Read Online Patronage In Renaissance Italy From 1400 To The Early Sixteenth Century

When people should go to the books stores, search commencement by shop, shelf by shelf, it is in reality problematic. This is why we provide the books compilations in this website. It will categorically ease you to see guide patronage in renaissance italy from 1400 to the early sixteenth century as you such as.

By searching the title, publisher, or authors of guide you in reality want, you can discover them rapidly. In the house, workplace, or perhaps in your method can be every best area within net connections. If you objective to download and install the patronage in renaissance italy from 1400 to the early sixteenth century, it is unconditionally easy then, past currently we extend the associate to buy and make bargains to download and install patronage in renaissance italy from 1400 to the early sixteenth century suitably simple!

**Patronage in Renaissance Italy**-Mary Hollingsworth
1994 In this first comprehensive study of patrons in the Italian quattrocento, Mary Hollingsworth shows how the patron--rather than the artist--carefully controlled both subject and medium in artistic creation. In a competitive and violent age, she explains, image and ostentation were essential statements of the patron's power. As a result, perceived cost became more important than artistic quality (and buildings, bronze, or tapestry were considered
more eloquent statements than cheaper marble or fresco). Artists in the early Renaissance were employed as craftsmen, Hollingsworth concludes, and only late in the century did their relations with patrons start to adopt a pattern we might recognize today. "Many readers, specialists and nonspecialists alike, will welcome this book as a reliable and straightforward introduction to an important and interesting subject."--Literary Review

"A synthesis of the current state of knowledge about Renaissance patronage... The author is particularly well qualified to assess the amount of personal involvement of patrons, and she emphasizes the extent to which Lorenzo de Medici, Ercole d'Este, and Federigo da Montefeltro, as well as several Popes, can be considered their own 'architects.'"--Apollo

Patronage, Art, and Society in Renaissance Italy-William Eisler 1987 Patronage, in its broadest sense, has been established as one of the dominant social processes of pre-industrial Europe. This collection examines the role it played in the Italian Renaissance, focusing particularly upon Florence. Traditionally viewed simply as the context for the extraordinary artistic creativity of the Renaissance, patronage has more recently been examined by historians as a comprehensive system of patron-client structures which permeated society and social relations. The scattered research so far done on this broader concept of patronage is drawn together and extended in this new volume, derived from a conference held in Melbourne as part of 'Renaissance Year' in 1983. The essays, by art historians as well as historians, explore our new understanding of Renaissance Italy as a 'patronage society', and consider its implications for the study of art patronage and patron-client structures wherever they occur.

Art, Power, and Patronage in Renaissance Italy-John T. Paoletti 2005 Looks at Italian Renaissance art and society and documents the people
and places of this age.

**Patronage and Dynasty**-Ian F. Verstegen 2007-02-22 This collection of essays offers a thorough study of the patron-artist relationship through the lens of one of early modern Italy’s most powerful and influential historical families. Contributors present a longitudinal study of the della Rovere family’s ascent into Italian nobility. The della Rovere was a family of popes, cardinals, and powerful dukes who financed some of the world’s best-known and greatest artwork. The essays explore the issue of identity and its maintenance, of carving a permanent spot for a family name in a rapidly changing atmosphere. Although these studies depart from art patronage, they uncover how the popes, cardinals, dukes, and signore of the della Rovere family constituted their identity. Originally a nouveau-riche creation of papal nepotism, the della Rovere first populated the ranks of cardinals under the powerful popes Sixtus IV and Julius II. Within the framework of later papal relations, the family negotiated its position within the economy of Italian nobles.

**Patrons and Artists in the Italian Renaissance**-David Chambers 1970-06-18

**Patronage and Italian Renaissance Sculpture**-DavidJ. 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 re-assesses 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.

**Women, Art and Architectural Patronage in Renaissance Mantua** - Sally Anne Hickson 2016-02-17

Analyzing the artistic patronage of famous and lesser known women of Renaissance Mantua, and introducing new patronage paradigms that existed among those women, this study sheds new light on the social, cultural and religious impact of the cult of female mystics of that city in the late fifteenth and early sixteenth century. Author Sally Hickson combines primary archival research, contextual analysis of the climate of female mysticism, and a re-examination of a number of visual objects (particularly altarpieces devoted to local beatae, saints and female founders of religious orders) to delineate ties between women both outside and inside the convent walls. The study contests the accepted perception of Isabella d'Este as a purely secular patron, exposing her role as a religious patron as well. Hickson introduces the figure of Margherita Cantelma and documents concerning the building and decoration of her monastery on the part of Isabella d'Este; and draws attention to the cultural and political activities of nuns of the Gonzaga family, particularly Isabella's daughter Livia Gonzaga who became a powerful agent in Mantuan civic life. Women, Art and Architectural Patronage in Renaissance Mantua provides insight into a complex and fluid world of sacred patronage, devotional practices and religious roles of secular women as well as nuns in Renaissance Mantua.

