

Storia Dellarte 1

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

First multi-year cumulation covers six years: 1965-70.

Ten authors offer novel accounts of the phenomenon of oil painting on stone surfaces in Northern and Southern Europe, from Sebastiano del Piombo's invention at Rome in the sixteenth century to the material experimentation of later painters through the seventeenth century.

Lord Burlington

Corso Elementare Di Storia Dell'arte. A History of Art. (Translated by Alice Todd, Vol. 1; by Beryl de Zoete, Vol. 2; by Janet Ross, Vol. 3.) ... Revised by Mrs. Arthur Strong ... With ... Illustrations and a Bibliography

Cosmatesque Ornament

Beyond Caravaggio

Exhibiting Practices and Exhibition Spaces

New Research on Medieval and Renaissance European Art and Culture

This volume comprises indexes to Volumes 48-72, a contributing author index, a reference author index and a subject index. 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 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.

As a 'biography' of the fourteenth-century illustrated Bible of Clement VII, an opposition pope in Avignon from 1378-94, this social history traces the Bible's production in Naples (c. 1330) through its changing ownership and meaning in Avignon (c. 1340-1405) to its presentation as a gift to Alfonso, King of Aragon (c. 1424). The author's novel approach, based on solid art historical and anthropological methodologies, allows her to assess the object's evolving significance and the use of such a Bible to enhance the power and prestige of its princely and papal owners. Through archival sources, the author pinpoints the physical location and privileged treatment of the Clement Bible over a century. The author considers how the Bible's contexts in the collection of a bishop, several popes, and a king demonstrate the value of the Bible as an exchange commodity. The Bible was undoubtedly valued for the aesthetic quality of its 200+ luxurious images. Additionally, the author argues that its iconography, especially Jerusalem and visionary scenes, augments its worth as a reflection of contemporary political and religious issues. Its images offered biblical precedents, its style represented associations with certain artists and regions in Italy, and its past provided links to important collections. Fleck's examination of the art production around the Bible in

Naples and Avignon further illuminates the manuscript's role as a reflection of the court cultures in those cities. Adding to recent art historical scholarship focusing on the taste and signature styles in late medieval and Renaissance courts, this study provides new information about workshop practices and techniques. In these two court cities, the author analyzes styles associated with different artists, different patrons, and even with different rooms of the rulers' palaces, offering new findings relevant to current scholarship, not only in art history but also in court and collection studies.

Nicholas of Cusa - A Companion to his Life and his Times

History of Architectural Theory

Flat Polychrome Geometric Patterns in Architecture

Bernini

A Cultural History

Architectural Currents of the Early Middle Ages

Containing almost 600 entries, this impressive 2-volume reference presents detailed and authoritative treatment of the field literature, with attention both to the work and influence of individual writers of all genres and to movements, styles, and critical approaches.

Storia dell'arte Corso Elementare Di Storia Dell'arte. A History of Art. (Translated by Alice Todd, Vol. 1; by Beryl de Zoete, Vol. 2; Janet Ross, Vol. 3.) ... Revised by Mrs. Arthur Strong ... With ... Illustrations and a Bibliography Encyclopedia of Italian Literary Studies: A-J Taylor & Francis

This interdisciplinary publication brings together new research on medieval and renaissance art, culture and the critical history of established scholars, early career academics and postgraduate students from the University of Glasgow, Queen's University Belfast, University College Cork, the University of Aberdeen and the University of Warwick. The majority of the articles featured are based on papers given at Gloss, a postgraduate conference on medieval and renaissance art and culture, held at the University of Glasgow, June 2007, organised by Emily Jane Anderson with Sandra Cardarelli and Joanne Anderson; and/or at the International Medieval Congress, University of Leeds, 9-12 July 2007 (sessions 218, 318 and 518 organised by Emily Jane Anderson and Dr Jill Farquhar). Additional papers by John Richards (University of Glasgow) and Flavio Boggi (University College Cork), which were not given in Glasgow or Leeds, have been added. An introduction to the papers is provided by Robert Gibbs, Emeritus Professor of Pre-History, Art History and Codicology at the University of Glasgow, who moderated one of the Leeds sessions, as did John Richards. The articles are historical and art historical in focus and concern art production (wall and panel painting, sculpture, architecture, manuscript illumination and textiles), material and visual culture and literature in various European cities and locales in the 14th and 15th centuries and later criticism associated with these subject areas. There is an emphasis on the transmission and translation of style, the traditional concept of artistic centres and peripheries, the consideration of art works in context, art production and the workshop system, the medieval city, notions of progression and transition pertaining to medieval and renaissance art production.

