

Aragonese Arch At Naples 1443 75 History Of Art

Leading international contributors present a lively and interdisciplinary panorama of the Italian Renaissance as it has developed in recent decades.

The second of this two-volume anthology containing new translations of important works on political philosophy written during the Renaissance.

Detailed and timely information on accommodations, restaurants, and local attractions highlight these updated travel guides, which feature all-new covers, a two-color interior design, symbols to indicate budget options, must-see ratings, multi-day itineraries, Smart Travel Tips, helpful bulleted maps, tips on transportation, guidelines for shopping excursions, and other valuable features. Original.

While the masterpieces of the Italian Renaissance are usually associated with Italy's historical seats of power, some of the era's most characteristic works are to be found in places other than Florence, Rome, and Venice. They are the product of the diversity of regions and cultures that makes up the country. In

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Endless Periphery, Stephen J. Campbell examines a range of iconic works in order to unlock a rich series of local references in Renaissance art that include regional rulers, patron saints, and miracles, demonstrating, for example, that the works of Titian spoke to beholders differently in Naples, Brescia, or Milan than in his native Venice. More than a series of regional microhistories, Endless Periphery tracks the geographic mobility of Italian Renaissance art and artists, revealing a series of exchanges between artists and their patrons, as well as the power dynamics that fueled these exchanges. A counter history of one of the greatest epochs of art production, this richly illustrated book will bring new insight to our understanding of classic works of Italian art.

The Accademia Pontaniana

The Function and Significance of Triumphal Imagery for Italian Renaissance Rulers

Enter the King

Collecting Art in the Italian Renaissance Court

Environmental Process and Reform in Early Renaissance Rome

A Model of a Humanist Network

Roman Monarchy and the Renaissance Prince

Portraits have a long history in royal courts as a way of communicating the monarch's status, rulership, and even piety. This anthology places such art works studied in the context of their commission, production, and display. Artists use different representational strategies to convey important information about the sitter. These aspects combined with patronage, location and use of the work form a departure point from which to address portraits comprehensively. The intersection between artist, the portrayed and audience with the additional layer of formed identity allows the portrait to hold a special place as popular genre of Spanish art. The relationship between the use of the work and its context is key to understanding better the cultural and social norms of Spanish aristocracy and what they reveal about Spanish identity in general. Used to solidify governance, lineage, and marriage, portraits legitimized the negotiation of status, power, and social mobility.

Imago Triumphalis: The Function and Significance of Triumphal Imagery for Renaissance Rulers examines how independent rulers in fifteenth-century Italy used the motif of the Roman triumph for self-aggrandizement and personal expression. Triumphal imagery, replete with connotations of victory and splendor, was recognized during the Renaissance as a reflection

of the glory of classical antiquity. Its appeal as a powerful visual bearer of meaning is evidenced by its appearance as a dominant theme in literature, architecture, and art. Rulers such as Alfonso of Aragon, Federico da Montefeltro, Sigismondo Malatesta, and Borso d'Este chose to incorporate the triumphal motif in major artistic commissions in which they were represented. They recognized that the image of the triumph could retain its classical associations while functioning as a highly personalized commentary.

This series (pushes) the boundaries of knowledge and (develops) new trends in approach and understanding. ENGLISH HISTORICAL REVIEW Applying the latest practices from critical theory and discourse to the built environment of early Renaissance Rome, Charles Burroughs sees the city as a field of visual communication and rhetoric. He explores the symbolic dimension of the cultural landscape and the operation of architectural and other visual signs in the urban environment. The result is a profound reconceiving of the implications for the study of Renaissance Rome of the notion of the city as "text." Central to Burrough's project is the articulation of a model of cultural mediation and production that is distinct from the standard notion of patronage as a unilateral transaction. On one level From Signs to Design focuses on the production of social meaning

in and through environmental process during the pontificate of Nicholas V, celebrated for his intimate links to the new culture of humanism and as an archetypal patron of the arts and literature. On another, it is an elucidation of the origins and the ideological impact of architectural and urbanistic motifs and conceptions of spatial order that were central to the Western tradition of monumental city planning. Burroughs brings an especially wide range of explanatory models - from social history, cultural anthropology, iconology and semiotics - to bear in his analysis of urban reform and the shifts in architectural design that emerged in early Renaissance Rome. He focuses in particular on the material basis and context of these shifts, which he studies through the examination of contrasting neighborhoods, social milieus, and institutions, as well as of individuals prominently involved with important building projects or with the general maintenance and improvement of urban facilities and infrastructure. Burroughs provides a concrete and differentiated picture of the intersection of papal/ecclesiastical and local interest and initiatives, placing this within the context of marked political changes. And he devotes extensive discussions to the artistic expression of papal agendas and concerns in Nicholas's private chapel and in Alberti's Tempio Malatestiano. Charles Burroughs is Associate Professor of Art History at the

