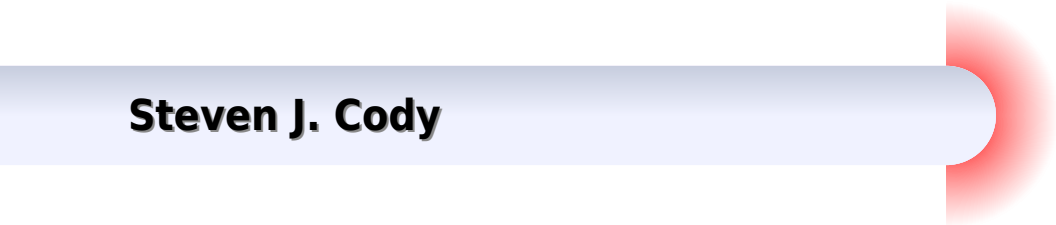




Altarpiece In Renaissance Italy

Steven J. Cody



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The Italian Renaissance Altarpiece David Ekserdjian,2021-06-22 The altarpiece is one of the most distinctive and remarkable art forms of the Renaissance period It is difficult to imagine an artist of the time whether painter or sculptor major or minor who did not produce at least one Though many have been displaced or dismembered a substantial proportion of these works still survive Despite the volume of material available no serious attempt has ever been made to examine the whole subject in depth until now The Italian Renaissance Altarpiece is the first comprehensive study of the genre to examine its content and subject matter in real detail from the origins of the altarpiece in the 13th century to the time of Caravaggio in the early 1600s It discusses major developments in the history of these objects throughout Italy covers the three key categories of Renaissance altarpiece *immagini* icons *historie* narratives and *misteri* mysteries and is illustrated with 250 beautiful reproductions of the artworks

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Andrea del Sarto: Splendor and Renewal in the Renaissance Altarpiece Steven J. Cody,2020-08-25 Over the course of his career Andrea del Sarto 1486 1530 created altarpieces rich in theological complexity elegant in formal execution and dazzlingly brilliant in chromatic impact This book investigates the spiritual dimensions of those works focusing on six highly significant panels According to Steven J Cody the beauty and splendor of Andrea s paintings speak to a profound engagement with Christian theories of spiritual renewal an engagement that only intensified as Andrea matured into one of the most admired artists of his time From this perspective Andrea del Sarto Splendor and Renewal in the Renaissance Altarpiece not only shines new light on a painter who has long deserved more scholarly attention it also offers up fresh insights regarding the Renaissance altarpiece itself

The Altarpiece in the Italian Renaissance Jacob Burckhardt,1988

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Touching the Passion — Seeing Late Medieval Altarpieces through the Eyes of Faith Donna L. Sadler,2018-03-06 In Touching the Passion Seeing Late Medieval Altarpieces through the Eyes of Faith Donna Sadler explores the manner in which worshipers responded to the carved and polychromed retables adorning the altars of their parish churches Framed by the symbolic death of Christ re enacted during the Mass the historical account of the Passion on the retable situated Christ s suffering and triumph over death in the present The dramatic gestures contemporary garb and wealth of anecdotal detail on the altarpiece invited the viewer s absorption in the narrative As in the *Imitatio Christi* the worshiper imaginatively projected himself into the story like a child before a dollhouse The five senses the sculptural medium the small scale and the rhetoric of

memory foster this immersion **Italian Altarpieces 1250-1550** Eve Borsook, Fiorella Gioffredi Superbi, 1994 Since the 1960s the Italian altarpiece has attracted unprecedented scholarly attention bringing artistic liturgical social and technical considerations to bear on the subject The eight contributors to this book provide an impressive synopsis of the different approaches developed in order to enlarge and deepen our knowledge of paintings in terms of their historical functions Patronage morphology religious meaning pictorial composition reception and original setting are all discussed In several cases new light is shed on paintings that until a few years ago were dealt with only as elements within a history of style In nearly all the contributions there is an overwhelming concern with reconstruction and much new material is presented concerning the historical significance of a specific category of painting This volume is the result of an international symposium held in June 1988 at the Harvard University for Italian Renaissance Studies at Villa I Tatti in Florence **Votive Panels and Popular Piety in Early Modern Italy** Fredrika H. Jacobs, 2013-10-07 In the late fifteenth century votive panel paintings or tavolette votive began to accumulate around reliquary shrines and miracle working images throughout Italy Although often dismissed as popular art of little aesthetic consequence more than 1 500 panels from the fifteenth and sixteenth centuries are extant a testimony to their ubiquity and importance in religious practice Humble in both their materiality and style they represent donors in prayer and supplicants petitioning a saint at a dramatic moment of crisis In this book Fredrika H Jacobs traces the origins and development of the use of votive panels in this period She examines the form context and functional value of votive panels and considers how they created meaning for the person who dedicated them as well as how they accrued meaning in relationship to other images and objects within a sacred space activated by practices of cultic culture **Library of Congress Subject Headings** Library of Congress. Cataloging Policy and Support Office, 2007 Reclaiming the Roman Capitol: Santa Maria in Aracoeli from the Altar of Augustus to the Franciscans, c. 500-1450 Claudia Bolgia, 2023-04-28 Prominently located on the Arx the northern summit of the Capitoline hill S Maria in Aracoeli is the most significant medieval church of Rome to survive to the present day Second major church of the Lesser Brothers or fratres minores in the Italian peninsula and Roman headquarters of the Order the Aracoeli played a vital role in the interaction between the Franciscans and the papacy the friars and the laity and the religious and civic authorities as reflected in its art and architecture On the basis of an interdisciplinary approach combining archaeological analysis with the finding of new archival evidence reinterpretation of documents and literary and epigraphic sources this book offers a reconstruction of the original church its monuments and its Benedictine as well as eighth ninth century predecessors which differs radically from earlier hypotheses This reassessment in turn allows the author to revisit a number of major questions including the Franciscans physical and theoretical appropriation of the past the adaptation of an ancient site by a modern religious order the use and functions of space the interaction between friars laity and artists and the contribution of the Roman Franciscans to the development of Marian devotion thus shedding new light on the social political and religious

