

Storia Dellarte 2

Bernini C. D. Dickerson 2012-10-30 Catalog of an exhibition held at the Metropolitan Museum of Art, New York, Oct. 3, 2012-Jan. 6, 2013, and at the Kimbell Art Museum, Fort Worth, Feb. 3-Apr. 14, 2013.

Commedia dell'Arte in Context Christopher B. Balme 2018-04-05 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.

Art in Northern Italy Corrado Ricci 1911

Art and Architecture in Italy, 1600-1750 Rudolf Wittkower 1999-01-01 This classic survey of Italian Baroque art and architecture focuses on the arts in every center between Venice and Sicily in the early, high, and late Baroque periods. The heart of the study, however, lies in the architecture and sculpture of the exhilarating years of Roman High Baroque, when Bernini, Borromini, and Cortona were all at work under a series of enlightened popes. Wittkower's text is now accompanied by a critical introduction and substantial new bibliography. This edition will also include color illustrations for the first time. This is the first book in the three volume survey.

Italian Fifteenth- to Seventeenth-century Drawings Anna Forlani Tempesti 1991 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 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—figure studies, grand compositions, landscapes, cartoons, modelli, and even sculptors' studies. -- Metropolitan Museum of Art website.

Rome in the Age of Enlightenment Hanns Gross 2004-04-22 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 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 Imperial Abbey of Farfa Charles B. McClendon 1987-01-01 The Benedictine abbey of Farfa was one of the most important monastic centers of medieval Europe. As an imperial establishment, patronized and protected by Charlemagne and his successors yet situated only thirty miles northeast of Rome, Farfa was often found at the center of events involving the papacy and the Empire. While its historical importance has long been recognized, the physical remains of the abbey have received little attention until now. This book by Charles B. McClendon is unique in combining an assessment of Farfa's place in the overall development of medieval architecture with an analysis of the abbey's historical role. McClendon has based his study on a detailed architectural survey of the medieval abbey church and on the extensive excavations of the site carried out under his co-direction between 1978 and 1983. By examining archaeological, architectural, and historical sources, McClendon reconstructs the various phases in the growth of the monastic layout from late antiquity to the early Renaissance, analyzes the circumstances under which they were built, and relates his findings to the architectural currents of the day. He shows, for example, that the ninth-century additions to the abbey church by Abbot Sichardus reflect the Carolingian revival of the plan of Old St. Peter's in Rome; that the design of other features points to influence from north of the Alps; that the east end of the abbey church, extensively rebuilt in the mid-eleventh century, should be considered a major monument of the early Romanesque period. Demonstrating that each phase of the architectural history of Farfa reflects the latest developments not only in Italy but also in the north, McClendon makes clear that Farfa provides a valuable understanding of the dynamic forces that helped shape the architecture of the early Middle Ages. "Scholarship at its best. . . . This volume will be the standard reference for many years to come."--Richard Krautheimer, New York University

Patronage and Dynasty Ian F. Verstegen 2007-02-22 This collection of essays offers a thorough study of the patron-artist relationship through the lens of one of early modern Italy's most powerful and influential historical families. Contributors present a longitudinal study of the della Rovere family's ascent into Italian nobility. The della Rovere was a family of popes, cardinals, and powerful dukes who financed some of the world's best-known and greatest artwork. The essays explore the issue of identity and its maintenance, of carving a permanent spot for a family name in a rapidly changing atmosphere. Although these studies depart from art patronage, they uncover how the popes, cardinals, dukes, and signore of the della Rovere family constituted their identity. Originally a nouveau-riche creation of papal nepotism, the della Rovere first populated the ranks of cardinals under the powerful popes Sixtus IV and Julius II. Within the framework of later papal relations, the family negotiated its position within the economy of Italian nobles.

Siena, Florence, and Padua: Interpretative essays ed. Norman 1995-01-01 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) .