State University of New York at Binghamton. Contents: Urban Pattern and Symbolic Landscapes. Interior Architectures: Discordance and Resolution in the Frescoes of Nicholas's Private Chapel. Far and Near Perspectives: Urban Ordering and Neighborhood Change in Nicholas Rome. Middlemen: Lines of Contact, Mutual Advantage, and Command. The Other Rome: Sacrality and Ideology in the Holy Quarter. Mirror and Frame: The Surrounding Region and the Long Road. Epilogue: The River, the Book, and the Basilica.

Art and Architecture in Naples, 1266-1713

An Architectonic Eye

The Creation of a Musical Center in the Fifteenth Century

Studies in Medieval and Early Modern Music

The Humanist Depiction of Rulers in Historiographical and Biographical Texts

The Struggle for Dominion, 1200-1500

Portraits as Propaganda

Dalmatia and the Mediterranean. Portable Archaeology and The Poetics of Influence proposes a reading of early modern Dalmatian and Mediterranean coastal exchanges focused on the arts that thrusts portability and translations across artistic media into the foreground

A pioneering account of the dynastic struggle between the kings of Aragon and the Angevin kings of Naples, which shaped the commercial as well as the political map of the Mediterranean and had a profound effect on the futures of Spain, France, Italy and Sicily. David Abulafia does it full justice, reclaiming from undeserved neglect one of the formative themes in the history of the Middle Ages.

This volume traces the work of trecento historians of the Mezzogiorno, analyzing it through current methodological and theoretical frameworks. Questioning the current consensus, the book examines how the South as a cultural "other" began evolving over the fourteenth century, and reconsiders the nineteenth-century "Southern Question" concerning the Mezzogiorno's history, culture and people and its lingering negative image in Europe and America. It also focuses on specific histories, authors and historiographical issues, and reviews how new understandings of the Mediterranean have begun to alter our perceptions of the South in a new global context and as the basis for new historical research.

This two-part book on collections of paintings in Madrid is part of the series Documents for the History of Collecting, Spanish Inventories 1, which presents volumes of art historical information based on archival records. One hundred forty inventories of noble and middle-class collections of art in Madrid are accompanied by two essays describing the taste and cultural atmosphere of Madrid in the seventeenth and eighteenth centuries.

***Cambridge Translations of Renaissance Philosophical Texts
Adrian Stokes***

Heroic Armor of the Italian Renaissance

Portable Archaeology and the Poetics of Influence

Politics and Culture in Renaissance Naples

Concerns and Preoccupations

New Approaches

In April 1455, ten-year-old Ippolita Maria Sforza, a daughter of the Duke and Duchess of Milan, was betrothed to the seven-year-old crown prince of the Kingdom of Naples as a symbol of peace and reconciliation between the two rival states. This first full-scale biography of Ippolita Maria follows her life as it unfolds at the rival courts of Milan and Naples amid a cast of characters whose political intrigues too often provoked assassinations, insurrections, and wars. She was conscious of her duty to preserve peace despite the strains created by her husband's arrogance, her father-in-law's duplicity, and her Milanese brothers' contentiousness. The duchess's intelligence and charm calmed the habitual discord between her families, and in time, her diplomatic savvy and her great friendship with Lorenzo de' Medici of Florence made her a key player in the volatile politics of the peninsula for almost 20 years. Drawing on her letters and contemporary chronicles, memoirs, and texts, this biography offers a rare look into the private life of a Renaissance woman who attempted to preserve a sense of self while coping

with a tempestuous marriage, dutifully giving birth to three children, and supervising a large household under trying political circumstances.

From the series examining the development of music in specific places during particular times, this book looks at European countries at the time of the Renaissance, concentrating on Italy. It is to be published in conjunction with a television series.

In The Accademia Pontaniana: A Model of a Humanist Network Shulamit Furstenberg-Levi explores the intellectual networks which developed around the fifteenth century humanist Pontano. She applies recent sociological theory to investigate links between the various Italian humanist circles.

