

PATRONAGE — IN — RENAISSANCE ✧ ITALY ✧

From 1400 to the Early Sixteenth Century



MARY HOLLINGSWORTH

Patronage In Sixteenth Century Italy

David Sanderson Chambers



Patronage In Sixteenth Century Italy:

Patronage in Sixteenth-century Italy Mary Hollingsworth, 1996 This work describes art patronage in 16th century Italy For example it was the time when Julius II and Bramante embarked upon rebuilding St Peter s Paul III commissioned Michelangelo to paint the Last Judgement and Sixtus V and Domenico Fontana transformed the urban fabric of Rome Other great projects included Borromeo and Pellegrino Tibaldi introducing the ideals of the Counter Reformation in an ambitious programme of religious architecture in Milan the centre of Venice being dramatically remodelled by the city s government and Jacopo Sansovino wealthy Venetian patricians building beautiful villas in the Veneto from designs by Palladio and commissioning their altarpieces and portraits from artists of the calibre of Titian and Tintoretto At the same time Giulio Romano built and decorated the Palazzo del Te for Federigo Gonzaga and perhaps in the most famous partnership of all Vasari gave visual expression to Cosimo I s ambition in an enormous programme of building and embellishment that established Florence as a centre of artistic excellence

Patronage in Renaissance Italy Mary Hollingsworth, 1994 This is the first comprehensive study of patrons in the Italian quattrocento It will be of great interest to art historians and their students and to lovers of Renaissance art and civilization At the start of the fifteenth century the patron not the artist was seen as the creator and he carefully controlled both subject and medium In a competitive and violent age image and ostentation were essential statements of power Buildings bronze or tapestry were much more eloquent statements than the cheaper marble or fresco The artistic quality that concerns us was less important than perceived cost The arts in any case were just part of a pattern of conspicuous expenditure which would have included for instance holy relics manuscripts and jewels all of which had the added advantage that they were portable and could be used as collateral for bank loans Since Christian teaching frowned on wealth and power money had also to be spent on religious endowments made in expiation But here too the patron was in control and used the arts and other means to express religious belief not aesthetic sensibility Thus artists in the Early Renaissance were employed as craftsmen Only late in the century did their relations with patrons start to adopt a pattern we might recognize today This book which also discusses the important differences between mercantile republics like Florence and Venice the princely states such as Naples and Milan and the papal court in Rome is essential for a full understanding of why the works of this seminal period take the forms they do inside cover

Patronage and Italian Renaissance Sculpture David J. Drogin, 2017-07-05 The first book to be dedicated to the topic Patronage and Italian Renaissance Sculpture reappraises the creative and intellectual roles of sculptor and patron The volume surveys artistic production from the Trecento to the Cinquecento in Rome Pisa Florence Bologna and Venice Using a broad range of approaches the essayists question the traditional concept of authorship in Italian Renaissance sculpture setting each work of art firmly into a complex socio historical context Emphasizing the role of the patron the collection reassesses the artistic production of such luminaries as Michelangelo Donatello and Giambologna as well as lesser known sculptors Contributors

shed new light on the collaborations that shaped Renaissance sculpture and its reception The Spanish Presence in Sixteenth-Century Italy Piers Baker-Bates, Miles Pattenden, 2016-02-17 The sixteenth century was a critical period both for Spain's formation and for the imperial dominance of her Crown. Spanish monarchs ruled far and wide, spreading agents and culture across Europe and the wider world. Yet in Italy they encountered another culture whose achievements were even prouder and whose aspirations often even grander than their own. Italians, the nominally subaltern group, did not readily accept Spanish dominance and exercised considerable agency over how imperial Spanish identity developed within their borders. In the end, Italian views sometimes even shaped how their Spanish colonizers eventually came to see themselves. The essays collected here evaluate the broad range of contexts in which Spaniards were present in early modern Italy. They consider diplomacy, sanctity, art, politics, and even popular verse. Each essay excavates how Italians who came into contact with the Spanish crown's power perceived and interacted with the wider range of identities brought amongst them by its servants and subjects. Together they demonstrate what influenced and what determined Italian responses to Spain; they show Spanish Italy in its full transcultural glory and how its inhabitants projected its culture throughout the sixteenth century and beyond.