**Art in Renaissance Italy** - John T. Paoletti 2005

"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 Renissance 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.

**Changing Patrons: Social Identity and the Visual Arts in Renaissance Florence**

**The Pucci of Florence**-Carla

D'Arista 2019-05-31 Shrewd and ruthless, the Pucci were Medici loyalists whose political and cultural alignment with the most powerful family in Renaissance Florence was rewarded with wealth and influence. The Pucci family's martial support for the Medici in the ugly business of ruling Tuscany drove their transformation from a clan of minor guildsmen to a noble dynasty with three cardinals to its name. Over the next centuries, they showcased their exalted status with art and architecture that mirrored Medici tastes and reflected the values of civic humanism. The political and religious turmoil of the High Renaissance is writ large in this vivid portrait of the Pucci cardinals and their artistic patronage, a cultural biography inflected by the expulsion of the Medici from Florence, the Sack of Rome, the Reformation, and the occupation of Italy by Emperor Charles V. New archival evidence documents the chapels, palaces, and villas that were built, expanded, and decorated by the Pucci family in Rome,
Tuscany, and Umbria. These celebrated projects were carried out by luminaries of Renaissance art and architecture: Michelozzo, the Pollaiuolo brothers, the Sangallo family, Baccio d'Agnolo, the Montelupo workshop, and others. A remarkable body of inventories reveals how the family's trials and tribulations shaped the fate of their estates and illustrates the role luxury goods played in the social ambitions of this newly-arrived family. Finally, a previously unknown catalogue of Palazzo Pucci tells the tale of the nineteenth-century dispersal of the family's priceless Renaissance artworks, a collection that once paralleled the splendor of the Medici court.

The Patron's Payoff - Jonathan K. Nelson
2014-03-10 An analysis of Italian Renaissance art from the perspective of the patrons who made 'conspicuous commissions', this text builds on three concepts from the economics of information - signaling, signposting, and stretching - to develop a systematic methodology for assessing the meaning of patronage.

Beyond Isabella - Sheryl E. Reiss 2001 To demonstrate that Isabella d'Este, marchioness of Mantua (1474-1539) was not the only woman patron of art during the period, and to balance the recent focus on religious women's patronage, US art historians and medievalists consider women patron's relationships with other women and men, including kinsmen and the artists and architects whose work they commissioned; what social classes they belong to; how they were able to finance the undertakings they sponsored; and other matters. The many photographs and reproductions are in black and white. Annotation c. Book News, Inc., Portland, OR (booknews.com)

Любовь в Болонье - 1962

Art, Power, and Patronage in Renaissance Italy - John T.
Paoletti 2005 Explores some of the circumstances of Renaissance art, such as why it was created and who commissioned the palaces, cathedrals, paintings, and sculptures.

Renaissance Women Patrons-Catherine E. King 1998-07-15 This book considers how writing over the period of a century justified and was affected by the introduction and extension of British domination of India, thus demonstrating the link between writing and the ideological, economic and political climate and debates.

Patterns of Patronage in Renaissance Italy-John Richard Spencer 1994

Princes of the Renaissance-Mary Hollingsworth 2021-02-04 A beautifully illustrated history of the Renaissance told through the lives of its most important and influential patrons - the princely rulers of Italy's dynastic states and their families. From the late Middle Ages, the independent Italian city-states were taken over by powerful families who installed themselves as dynastic rulers. Inspired by the humanists, the princes of fifteenth- and sixteenth-century Italy immersed themselves in the culture of antiquity, commissioning palaces, villas and churches inspired by the architecture of ancient Rome, and offering patronage to artists and writers. Many of these princes were related by blood or marriage, creating a web of alliances that held society together but whose tensions sometimes threatened to tear it apart. Thus were their lives defined as much by the waging of war as the nurturing of artistic talent. Mary Hollingsworth charts these developments in a sequence of chronological chapters, each centred on two or three main characters with a cast of minor ones - from Ludovico Sforza of Milan to Isabella d'Este of Mantua, from Pope Paul III to Emperor Charles V, and from the painters Mantegna and Titian to the architect Sansovino and...
Princes of the Renaissance
Mary Hollingsworth
2021-03-02 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

the polymath Leonardo da Vinci. Princes of the Renaissance is a vivid depiction of the lives and times of the élite whose power and patronage created the art and architecture of the Renaissance. In a narrative that is as rigorous and closely researched as it is accessible and informative, Mary Hollingsworth sets their aesthetic achievements in the context of the volatile, ever-shifting politics of a tumultuous period of history.

