

Le Vite Edizione 1568

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

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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.

Wax Impressions, Figures, and Forms in Early Modern Literature
Wax
Works
Springer

This volume investigates emblematic and art-historical issues in Lavinia Fontana's mythological paintings. Fontana is the first female painter of the

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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

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*and interpreted by female
painters of the
seventeenth century.*

*Titian's Portraits through
Aretino's Lens*

*Pieter Coecke van Aelst
and Renaissance Tapestry*

*Giorgio Vasari and the
Birth of the Museum*

*Le vite de' più eccellenti
pittori, scultori e
architettori. Ediz.
critica*

*Medieval Christian Themes
in Writings on Art of the
Italian Renaissance*

*Which Will be Sold by
Auction by Messrs.*

Sotheby, Wilkinson & Hodge

...

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

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

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.

Bibliotheca Pinelliana. A Catalogue of the Magnificent and Celebrated Library of Maffei Pinelli, Comprehending an Unparalleled Collection of the Greek, Roman, and Italian Authors, from the Origin of Printing: With Many of the Earliest Editions Printed Upon Vellum, and Finely Illuminated ; A Considerable Number of Curious Greek and Latin Manuscripts, of the XI. XII. XIII. XIV. XV. and XVI. Centuries ; And the Completest Specimen Hitherto Known to Exist, of an Instrument Written Upon the

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***Ancient Egyptian Papyrus, A.D.
572***

***Alberti to Shakespeare and
Milton***

An Anthology

***Serie dei testi di lingua e di altre
opere importanti nella Italiana
letteratura scritte dal secolo XIV
al XIX***

Sacred & Profane Art

***Encyclopedia of Italian Literary
Studies***

Art, Beauty, and Wisdom

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.

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.
Michelangelo, Carrara e
i maestri di cavar marmi
Wax Works
Vol. 156. - Atti e
memorie dell'Accademia
di Agricoltura Scienze e
Lettere di Verona
Serie dei testi di*

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***lingua e di altre opere
importanti nella
italiana letteratura
scritte dal secolo 14.
al 19. di Bartolommeo
Gamba da Bassano***

***Lavinia Fontana's
Mythological Paintings
A Historical Outline of
Aims and Tensions***

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

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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

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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.

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

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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.

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

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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

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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.

Geography, Mobility, and Style

Le vite de' piu eccellenti pittori scultori, e architettori

Domanda posta ai fini di una storia dell'arte

The Building in the Text
Humanists and Culture in the

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Age of Cosimo I
scritte dal secolo XIV al
XIX

The Vitae of Vittorino da
Feltre and the Spirit of
Humanism

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

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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.

Truly in a class of its own, Young Michelangelo is the most definitive and eye-opening study of the artist 's early life to come along in a generation. In this compelling

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account, renowned art historian John Spike paints a vivid portrait of one of the world's greatest artists and the places and people—Lorenzo de' Medici, Leonardo, Machiavelli—that inspired and defined his early life and career. Spike's masterful text probes the thinking, evolution, and desires of a young man whose awareness of his exceptional talent never wavered. Michelangelo's complex personality is revealed through lively examinations of the Pietà, the David, and all other major works. Drawing on a rich background of Italian Renaissance politics and culture, Spike deftly navigates the fiery Florentine master's struggle to surpass da Vinci's artistic mastery,

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and his troubled relationships with Julius II and other key figures of the era.

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

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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

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gradually became, as it is today, a work of art, the artist's invention, which gives its viewer an aesthetic pleasure.

Davanti all'immagine

Rome

Bibliotheca Pinelliana. A Catalogue of the Magnificent and Celebrated Library of Maffei Pinelli, Late of Venice: Comprehending an Unparalleled Collection of the Greek, Roman, and Italian Authors, from the Origin of Printing ... a Considerable Number of Curious Greek and Latin Manuscripts, of the 11. 12. 13. 14. 15. and 16. Centuries; ... on Monday March 2, 1789, and the Twenty-two Following Days, (Sunday Excepted); ... at the Great Room, Opposite the

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Chapel, in Conduit Street, Hanover Square, London ... Catalogues to be Had of Mess. Robson and Clarke, Booksellers New Bond Street; Mr. Edwards, Booksellers, Pall Mall; and of the Principal Booksellers Throughout Europe

una scultrice a Bologna nell'et à di Carlo V

Serie dei testi di lingua e di altre opere importanti nella italiana letterature

Serie dei testi di lingua e di altre opere importanti nella italiana letteratura scritte dal secolo 14. al 19

The Traveling Artist in the Italian Renaissance

«A Charrara non voglio andare io, perché non posso, e non posso mandar nessuno che sia el bisogno,

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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)

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

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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.

Analyzing the literature on art from the Italian Renaissance, *The Spiritual Language of Art* explores the complex relationship between visual art and spirituality by revealing that terms, concepts and metaphors derived from spiritual

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literature were consistently used to discuss art.

The Intellectual World of Sixteenth-Century Florence

Wax Impressions, Figures, and Forms in Early Modern Literature

Summus Mathematicus et Omnis Humanitatis Pater

Bibliotheca Pinelliana. A Catalogue of the Magnificent and Celebrated Library of Maffei Pinelli (etc.)

The Spiritual Language of Art

Serie dei testi di lingua italiana e di altri esemplari del bene scrivere, opera nuovamente rifatta

Including Many Finely Illuminated Horæ & Other Service Books, Early Codexes of the Old and New

Testaments ... Books of Prints ...

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First Editions of English Classic Writers ...

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,

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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

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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.

Vidas de artistas y otras narrativas biográficas compila dieciocho estudios de investigadores nacionales e internacionales que, teniendo como eje la conmemoración del quinto centenario del nacimiento del arquitecto, pintor y tratadista Giorgio Vasari, dan a la narrativa biográfica el valor de instrumento de conocimiento en el campo de la historia del arte. Los ejemplos analizados, que abarcan desde el Renacimiento hasta el siglo xx, muestran hasta qué punto la biografía, a pesar de que en ocasiones anula la perspectiva requerida por las

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investigaciones históricas, resulta fundamental para acercarse a la personalidad del artista como individuo en constante interrelación con su entorno social y cultural, el cual por un lado lo condiciona y al cual, por otro, influye con su creatividad.

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

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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.

Catalogue of the ... Library of Printed Books and Illuminated & Other Important Manuscripts of the Late Henry White, Esq. ...

Catalogue of the Magnificent

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Collection of Printed Books, the
Property of the Rt. Hon. the Earl of
Ashburnham

Catalogue of the Printed Books
Preserved at Haigh Hall, Wigan, Co.
Pal. Lancast. ...

Grand Design

Higher Education and the Growth of
Knowledge

The Whole Library ... Will be Sold by
Auction, on Monday March 2, 1789, ,
and the Twenty-Two Following Days ...
at the Great Room, Opposite the
Chapel, in Conduit Street ...

Bibliotheca Lindesiana ...

How are processes of vision,
perception, and sensation
conceived in the
Renaissance? How are those
conceptions made manifest

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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

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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,

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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. Giorgio Vasari's Teachers Renaissance Theories of Vision

The Path to the Sistine—A Biography

Studies in Book History, the Classical Tradition, and Humanism in Honor of Craig Kallendorf

Vidas de artistas y otras

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narrativas biográficas
Habent sua fata libelli
"Life Stories of Women
Artists, 1550?800 "