Dictionary Catalog of the Art and Architecture Division New York Public Library. Art and Architecture Division 1975

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The Fourteenth Century Richard Offner 1987

The Fourteenth Century Miklós Boskovits 1984

Catalogo Dei Libri Italiani ... New York Public Library 1912

Flemish Masters and Other Artists Palazzo Ruspoli (Rome, Italy) 2008

Between God and Man Francesco Buranelli 2007 How Italian artists have represented one of the most revered religious images--the angel

Eserciziario dei verbi inglesi Anthony J. Zambonini 2010

Early Christian Chapels in the West Gillian Vallance Mackie 2003-01-01 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.

El Greco Nikolaos Panagiōtakēs 2009-01-01 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.

Gold, Silver, and Bronze Jennifer Montagu 2023-10-17 An in-depth look at the exquisite metal sculpture of the Roman baroque Roman baroque sculpture is usually thought of in terms of large-scale statues in marble and bronze, tombs, or portrait busts. Smaller bronze statuettes are often overlooked, and the extensive production of sculptural silver—much of which is now lost but can be studied from drawings—is frequently omitted from the histories of art. In this book, Jennifer Montagu enriches our understanding of the sculpture of the period by investigating the bronzes that adorn the great tabernacles of Roman churches; gilded silver, both secular and ecclesiastical; elaborately embossed display dishes; and the production of medals. Concentrating on selected pieces by such master sculptors as Bernini and leading metal-workers such as Giovanni Giardini, Montagu examines the often tortuous relationship between patrons and artists and elucidates the relationship between those who provided the drawings or models and the craftsmen who executed the finished sculptures.

When Archaeology Meets Communities: Impacting Interations in Sicily over Two Eras (Messina, 1861-1918) Antonino Crisà 2018-07-16 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).

Roman Children's Sarcophagi Janet Huskinson 1996 This is the first major study of the themes used in the decoration of sarcophagi made for children in Rome and Ostia from the late first to early fourth century AD.

Using the subject categories adopted by other recent books on Roman Sarcophagi, Huskinson catalogs examples of each type, and discusses how these fit into the general pattern. Huskinson also discerns the differing themes that resulted from pagan and Christian attitudes towards children and beliefs about life and death.

Paolo de Matteis Livio Pestilli 2013 A long overdue re-assessment of the Neapolitan painter Paolo de Matteis, this volume examines the artist's most significant works and shows how posterity's impression of him has been conditioned by a biased biographical and literary tradition. More than just a novel approach to de Matteis, however, the book serves as a window into early eighteenth-century art and cultural history, not only in Naples but in Paris, Vienna, Genoa, and Rome.

Color and Culture John Gage 1999 An encyclopaedic work on color in Western art and culture from the Middle Ages to Post-Modernism.

Catalog of the Avery Memorial Architectural Library of Columbia University: Rodg - Sculpture I Avery Library 1968

Histories of Conservation and Art History in Modern Europe Sven Dupré 2022-03-14 This book traces the development of scientific conservation and technical art history. It takes as its starting point the final years of the nineteenth century, which saw the establishment of the first museum laboratory in Berlin, and ground-breaking international conferences on art history and conservation held in pre-World War I Germany. It follows the history of conservation and art history until the 1940s when, from the ruins of World War II, new institutions such as the Istituto Centrale del Restauro emerged, which would shape the post-war art and conservation world. The book will be of interest to scholars working in art history, conservation history, historiography, and history of science and humanities.

Cosmatesque Ornament Paloma Pajares-Ayuela 2001 A richly illustrated study of architectural ornament in the late Middle Ages.