Based on extensive documentary and archival research, Music in Renaissance Ferrara is a documentary history of music for one of the most important city-states of the Italian Renaissance. Lockwood shows how patrons and musicians created a musical center over the course of the fifteenth-century, tracing the growth of music and musical life in rich detail. It also sheds new light on the careers of such important composers as Dufay, Martini, Obrecht, and Josquin Desprez. This paperback edition features a new preface that re-introduces the book and reflects on its contribution to our modern knowledge of music in the culture of the Italian Renaissance.

Medusa's Gaze

The Cambridge Companion to the Italian Renaissance

Writing Southern Italy Before the Renaissance

The Aragonese Arch at Naples, 1443-1475

Objects and Exchanges

Citizen Culture in Baroque Naples

Imago Triumphalis

A vivid history of the lives and times of the aristocratic elite whose patronage created the art and architecture of the Italian Renaissance. The fifteenth and sixteenth centuries was an era of dramatic political, religious, and cultural change in the Italian peninsula, witnessing major innovations in the visual arts, literature, music, and science. *Princes of the Renaissance* charts these developments in a sequence of eleven chapters, each of which is devoted to two or three princely characters with a cast of minor ones—from Federigo da Montefeltro, Duke of Urbino, to Cosimo I de' Medici, Duke of Florence, and from Isabella d'Este of Mantua to Lucrezia Borgia. Many of these princes were related by blood or marriage, creating a web of alliances that held Renaissance society together—but whose tensions could spark feuds that threatened to tear it apart. A vivid depiction of the lives and times of the aristocratic elite whose patronage created the art and architecture of the Renaissance, *Princes of the Renaissance* is a narrative that is as rigorous and definitively researched as it is accessible and entertaining. Perhaps most importantly, Mary Hollingsworth sets the aesthetic achievements of these aristocratic patrons in the context of the volatile,

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ever-shifting politics of an age of change and innovation.

This book sheds light on the various ways in which classical authors and the Bible were commented on by neo-Latin writers between 1400 and 1700.

"The twelve essays in this volume present an introduction to Italian Renaissance society, intellectual history, and politics"--Provided by publisher.

This book deals with various aspects of musical life at the Aragonese court of Naples, from its establishment in 1442 to its demise in the opening years of the sixteenth century. An opening chapter gives a general historical-cultural background of the court. The author then discusses the royal chapel and its most important members, as well as other important musicians who were in Naples but who had no known ties with the court in an official sense. He goes on to describe the various types of secular music at the court and the music manuscripts compiled in and around Naples. The importance of the book lies in its attempt to synthesize all that is known about music at Naples - both from discovered archival sources and from the scholarly literature of specialized studies. The second part of the book contains a collection of 18 pieces, edited from Neapolitan manuscripts, which illustrate the earlier chapter on the repertory.

1300-1550

Spanish Royal Patronage 1412-1804

Italy in the Age of the Renaissance

Neo-Latin Commentaries and the Management of Knowledge in the Late Middle Ages and the Early Modern Period (1400-1700)

The Endless Periphery

The Western Mediterranean Kingdoms

Princes of the Renaissance

Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century. Articles in Volume 18 include: Music notation in Arcivio San Pietro C 105; the Farfa Breviary, Chigi C.VI 117; Rinuccini the craftsman: A view of his L'Arianna Ferdinand of Aragon's entry into Valladolid in 1513: The triumph of a Christian king; Citation and allusion in late Ars nova: The case of Esperance and the En attendant songs.

Enter the King attempts to describe for the first time the ritual purposes, symbolic vocabulary, and dramatic form of one late medieval courtly festival, the royal entry. Although the royal entry ceremony can be traced as an unbroken tradition from late Classical times through to the Renaissance, this book begins where the royal entry adopts pageantry as its essential medium in the late fifteenth century.