Petrarch and Humanism, Panofsky and the critical history, art theory and practice, patronage, commerce, religion and politics

Storia dell'arte

Valentin de Boulogne

Current Catalog

Liechtenstein, the Princely Collections

Arcadian Visions

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

"The work of the great French painter Nicolas Poussin (1594-1665) is most often associated with classically inspired settings and figures depicting solemn scenes from mythology or the Bible. Yet he also created some of the most influential landscapes in Western art, endowing them with a poetic quality that has been admired by artists as different as Constable, Turner, and Cezanne. As the British critic William Hazlitt noted in 1844, 'This great and learned man might be said to see nature through the glass of time'. This beautiful catalogue presents the first in-depth examination of Poussin's landscapes. Featured here are more than 40 paintings, ranging from the artist's early Venetian-inspired pastorals to his grandly structured and austere works, designed as metaphors or allegories for the processes of nature. Also included are approximately 60 drawings and essays by internationally renowned scholars who examine the painter's visual, literary, and philosophical influences as well as his relationships with his patrons and his place in the art-historical canon."--Publisher description.

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. This work is a guide to the life, thought and activities of Nicholas of Cusa (1401-1464), the great fifteenth-century philosopher, theologian, jurist, author of mystical and ecclesiastical treatises, cardinal and reformer. It is intended not only for advanced scholars, but also for beginners and those simply curious about a man who has been called 'one of the greatest Germans of the fifteenth century' and a 'medieval thinker for the modern age'. The book provides a series of detailed but readable essays on ideas, persons, and places, a work developed over the course of nearly three decades. First, it contains articles on the important events and concepts that affected Cusanus--philosophical, religious, intellectual and political. Then it turns to his precursors and contemporaries, both friendly and critical. These include philosophers, theologians, politicians, and canon lawyers. And third, the book follows the footsteps of the man from Kues and examines various sites where he lived, studied, or visited. Because the author has also visited many of these sites, he can contribute personal observations to enliven the journey. To add to the book's usefulness as a resource and reference tool, each entry is followed by a bibliography containing both recent and older works. The purpose of the volume is to gain a greater appreciation of Cusanus and his legacy by striving for a total view of his thought

and experience instead of narrowly focusing on specific philosophical, theological or intellectual ideas, or certain periods of his activities in isolation from other facets of this compelling figure.

Storia Dell'arte Italiana. --: Il Medioevo

"A Story of Papal Power, Royal Prestige, and Patronage "

Orientalia: Vol.44

Almost Eternal: Painting on Stone and Material Innovation in Early Modern Europe

Storia della Accademia Della Crusca e Rapporti ed Elogi, editi ed inediti detti in varie adunanze solenni della medesima. (Elogio del Cav. G. B. Z. detto dal Segretario F. Becchi. Elenco dell'opere del Cav. Z., compilato da C. Cavedoni.) [Edited by A. Zannoni.]

Storia dell'arte italiana

Liechtenstein is one of the smallest European states, a principality situated between Austria and Switzerland in the Upper Rhine Valley. The nation is less than three hundred years old, but the ruling family, whose name it bears, traces its lineage back to the twelfth century. For successive generations, members of the Princely House of Liechtenstein have been devoted art collectors. With a high degree of appreciation of artistic achievement, they have pursued a centuries-long family tradition of acquiring not only great paintings and sculpture but also rare firearms, fine porcelain, and other works of art. The result of this tradition is a collection of masterpieces that in its depth and breadth reflects more than four hundred years of European history and ranks among the world's greatest private collections. This publication accompanies an exhibition at The Metropolitan Museum of Art that marked the first time the masterpieces from this private collection were put on public display. The rich and varied array of paintings, sculpture, and other works included in this exhibition not only represents the paradigm of a great European princely collection, but also has the added distinction of being the collection of the only surviving monarchy of the Holy Roman Empire. -- Metropolitan Museum of Art website.

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.

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

Visible Exports / Imports

A Study in the Commedia Dell'Arte 1560-1620 with Special Reference to the Visual Records

Poussin and Nature

Catalogue de la Bibliothèque de la Galerie Nationale Du Canada

Thesaurus multilingue para el tratamiento de la información en materia de educación

Pirro Ligorio: The Renaissance Artist, Architect, and Antiquarian

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.

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.

Italian comedians attracted audiences to performances at every level, from the magnificent Italian, German and French court festival appearances of Orlando di Lasso or Isabella Andreini, to the humble street trestle lazzi of anonymous quacks. The characters they inspired continue to exercise a profound cultural influence, and an understanding of the commedia dell arte and its visual record is fundamental for scholars of post-1550 European drama, literature, art and music. The 340 plates presented here are considered in the light of the rise and spread of commedia stock types, and especially Harlequin, Zanni and the actresses. Intensively researched in public and private collections in Oxford, Munich, Florence, Venice, Paris and elsewhere, they complement the familiar images of Jacques Callot and the Stockholm Recueil Fossard within a framework of hundreds of significant pictures still virtually unknown in this context. These range from anonymous popular prints to pictures by artists such as Ambrogio Brambilla, Sebastian Vrancx, Jan Bruegel, Louis de Caulery, Marten de Vos, and members of the Valckenborch and Francken clans. This volume, essential for commedia dell arte specialists, represents an invaluable reference resource for scholars, students, theatre practitioners and artists concerned with commedia-related aspects of visual, dramatic and festival culture, in and beyond Italy."

