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A New Handbook of Italian Renaissance

Painting - Laurence Eli Schmeckebier - 1981
The history and development of painting during the 14th-16th centuries in Italy.

The history and development of painting during the 14th-16th centuries in Italy.

The Handbook of Italian Renaissance Painters - Karl Ludwig Gallwitz - 1999
A carefully constructed handbook to this important period places vital information at readers fingertips in a single volume, featuring biographical data on more than 1,200 Renaissance painters and facts on the important schools, mentors, and influences of the era.

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Understanding Italian Renaissance Painting - Stefano Zuffi - 2010
Filled with great masterpieces, each spread uses an important painting as a way to explain a key concept, with numerous large details. There are also brief biographies of the major artists.

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overview of women as subject-matter in Italian Renaissance painting. It presents a view of the interaction between artist and patron, and also of the function of these paintings in Italian society of the fifteenth and sixteenth centuries. Using letters, poems, and treatises, it examines through the eyes of the contemporary viewer the way women were represented in paintings.

Women in Italian Renaissance Art - Paola Tinagli - 1997-06-15
This is the first book which gives a general overview of women as subject-matter in Italian Renaissance painting. It presents a view of the interaction between artist and patron, and also of the function of these paintings in Italian society of the fifteenth and sixteenth centuries. Using letters, poems, and treatises, it examines through the eyes of the contemporary viewer the way women were represented in paintings.
by artists such as Jan van Eyck, Leonardo da Vinci, and Michelangelo, and supported by illustrations including colour plates, Tom Nichols offers a masterpiece of his own as he explores the truly original and diverse character of the art of the Renaissance.

**Renaissance Art** - Tom Nichols - 2012-12-01

The fifteenth century saw the evolution of a distinct and powerfully influential European artistic culture. But what does the familiar phrase Renaissance Art actually refer to? Through engaging discussion of timeless works by artists such as Jan van Eyck, Leonardo da Vinci, and Michelangelo, and supported by illustrations including colour plates, Tom Nichols offers a masterpiece of his own as he explores the truly original and diverse character of the art of the Renaissance.

**Painting and Experience in Fifteenth Century Italy** - Michael Baxandall - 1988

An introduction to 15th century Italian painting and the social history behind it, arguing that the two are interlinked and that the conditions of the time helped fashion distinctive elements in the painter's style.

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**Renaissance Artists & Antique Sculpture** - S. Welch - 2000
"Focuses primarily on the social and historical context in which art was made and used"-- Bibliographic essay (p. 326).

**Art in Renaissance Italy, 1350-1500** - Evelyn S. Welch - 2000
"Focuses primarily on the social and historical context in which art was made and used"-- Bibliographic essay (p. 326).

**Renaissance Artists & Antique Sculpture** - Phyllis Pray Bober - 2010
This handbook documents the antique works of art known to Renaissance artists up to 1527. More than 500 illustrations show Greek and Roman statues, mythological, and historical reliefs together with Renaissance drawings, engravings, bronzes, and paintings to demonstrate where these classical monuments were discovered.

**Italy** - John Power - 2004
The Italian Renaissance was one of the most extraordinary periods in the history of Western art, and art lovers from around the world are captivated by the treasures that are held in Italian museums, churches, and galleries. This guide introduces art lovers to the major artists and sights of the Renaissance in a series of art trails-iterations that cover the most important paintings and sculptures of the period. Written in a friendly, informative style, it is designed for the traveller who is serious-but not stuffy-about art.
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Italy - Ann Morrow - 2004

The Art of the Italian Renaissance - Heinrich
Wölfflin - 1928

The Art of the Italian Renaissance - Heinrich
Wölfflin - 1928

Handbook of the Minneapolis Institute of
Arts - Joseph Breck - 2013-09
Excerpt: the whole, well chosen. Renaissance art
attained its most complete expression in Italy

style was not confined by any means to Italy
alone. During the XV century, Renaissance art
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his reactions-his style, in other words. pg 48
The Second Renaissance Gallery In the development
of the Renaissance style, as distinguished from
the Gothic, the example of Graeco-Roman art
played an important part. Humanism, the taste for the literature and history of the ancients, awakened the interest of Italian artists in the monuments of their forgotten past, and led them to seek, in the surviving remains of Roman architecture and in the scanty examples of ancient sculpture and painting that chance had brought to light, the secret of beauty. The attitude of the Early Renaissance toward the antique differed from that of the Late Renaissance. In the former period (XV century), enthusiasm for the art of an unfamiliar past, romantically dreamed of, rather than archeologically reconstructed, did not lead to that sterile imitation which came with wider knowledge and greater technical facility in the late days of Renaissance art. Artists of this period were disciples rather than imitators. Grandiose and formal, the Late

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The Art of the Italian Renaissance

The Art of the Italian Renaissance - Heinrich Wölfflin - 2014-03
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Excerpt from The Art of the Italian Renaissance: A Handbook for Students and Travellers In this
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nothing to the world but this group, it would be a complete monument of art as he conceived it.1 1 The feeling for proportion and arrangement was soon completely dulled in the Bolognese Academicians, who essayed to continue the traditions of the classical period. Christ, haranguing the disciples from the clouds, squeezed in between the sprawling seated figures of Moses and Elijah, and the herculean disciples, beneath, vulgarly exaggerated in gesture and attitude--this is Ludovico Carracci's picture in the Bologna Gallery. (See illustration). But he did not wish to end there. He wanted a strong contrast, and this he found in the episode of the demoniac boy. It is the logical development of those principles of composition which he had adopted in the Heliodorus Stanza. Above, peace, solemnity and celestial rapture; beneath, noisy crowds and earthly lamentation. The Apostles stand there, closely packed together. There are confused groups and strident outlines. The chief
with these circumscribed forms that the floating has spread. The figures in the lower part of the picture are on a larger scale than those in the upper, but there is no danger of their outweighing the Transfiguration scene. The clear geometrical disposition triumphs over all the tumult of the multitude. Raphael was not able to finish this picture. Many details of form are repellent, and the whole is unattractive in colour. But the great contrast in arrangement must have been his original thought. Titian's Assumption was produced in Venice.