PRAISE FOR MARY HOLLINGSWORTH: 'An excellent study of the Medici ... A careful, understated book that is never short on drama' Helen Castor on The Medici, a Telegraph Book of the Year 'A lucid and beautifully illustrated family history. In Hollingsworth's surefooted telling, this ruthless but enlightened family were at their best when they were true to the Florentine motto of 'profit and honour'" The Times on The Medici, selected for The Times Book of the Week
accessible and entertaining. Perhaps most importantly, Mary Hollingsworth sets the aesthetic achievements of these aristocratic patrons in the context of the volatile, ever-shifting politics of an age of change and innovation.

**Andrea Del Castagno and His Patrons**-John Richard Spencer 1991 Most studies of Renaissance patronage in the arts deal with a particular patron and the artists who worked for him. John R. Spencer reverses this approach by focusing on one fifteenth-century Florentine artist, Andrea del Castagno, and his patrons. Combining social and art history, Spencer casts new light on both the career of Castagno and on the nature of art patronage in the early Renaissance. Through careful and detailed archival research, Spencer creates a fascinating portrait of Castagno's patronage as a web, at the center of which was Cosimo de' Medici, who constituted the focal point of a network of business partnerships, real estate transactions, loans, and special privileges in which the artist's patrons were enmeshed. The author constructs partial biographies of unknown and lesser-known patrons to show the relation of these patrons to each other and to the artist, demonstrating the degree to which artistic production in Renaissance Italy was tied to politics and economics. Spencer discusses each of Castagno's extant and some of his lost paintings, dating the works with greater accuracy than ever before. His understanding of the patrons and of the motivations behind the commissions makes it possible for Spencer to bring new interpretations to many of these works. This book offers a deeper understanding of a particular artist's life and work while also exploring the larger question of the unique relationship between private patrons and independent artists in the Italian Renaissance.

"Women, Patronage, and Salvation in Renaissance Florence"-Stefanie Solum 2017-07-05 Long obfuscated by modern definitions of
historical evidence and art patronage, Lucrezia Tornabuoni de’ Medici’s impact on the visual world of her time comes to light in this book, the first full-length scholarly argument for a lay woman’s contributions to the visual arts of fifteenth-century Florence. This focused investigation of the Medici family’s domestic altarpiece, Filippo Lippi’s Adoration of the Christ Child, is broad in its ramifications. Mapping out the cultural network of gender, piety, and power in which Lippi’s painting was originally embedded, author Stefanie Solum challenges the received wisdom that women played little part in actively shaping visual culture during the Florentine Quattrocento. She uses visual evidence never before brought to bear on the topic to reveal that Lucrezia Tornabuoni - shrewd power-broker, pious poetess, and mother of the ‘Magnificent’ Lorenzo de’ Medici - also had a profound impact on the visual arts. Lucrezia emerges as a fascinating key to understanding the ways in which female lay religiosity created the visual world of Renaissance Florence. The Medici case study establishes, at long last, a robust historical basis for the assertion of women’s agency and patronage in the deeply patriarchal and artistically dynamic society of Quattrocento Florence. As such, it offers a new paradigm for the understanding, and future study, of female patronage during this period.

The Patronage of Art in Renaissance Italy and Its Effects on the Social Status of the Artist-Joseph Thomas Butler 1955

Drawing Relationships in Northern Italian Renaissance Art-Giancarla Periti 2017-07-05 Vasari's celebration of the art of the central Italian cities of Florence, Rome and Venice, has long left in shadow the art of northern Italy. The economic and historical decline of the region compounded this effect with the dispersal of the treasures of the Farnese to Naples, the Este to Dresden and the
Gonzaga to Madrid and Paris. Each chapter in this volume celebrates a stunning work from the region, among them Correggio's famed Camera di San Paolo in Parma, Parmigianino's Camerino in the Rocca Sanvitale near Parma, the studiolo of Alberto Pio at Carpi, and the Tomb of the Ancestors in the Tempio Malatestiano in Rimini. The volume as a whole offers fascinating insights into the tussle between the maniera moderna and the maniera devota in the first half of the sixteenth century, when the unity between the elegance and beauty of art and its religious significance came under debate. Around the year 1550, when Michelangelo's Last Judgement came under attack for impiety and lasciviousness and the reformists called for an art that would invoke in the viewer a devotional response that identified manifestations of the divine with human feelings and emotions. In northern Italy, it was on the foundation laid by Correggio, with his tenderness and ability to evoke the softness of living flesh, that the Carracci brothers built their reform of painting.