Volume 34 - Please refer to Vol. 46 for this Index

Dictionary Catalog of the Research Libraries of the New York Public Library, 1911-1971

The Fight for Greek Sicily

The Procaccini and the Business of Painting in Early Modern Milan

Library Catalog of the Metropolitan Museum of Art, New York

Sculpting in Clay

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.

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.

As the first comprehensive encyclopedic survey of Western architectural theory from Vitruvius to the present, this book is an essential resource for architects, students, teachers, historians, and theorists. Using only original sources, Krufft has undertaken the monumental task of researching, organizing, and analyzing the significant statements put forth by architectural theorists over the last two thousand years. The result is a text that is authoritative and complete, easy to read without being reductive.

Displaying Art in the Early Modern Period

Italian Medieval Sculpture in the Metropolitan Museum of Art and the Cloisters

The Art of Commedia

Italian Neorealism

Eudised

Italian Renaissance Painting According to Genres

The book investigates the lives and careers of the Procaccini brothers: Camillo (1561–1629), Carlo Antonio (1571–1631) and Giulio Cesare (1574–1625), the most important family of painters working in northern Italy at the start of the seventeenth century. The Procaccinis' work is here analysed by interconnecting their individual stories and understanding their success as the combination of mutual artistic choices, a high level of specialization and precise business organization. The book looks at this family of painters as entrepreneurs, emphasizing their conscious response to the requests of public and private patrons, as well as their ability to balance instances of originality and imitation in an era characterized by a wide range of artistic opportunities, including

religious commissions, national and international patronage and multifaceted markets. This book will be of interest to scholars studying art history, early modern studies, the art market, Italian studies and Italian history.

From aesthetic promenades in noble palaces to the performativity of religious apparatus, this edited volume reconsiders some of the events, habits and spaces that contributed to defining exhibition practices and shaping the imagery of the exhibition space in the early modern period. The contributors encourage connections between art history, exhibition studies, and architectural history, and explore micro-histories and long-term changes in order to open new perspectives for studying these pioneering exhibition-making practices. Aiming to understand what spaces have done and still do to art, the book explores an underdeveloped area in the field that has yet to trace its interdisciplinary nature and understand its place in the history of art. The book will be of interest to scholars working in art history, museum studies, exhibition history, and architectural history.

This beautiful book features masterpieces of sculpture in the collection of the Metropolitan Museum dating from the Renaissance through the nineteenth century. Celebrated works by the great European sculptors - including Luca and Andrea della Robbia, Juan Martínez Montañés, Gianlorenzo Bernini, Jean-Antoine Houdon, Bertel Thorvaldsen, Antoine-Louis Barye, Jean-Baptiste Carpeaux, Edgar Degas, and Auguste Rodin - are joined by striking new additions to the collection, notably Franz Xaver Messerschmidt's remarkable bust of a troubled and introspective man. The ninety-two selected examples are diverse in media (marble, bronze, wood, terracotta, and ivory) and size - ranging from a tiny oil lamp fantastically conceived and decorated by the Renaissance bronze sculptor Riccio to Antonio Canova's eight-foot-high Perseus with the Head of Medusa, executed in the heroic Neoclassical style. Incorporating information from the latest scholarly research and recent conservation studies, sculpture specialist Ian Wardropper discusses the history and significance of the highlighted works, each of which is reproduced with glorious new photography.

Encyclopedia of Italian Literary Studies

Encyclopedia of Italian Literary Studies: A-J

Encyclopedia of Library and Information Science

The Imperial Abbey of Farfa

The Clement Bible at the Medieval Courts of Naples and Avignon

Catalog of the Avery Memorial Architectural Library of Columbia University: Elc - Furq

Jacob Burckhardt (1818-1897) was one of the first great historians of culture and art. In his manuscript on the genres of Italian Renaissance painting—still unpublished in the original German and published here in English for the first time—Burckhardt assayed a transformative approach to the study of art history. Rather than undertaking a biographical or a chronological reading of artistic development, Burckhardt chose to read the source materials and extant works of the Italian Renaissance synchronically, by genre. Probably written between 1880 and 1893, this manuscript takes up twelve different categories of paintings, ranging from the allegorical to the historical, from the biblical to the mythological, from the glorification of saints to the denunciation of sinners. Maurizio Ghelardi's introductory essay analyzes Burckhardt's innovative treatment of his subject, establishing the importance of this text not only within Burckhardt's oeuvre but also within the context of art historical research.

University of California, Berkeley, Serials Key Word Index

European Sculpture, 1400-1900, in the Metropolitan Museum of Art

Society, Politics, and Landscape

Art, Architecture and Life

Caravaggio and His Two Cardinals