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Patrons and Artists in the Italian Renaissance - David Sanderson Chambers - 1971
English translations of written records documenting patronage and working practices in fifteenth- and sixteenth-century Italy, including letters, contracts, extracts from books of payments and other memoranda.


The Art of the Italian Renaissance - - 1928

The Art of the Italian Renaissance - - 1928

The Art of the Italian Renaissance - Heinrich
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The Art of the Italian Renaissance - Heinrich Wolfflin - 2015-08-08
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The Intellectual Education of the Italian Renaissance Artist - Angela Dressen - 2021-07-31
Scholars have traditionally viewed the Italian Renaissance artist as a gifted, but poorly educated craftsman whose complex and demanding works were created with the assistance of a more educated advisor. These assumptions are, in part, based on research that has focused primarily on the artist's social rank and workshop training. In this volume, Angela Dressen explores the range of educational opportunities that were available to the Italian Renaissance artist. Considering artistic formation within the history of education, Dressen focuses revealing a general level of learning that was much more substantial than has been assumed. She emphasizes the role of mediators who had a particular interest in augmenting artists' knowledge, and highlights how artists used Latin and vernacular texts to gain additional knowledge that they avidly sought. Dressen's volume brings new insights into a topic at the intersection of early modern intellectual, educational, and art history.

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**Poussin and the Dance** - Emily A. Beeny - 2021-10-05

Richly illustrated and engagingly written, this publication examines how the pioneer of French classicism brought dance to bear on every aspect of his artistic production. Scenes of tripping maenads and skipping maidens, Nicolas Poussin’s dancing pictures, painted in the 1620s and 1630s, helped him formulate a new style. This style would make him the model for three centuries of artists in the French classical tradition, from Jacques-Louis David and Edgar Degas to Paul Cézanne and Pablo Picasso. Poussin and the Dance, the first published study devoted to this theme, situates the artist in seventeenth-century Rome, a city rich with the ancient sculptures and Renaissance paintings that informed his dancing pictures. Tracing the motif of dance through his early Roman production, this book examines how these works helped their maker confront the problem of arresting motion, explore the expressive potential of the body, and devise new methods of composition. The essays investigate how dance informed nearly every aspect of Poussin's artistic production, notably through his use of wax figurines to choreograph the compositions he drew and painted. This publication also considers Poussin’s dancing pictures within a broader
seventeenth-century Rome, a city rich with the collecting, and patronage. This volume is published to accompany an exhibition on view at the National Gallery, London from October 9, 2021, to January 2, 2022 and at the J. Paul Getty Museum at the Getty Center from February 15 to May 8, 2022.

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**Prints of the Italian Renaissance** -
Leon Battista Alberti was one of the most important humanist scholars of the Italian Renaissance. Active in mid-fifteenth-century Florence, he was an architect, theorist, and author of texts on perspective and painting. Leon Battista Alberti: On Painting is a cardinal work that revolutionized Western art. In this volume Rocco Sinisgalli presents a new English translation and critical examination of Alberti's seminal text. Dr Sinisgalli reverses the received understanding of the relationship between the Italian and Latin versions of Alberti's treatise by demonstrating that Alberti wrote it first in Italian and then translated it into a polished Latin over the course of several decades. This volume is richly illustrated to help demonstrate how Alberti understood optics and art.
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**Prints of the Italian Renaissance** - Jay A. Levenson - 1973

The word renaissance means rebirth, and the most obvious example of this phenomenon was the regeneration of Europe's classical Roman roots. The Renaissance began in northern Italy in the late 14th century and culminated in England in the early 17th century. Emphasis on the dignity of man (though not of woman) and on human potential distinguished the Renaissance from the previous Middle Ages. In poetry and literature, individual thought and action were prevalent, while depictions of the human form became a touchstone of Renaissance art. In science and medicine the macrocosm and microcosm of the human condition inspired remarkable strides in research and discovery,
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**Handbook to Life in Renaissance Europe** - Sandra Sider - 2007
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**Renaissance Painting in Italy** - John Charles Van Dyke - 1904

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**Berenson and the Connoisseurship of Italian Painting** - David Alan Brown - 1979
depicting all aspects of this unparalleled explosion of human artistic creativity and enterprise.

**Giotto to Dürer** - Jill Dunkerton - 1991-01-01
"This book provides a survey of European painting between 1260 and 1510, in both northern and southern Europe, based largely on the National Gallery collection some 70 of the finest and best known paintings in the Gallery are examined in detail"--Cover.

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**History of Italian Renaissance Art** - Frederick Hartt - 2003
The Italian Renaissance is revealed in all its splendor through 854 striking illustrations depicting all aspects of this unparalleled explosion of human artistic creativity and enterprise.

**Prints of the Italian Renaissance** - Jay A. Levenson - 1973

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