Examining the cultural history of Renaissance Naples with an emphasis on humanism, the author evaluates Naples in the broader context of fifteenth-century Italy and Renaissance Europe in general. He addresses several prominent themes of Renaissance history: patron-client relationships, the development of a realistic, Machiavellian approach to matters of statecraft and diplomacy, and the influence of Neapolitan humanists on European culture in general. Originally published in 1987, 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 and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access

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scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

"Adrian Stokes (1902-72) - aesthete, critic, painter and poet - is among the most original and influential writers on art of the twentieth century. He was the author of over twenty critical books and numerous papers: for example, the remarkable series of books published in the 1930s; *The Quattro Cento*, *Stones of Rimini* (1934), and *Colour and Form* (1937) that embraced Mediterranean culture and modernity. His criticism extends the evocative English aesthetic tradition of Walter Pater and John Ruskin into the present, endowed by a stern sensibility to the consolations offered by art and architecture, and the insights that psychoanalysis affords. Indeed, for Stokes architecture provided an entree into art, and this book is the first study to comprehensively examine Stokes's theory of art from a specifically architectonic perspective. The volume explores the crucial experiences through which his architectonic awareness evolved; traces the influence upon Stokes of places, texts and persons; and examines how his theory of art developed and matured. The argument is supported by appropriate illustrations to confirm the evidence that Stokes's claim for architecture as mother of the art is its deepest experiential and psychological import."

RIBA Journal

Collections of Painting in Madrid, 1601-1755 (Parts 1 and 2)

Libro Cerimoniale of the Florentine Republic, by Francesco Filarete and Angelo Manfidi (the edition by Ippolita Maria Sforza)

Early Music History: Volume 18

Lorenzo De' Medici and the Art of Magnificence

Theatre, Liturgy, and Ritual in the Medieval Civic Triumph

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

The Tazza Farnese is one of the most admired objects from classical antiquity. A libation bowl carved from banded agate, it features Medusa's head on its outside and, inside, an assembly of Egyptian gods. For more than two millennia, these radiant figures have mesmerized emperors and artists, popes and thieves, merchants and museum goers. In this, the first book-length account of this renowned masterpiece, Marina Belozerskaya traces its fascinating journey through history. That it has survived at all is a miracle. The Tazza's origins date back to Ptolemaic Egypt where it likely enhanced the power and prestige of Cleopatra. After her defeat by Emperor Augustus, the bowl

began an amazing itinerary along many flashpoints in world history. It likely traveled from Rome to Constantinople. After that city's sack by crusaders in 1204, it returned west to inspire the classical revival at the court of Holy Roman Emperor Frederick II at Palermo. The Tazza next graced Tamerlane's court at Samarqand, before becoming an obsession of Renaissance popes and princes. It witnessed the rediscovery of Pompeii and Herculaneum, the turbulent aftermath of the French Revolution, and the birth of the modern Italian state. Throughout its journey, the Tazza aroused the lust of Greek, Roman, Byzantine, and Mongol rulers, consoled a heart-broken duchess, inspired artists including Botticelli and Raphael, tempted spies and thieves, and drew the ire of a deranged museum guard who nearly destroyed it. More than a biography of the world's most cherished bowl, Medusa's Gaze is a vivid and delightful voyage through history.

The portrayal of princes plays a central role in the historical literature of the European Renaissance. The sixteen contributions collected in this volume examine such portrayals in a broad variety of historiographical, biographical, and

poetic texts. It emerges clearly that historical portrayals were not essentially bound by generic constraints but instead took the form of res gestae or historiae, discrete or collective biographies, panegyric, mirrors for princes, epic poetry, orations, even commonplace books – whatever the occasion called for. Beyond questions of genre, the chapters focus on narrative strategies and the transformation of ancient, medieval, and contemporary authors, as well as on the influence of political, cultural, intellectual, and social contexts. Four broad thematic foci inform the structure of this book: the virtues ascribed to the prince, the cultural and political pretensions inscribed in literary portraits, the historical and literary models on which these portraits were based, and the method that underlay them. The volume is rounded out by a critical summary that considers the portrayal of princes in humanist historiography from the point of view of transformation theory.

This volume provides readers interested in urban history with a collection of essays on the evolution of public space in that paradigmatic western city which is Rome. Scholars specialized in different historical periods contributed chapters, in order to

find common themes which weave their way through one of the most complex urban histories of western civilization. Divided into five chronological sections (Antiquity, Middle Ages, Renaissance, Baroque, Modern and Contemporary) the volume opens with the issue of how public space was defined in classical Roman law and how ancient city managers organized the maintenance of these spaces, before moving on to explore how this legacy was redefined and reinterpreted during the Middle Ages. The third group of essays examines how the imposition of papal order on feuding families during the Renaissance helped introduce a new urban plan which could satisfy both functional and symbolic needs. The fourth section shows how modern Rome continued to express strong interest in the control and management of public space, the definition of which was necessarily selective in this vastly extensive city. The collection ends with an essay on the contemporary debate for revitalizing Rome's eastern periphery. Through this long-term chronological approach the volume offers a truly unique insight into the urban development of one of Europe's most important cities, and concludes with a discuss of the challenges public

space faces today after having served for so many centuries as a driving force in urban history.

