeship as a painter, Nikolaos Panagiotakes concludes that El Greco was already an established professional 'master painter' by the time he left Crete for Italy in 1567 at the age of twenty-six.

Perhaps more than any other collector of his generation in the United States, Robert Lehman was interested in acquiring early drawings. He made a great effort to add drawings to the collection of paintings, sculpture, ceramics, glass, and other objects that his father, Philip Lehman, had begun assembling. The 116 Italian drawings analyzed and discussed in this volume are among the more than 2,000 works of art from the collection now housed in the Robert Lehman Wing of The Metropolitan Museum of Art. Robert Lehman's collection demonstrates the variety of drawings produced in Italy from the fifteenth to the seventeenth century, a period when the purposes and techniques of drawings, as well as the aims and abilities of the artist who made them, became increasingly sophisticated. The volume includes an elaborate design for an equestrian monument by Antonio

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Pollaiuolo, a magnificent study of a bear by Leonardo da Vinci, a cartoon by Luca Signorelli, a study for a vault fresco by Taddeo Zuccaro, and many other drawings that are among the best Italian examples to have survived from that era. Most types of drawings, in a wide variety of techniques, are represented{u2014}figure studies, grand compositions, landscapes, cartoons, modelli, and even sculptors' studies. -- Metropolitan Museum of Art website.

The commedia dell'arte, the improvised Italian theatre that dominated the European stage from 1550 to 1750, is arguably the most famous theatre tradition to emerge from Europe in the early modern period. Its celebrated masks have come to symbolize theatre itself and have become part of the European cultural imagination. Over the past twenty years a revolution in commedia dell'arte scholarship has taken place, generated mainly by a number of distinguished Italian scholars. Their work, in which they have radically separated out the myth from the history of the phenomenon remains, however, largely untranslated into English (or any other language). The present volume gathers together these Italian and English-speaking scholars to synthesize for the first time this research for both specialist and non-specialist readers. The book is structured around key topics that span both the early modern period and the twentieth-century reinvention

of the commedia dell'arte.

The fall of the Byzantine capital of Constantinople to the Latin West in 1204 during the Fourth Crusade abruptly interrupted nearly nine hundred years of artistic and cultural traditions. In 1261, however, the Byzantine general Michael VIII Palaiologos triumphantly re-entered Constantinople and reclaimed the seat of the empire, initiating a resurgence of art and culture that would continue for nearly three hundred years, not only in the waning empire itself but also among rival Eastern Christian nations eager to assume its legacy. Byzantium: Faith and Power (1261–1557), and the groundbreaking exhibition that it accompanies, explores the artistic and cultural flowering of the last centuries of the "Empire of the Romans" and its enduring heritage. Conceived as the third of a trio of exhibitions dedicated to a fuller understanding of the art of the Byzantine Empire, whose influence spanned more than a millennium, "Byzantium: Faith and Power (1261–1557)" follows the 1997 landmark presentation of "The Glory of Byzantium," which focused on the art and culture of the Middle Byzantine era—the Second Golden Age of the Byzantine Empire (843–1261). In the late 1970s, "The Age of Spirituality" explored the early centuries of Byzantium's history. The present concluding segment explores the exceptional artistic accomplishments of an era too often considered in

terms of political decline. Magnificent works—from splendid frescoes, textiles, gilded metalwork, and mosaics to elaborately decorated manuscripts and liturgical objects—testify to the artistic and intellectual vigor of the Late and Post-Byzantine era. In addition, forty magnificent icons from the Holy Monastery of Saint Catherine, Sinai, Egypt, join others from leading international institutions in a splendid gathering of these powerful religious images. While the political strength of the empire weakened, the creativity and learning of Byzantium spread farther than ever before. The exceptional works of secular and religious art produced by Late Byzantine artists were emulated and transformed by other Eastern Christian centers of power, among them Russia, Serbia, Bulgaria, and Cilician Armenia. The Islamic world adapted motifs drawn from Byzantium's imperial past, as Christian minorities in the Muslim East continued Byzantine customs. From Italy to the Lowlands, Byzantium's artistic and intellectual practices deeply influenced the development of the Renaissance, while, in turn, Byzantium's own traditions reflected the empire's connections with the Latin West. Fine examples of these interrelationships are illustrated by important panel paintings, ceramics, and illuminated manuscripts, among other objects. In 1557 the "Empire of the Romans," as its citizens knew it, which had fallen to the Ottoman Turks in 1453, was renamed Byzantium by the

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German scholar Hieronymus Wolf. The cultural and historical interaction and mutual influence of these major cultures—the Latin West and the Christian and Islamic East—during this fascinating period are investigated in this publication by a renowned group of international scholars in seventeen major essays and catalogue discussions of more than 350 exhibited objects.

A richly illustrated study of architectural ornament in the late Middle Ages.

Following the tradition and style of the acclaimed *Index Islamicus*, the editors have created this new *Bibliography of Art and Architecture in the Islamic World*. The editors have surveyed and annotated a wide range of books and articles from collected volumes and journals published in all European languages (except Turkish) between 1906 and 2011. This comprehensive bibliography is an indispensable tool for everyone involved in the study of material culture in Muslim societies.

Celebrating the Virgin Mary as both an object of religious affection and a focus of civic pride, artists of fourteenth-century Siena established for their city a vibrant tradition that continued into the early decades of the next century. Such celebratory portraits of the Virgin were also common in Siena's extensive subject territories, the *contado*. This richly illustrated book explores late medieval Sienese art--how it was created, commissioned, and understood by the citizens of Siena. Examining political, economic, and cultural relations between Siena and the *contado*, Diana Norman offers a

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new understanding of Marian art and its political function as an expression of civic ideology. Drawing on extensive unpublished archives, Norman reconstructs the circumstances surrounding the commission of Marian art in the three most prestigious locations of fourteenth-century Siena: the cathedral, the Palazzo Pubblico, and the hospital of Santa Maria della Scala. She analyzes similarly important commissions in the contado towns of Massa Marittima, Montalcino, and Montepulciano. Casting new light on such topics as the original site for the reliquary tomb of Saint Cerbone, patron saint of Massa Marittima, and the identity of the patrons of the Marian frescoes in the rural hermitage of San Leonardo al Lago, the author deepens our insight into the origins and meanings of Sienese art production of the late medieval period.

Often overshadowed by the cities of Florence and Rome in art-historical literature, this volume argues for the importance of Naples as an artistic and cultural centre, demonstrating the breadth and wealth of artistic experience within the city. Generously illustrated with some illustrations specifically commissioned for this book Questions the traditional definitions of 'cultural centres' which have led to the neglect of Naples as a centre of artistic importance A significant addition to the English-language scholarship on art in Naples

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