Italian Medieval Sculpture in the Metropolitan Museum of Art and the Cloisters Metropolitan Museum of Art (New York, N.Y.) 2010 "The collection of Italian medieval sculpture in The Metropolitan Museum of Art and The Cloisters began with the acquisition in 1908 of a Romanesque column statue; today the Museum's holdings comprise more than seventy works dating from the ninth to the late fifteenth century ... The birthplaces of these works range from Sicily to Venice; some typify local styles, others illustrate the intense artistic exchanges taking place within Italy and between Italy and the wider world ... Technological advances of the last decades have made it possible to determine more precisely the materials and techniques from which works of art are made, the history of their alteration, and the mechanisms of their deterioration. Using such techniques, scholars have been able to ascertain, for example, that sculptures previously thought to be modern works carved in the medieval manner were in fact completely authentic. This innovative volume represents a watershed in the study of sculpture: a collaborative dialogue between an art historian and a conservator—between art history and art science—that deepens our understanding of the object we see, while illuminating its elusive, enigmatic history"--From publisher's description.

Caravaggio and His Two Cardinals Creighton Gilbert 1995 Gilbert devotes separate discussions to the Marquis and to Cardinal Mattei in developing his argument that each of them influenced Caravaggio in different ways. A collector of classical sculpture, the Marquis is connected to the classical mythological themes that are here identified in specific paintings. A study of Cardinal Mattei indicates that he was outstandingly devout, which was true of only a small number of cardinals during the period. Gilbert shows that the artist's two paintings for the Cardinal alter the previous patterns of representing their religious themes, in ways related to Counter-Reformation ideas. Scholars have long searched for the specific religious figure who inspired this quality in Caravaggio's work, resolved here by Gilbert's meticulous scholarship and carefully drawn connections.

A Companion to Religious Minorities in Early Modern Rome Matthew Coneys Wainwright 2020-12-15 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.

Bibliography of Art and Architecture in the Islamic World (2 Vol. Set) Susan Sinclair 2012 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, in many cases, annotated a wide range of books and articles from collected volumes and journals published in all European languages (except Turkish) between 1906 and 2011. The editors have ensured that material from a wide range of scholarly traditions and approaches has been consulted in order to make this comprehensive bibliography an indispensable tool for everyone involved in the study of material culture in Muslim societies.

Valentin de Boulogne Annick Lemoine 2016-10-07 Following Caravaggio's death in 1610, the French artist Valentin de Boulogne (1591-1632) emerged as one of the great champions of naturalistic painting. The eminent art historian Roberto Longhi honored him as "the most energetic and passionate of Caravaggio's naturalist followers." In Rome, Valentin—who loved the tavern as much as the painter's palette—fell in with a rowdy confederation of artists but eventually received commissions from some of the city's most prominent patrons. It was in this artistically rich but violent metropolis that Valentin created such masterworks as a major altarpiece in Saint Peter's Basilica and superb renderings of biblical and secular subjects—until his tragic death at the age of forty-one cut short his ascendant career. With discussions of nearly fifty works, representing practically all of his painted oeuvre, *Valentin de Boulogne: Beyond Caravaggio* explores both the artist's superlative depictions of daily life and the tumultuous context in which they were produced. Essays by a team of international scholars consider his key attributions to European painting, his devotion to everyday objects and models from life, his technique of staging pictures with the immediacy of unfolding drama, and his place in the pantheon of French artists. An extensive chronology surveys the rare extant documents that chronicle his biography, while individual entries help situate his works in the contexts of his times. Rich with incident and insight, and beautifully illustrated in Valentin's complex, suggestive paintings, *Valentin de Boulogne: Beyond Caravaggio* reveals a seminal artist, a practitioner of realism in the seventeenth century who prefigured the naturalistic modernism of Gustave Courbet and Edouard Manet two centuries later.

Princeton Monographs in Art and Archaeology 1922

Catalogue of the Harvard University Fine Arts Library, the Fogg Art Museum Harvard University. Fine Arts Library 1971

Sebastiano del Piombo and the World of Spanish Rome Piers Baker-Bates 2017-07-05 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 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' 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.

Lord Burlington Toby Barnard 1995-01-01 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.

Italian Neorealism Charles L. Leavitt IV 2020 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.

Gothic Sculpture, 1140-1300 Paul Williamson 1995-01-01 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.

The Fight for Greek Sicily Melanie Jonasch 2020-06-30 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. 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.

Andrea Della Robbia and His Atelier Allan Marquand 1922

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