The Hidden Power Behind an Artistic Revolution

Fodor's Naples, Capri and the Amalfi Coast

Portraying the Prince in the Renaissance

Trecento Historians of the Mezzogiorno

Perspectives on Public Space in Rome, from Antiquity to the Present Day

Filippo Negroli and His Contemporaries

Key Monuments Of The Italian Renaissance

"Historian F.W. Kent offers a new look at Lorenzo's relationship to the arts, aesthetics, collecting, and building - especially in the context of his role as the political boss (maestro della bottega) of republican Florence and a leading player in Renaissance Italian diplomacy. Kent's approach reveals Lorenzo's activities as an art patron as far more extensive and creative than previously thought. Known as "the Magnificent," Lorenzo was broadly interested in the arts and supported efforts to beautify Florence and the many Medici lands and palaces. His expertise was well regarded by guildsmen and artists, who often turned to him for advice as well as for patronage.

"Art mattered in the Renaissance... People expected painting, sculpture, architecture, and other forms of visual art to have a meaningful effect on their lives, " write the authors of this important new look at Italian Renaissance art. A glance at the pages of Art in

Renaissance Italy shows at once its freshness and breadth of approach, which includes thorough explanation into how and why works of art, buildings, prints, and other kinds of art came to be. This book discusses how men and women of the Renaissance regarded art and artists as well as why works of Renaissance art look the way they do, and what this means to us. It covers not only Florence and Rome, but also Venice and the Veneto, Assisi, Siena, Milan, Pavia, Padua, Mantua, Verona, Ferrara, Urbino, and Naples -- each governed in a distinctly different manner, every one with its own political and social structures that inevitably affected artistic styles. Spanning more than three centuries, the narrative brings to life the rich tapestry of Italian Renaissance society and the art works that are its enduring legacy.

Beginning with a sustained analysis of Seneca's theory of monarchy in the treatise De clementia, in this 2007 text Peter Stacey traces the formative impact of ancient Roman political philosophy upon medieval and Renaissance thinking about princely government on the Italian peninsula from the time of Frederick II to the early modern period. Roman Monarchy and the Renaissance Prince offers a systematic reconstruction of the pre-humanist and humanist history of the genre of political reflection known as the mirror-for-princes tradition - a tradition which, as Stacey shows, is indebted to Seneca's speculum above all other classical accounts of the virtuous prince - and culminates with a comprehensive and controversial reading of the greatest work of renaissance political theory, Machiavelli's The Prince. Peter Stacey brings to light a story which has been lost from view in recent accounts of the Renaissance debt to classical antiquity, providing a radically revisionist account of the history of the Renaissance prince.

From Cosmopolitan Naples to the mysterious Pompeii, from enchanting Capri to the beautiful Ravello, the bluer- than- blue paradise of this coastline has been captivating visitors for over 2000 years. This fully updated edition of the guidebook has new archaeological tours and added nightlife listings for Capri in addition to its already extensive coverage of everything the visitor needs to plan the perfect trip.

From Signs to Design

Music at the Aragonese Court of Naples

Music in Renaissance Ferrara 1400-1505

Fodor's Naples, Capri, and the Amalfi Coast

From the 1470s to the end of the 16th century

Dalmatia and the Mediterranean

Becoming Neapolitan

Organized chronologically from early Renaissance precursors to the Mannerist movement, from Giotto to Titian, Key Monuments of the Italian Renaissance describes and analyzes in depth from various points of view major works and major artists, from the fourteenth to the sixteenth centuries. Artists included are Cimabue, Duccio, Giotto, Lorenzetti, Gh
This book presents a new perspective on the Italian Renaissance court by examining the circulation, collection and exchange of art objects.

Scholars of early modern Italy and of Italian and European history in general will find much to ponder in Marino's keen insights and compelling arguments.

The Renaissance

Toward a Geopolitics of Art in Lorenzo Lotto's Italy
The Renaissance Princess Who Linked Milan and Naples
The Extraordinary Journey of the Tazza Farnese
Art in Renaissance Italy