The Development of Cities in Northern and Central Italy Paul N. Balchin, 2022-02-19 Originally published in 2019, this book provides a comprehensive account of a formative historical period uniquely describing Renaissance architecture as the physical manifestation of political and economic change. The book illustrates how shifts in architectural style and design were paralleled with Northern and Central Italy's external and internal conflicts, the evolution of urban and regional government, and economic and demographic growth. Covering the full extent of the Renaissance period, Balchin charts the era's medieval roots and its transformation into Mannerist and Baroque tendencies. He demonstrates how developments in architecture and planning were inextricably linked to political and economic power and how these relationships shifted from city to city over time.

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.

A Companion to Renaissance and Baroque Art Babette Bohn, James M. Saslow, 2012-01-02 A Companion to Renaissance and Baroque Art provides a diverse, fresh collection of accessible, comprehensive essays addressing key issues for European art produced between 1300 and 1700, a period that might be termed the beginning of modern history. Presents a collection of original, in-depth essays from art experts that address various aspects of European visual arts produced from circa 1300 to 1700. Divided into five broad conceptual headings: Social/Historical Factors in Artistic Production; Creative Process and Social Stature of the Artist; The Object of Art as Material Culture; The Message/Subjects and Meanings; and The Viewer, the Critic, and the Historian: Reception and Interpretation as Cultural Discourse. Covers many topics not typically included in collections of this nature, such as Judaism and the arts, architectural treatises, the global Renaissance in arts, the new natural sciences, and the arts/art.

and religion and gender and sexuality Features essays on the arts of the domestic life sexuality and gender and the art and production of tapestries conservation technology and the metaphor of theater Focuses on Western and Central Europe and that territory's interactions with neighboring civilizations and distant discoveries Includes illustrations as well as links to images not included in the book

Literary and Artistic Patronage in Ancient Rome Barbara K. Gold, 2014-01-30 Virgil Horace Catullus Propertius these are just a few of the poets whose work we would be without today were it not for the wealthy and powerful patrons upon whose support the Roman cultural establishment so greatly depended Who were these patrons What benefits did they give to whom and why What effect did the support of such men as Maecenas and Pompey have on the lives and work of those who looked to them for aid These questions and others are addressed in this volume which explores all the important aspects of patronage a topic crucial to the study of literature and art from Homer to the present day The subject is approached from various vantage points literary artistic historical The essayists reach conclusions that dispel the many misconceptions about Roman patronage derived from seventeenth and eighteenth century models in England and Europe An understanding of the workings of patronage is indispensable in helping us see how the Roman cultural establishment functioned in the four centuries of its flourishing and also in helping us read and enjoy specific poems and works of art A book for all concerned with classical literature art and social history

Literary and Artistic Patronage in Ancient Rome not only deepens our understanding of the ancient world but also suggests important avenues for future exploration

Renaissance Theory James Elkins, Robert Williams, 2008-04-01 Renaissance Theory presents an animated conversation among art historians about the optimal ways of conceptualizing Renaissance art and the links between Renaissance art and contemporary art and theory This is the first discussion of its kind involving not only questions within Renaissance scholarship but issues of concern to art historians and critics in all fields Organized as a virtual roundtable discussion the contributors discuss rifts and disagreements about how to understand the Renaissance and debate the principal texts and authors of the last thirty years who have sought to reconceptualize the period They then turn to the issue of the relation between modern art and the Renaissance Why do modern art historians and critics so seldom refer to the Renaissance Is the Renaissance our indispensable heritage or are we cut off from it by the revolution of modernism The volume includes an introduction by Rebecca Zorach and two final synoptic essays as well as contributions from some of the most prominent thinkers on Renaissance art including Stephen Campbell Michael Cole Frederika Jakobs Claire Farago and Matt Kavalier

The Cambridge Companion to Raphael Marcia B. Hall, 2005-03-07 This book examines all facets of the High Renaissance painter Raphael

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