history of late medieval Italy and its impact beyond the peninsula from England to Bohemia and the Holy Land **Fra Filippo Lippi the Carmelite Painter** Megan Holmes, Filippo Lippi (Fra), 1999-01-01 Widely admired for his paintings of exquisitely beautiful Madonnas Florentine Renaissance friar artist Fra Filippo Lippi c 1406-69 gained renown also for his love affair with the nun Lucrezia who bore their son Filippino Lippi later a well known painter himself In this beautiful and compelling book Megan Holmes shines new light on Lippi's life and career from the first paintings he created while a friar in Santa Maria del Carmine to the later works he painted when living outside the monastery for the Medici family their supporters and other patrons Focusing especially on the fascinating conjunction of Lippi's work as a painter and his experiences as a Carmelite friar Holmes transforms our understanding of Filippo Lippi and of the way art was produced and viewed in fifteenth century Florence Unlike most monastic artists Fra Filippo learned to paint only after joining a religious order In the first section of the book the author considers how the doctrines rules rituals and practices of the Carmelites shaped Lippi's art and manner of envisioning sacred subjects In the second section Holmes discusses Lippi's life and painting after he left the monastery demonstrating how his mature work broke new ground but continued to draw upon Carmelite influences The final section of the book looks closely at three altarpieces Fra Filippo painted for monastic institutions and sets them in a broader social and religious context **Siena, Florence, and Padua: Case studies** Diana

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Wilson, 2001 Detecting numerous occasions when Joseph is invoked for protection from plague foreign invasion and threat to the Church the author emphasizes the contemporary currency in both theology and art of the Maria Ecclesia typology and concomitant conceptualization of St Joseph as heroic protector of Mary and the Church Here challenged are the long held view of the saint's unimportance prior to the Counter Reformation and old assumption that pre Tridentine images were often

intended to demean him BOOK JACKET **Hybridity in Early Modern Art** Ashley Elston, Madeline Rislow, 2021-09-15 This collection of essays explores hybridity in early modern art through two primary lenses hybrid media and hybrid time The varied approaches in the volume to theories of hybridity reflect the increased presence in art historical scholarship of interdisciplinary frameworks that extend art historical inquiry beyond the single time or material The essays engage with what happens when an object is considered beyond the point of origin or as a legend of information the implications of the juxtaposition of disparate media how the meaning of an object alters over time and what the conspicuous use of out of date styles means for the patron artist and or viewer Essays examine both canonical and lesser known works produced by European artists in Italy northern Europe and colonial Peru ca 1400 1600 The book will be of interest to art historians visual culture historians and early modern historians *The Virtual Liturgy and Ritual Artifacts in Medieval and Early Modern Studies* Katharine Scherff, 2023-03-03 Examining the history of altar decorations this study of the visual liturgy grapples with many of the previous theoretical frameworks to reveal the evolution and function of these ritual objects Using an interdisciplinary approach this book uses traditional art historical methodologies and media technology theory to reexamine ritual objects Previous analysis has not considered the in between nature of these objects as deliberate and virtual conduits to the divine The liturgy the altarpiece the altar environment relics and their reliquaries are media In a series of case studies several objects tell a different story about culture and society in medieval Europe In essence they reveal that media and media technologies generate and modulate the individual and collective structure of feelings of sacredness among assemblages of humans and nonhumans The book will be of interest to scholars working in art history medieval studies early modern studies and architectural history *The Embedded Portrait* Christopher S. Wood, 2023-11-14 A new study of the early Renaissance portrait

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