**Giotto and His Publics**
Julian Gardner 2011-05-01
This probing analysis of three works by Giotto and the patrons who commissioned them goes far beyond the clichés of Giotto as the founding figure of Western painting. It traces the interactions between Franciscan friars and powerful bankers, illuminating the complex interplay between mercantile wealth and the iconography of poverty. Political strife and religious faction lacerated fourteenth-century Italy. Giotto’s commissions are best understood against the background of this social turmoil. They reflected the demands of his patrons, the requirements of the Franciscan Order, and the restlessly inventive genius of the painter. Julian Gardner examines this important period of Giotto’s path-breaking career through works originally created for Franciscan churches: Stigmatization of Saint Francis from San Francesco.
at Pisa, now in the Louvre, the Bardi Chapel cycle of the Life of St. Francis in Santa Croce at Florence, and the frescoes of the crossing vault above the tomb of Saint Francis in the Lower Church of San Francesco at Assisi. These murals were executed during a twenty-year period when internal tensions divided the friars themselves and when the Order was confronted by a radical change of papal policy toward its defining vow of poverty. The Order had amassed great wealth and built ostentatious churches, alienating many Franciscans in the process and incurring the hostility of other Orders. Many elements in Giotto’s frescoes, including references to St. Peter, Florentine politics, and church architecture, were included to satisfy patrons, redefine the figure of Francis, and celebrate the dominant group within the Franciscan brotherhood.

The Art of the Network - Paul D. McLean 2007-12-07
Writing letters to powerful people to win their favor and garner rewards such as political office, tax relief, and recommendations was an institution in Renaissance Florence; the practice was an important tool for those seeking social mobility, security, and recognition by others. In this detailed study of political and social patronage in fifteenth-century Florence, Paul D. McLean shows that patronage was much more than a pursuit of specific rewards. It was also a pursuit of relationships and of a self defined in relation to others. To become independent in Renaissance Florence, one first had to become connected. With The Art of the Network, McLean fills a gap in sociological scholarship by tracing the historical antecedents of networking and examining the concept of self that accompanies it. His analysis of patronage opens into a critique of contemporary theories about social networks and social capital, and an exploration of the sociological meaning of “culture.” McLean scrutinized thousands of letters to and from Renaissance Florentines. He describes the social protocols the letters reveal,
paying particular attention to the means by which Florentines crafted credible presentations of themselves. The letters, McLean contends, testify to the development not only of new forms of self-presentation but also of a new kind of self to be presented: an emergent, “modern” conception of self as an autonomous agent. They also bring to the fore the importance that their writers attached to concepts of honor, and the ways that they perceived themselves in relation to the Florentine state.

**Painting, Power and Patronage** - Bram Kempers

1992 The art of Renaissance Italy remains arguably the touchstone of Western art. It has produced many of the icons by which we define European culture, and our subsequent view of the role of art and of the artist in society has been profoundly influenced and shaped by the ideas of the period. In this stimulating and controversial book, a bestseller in the author's native Holland, Bram Kempers shows the period as a process of the developing 'professionalization' of the artist. Tracing the history of patronage - successively of the mendicant orders and city-states, the merchant families, the princely and ducal rulers and, finally, the great papal patrons, Julius II, Pius II and Sixtus IV - Kempers follows the story from Sienna to Florence, then to the court of Federico da Montefeltro in Urbino and, ultimately, to the heyday of the papal courts in Rome and the ducal court of Cosimo de Medici in Florence, which witnessed the supremacy of Michelangelo and the birth of the great Florentine Academy. A painter and sociologist at the University of Amsterdam, Dr Kempers shows how the unprecedented - and perhaps unsurpassed - creativity of Renaissance art was born of the dynamics of patronage and professional competition. This bred a fruitful balance between individual originality and social control, and out of a creative alliance of art and power a crowning period in the history of art flourished. With over seventy illustrations, including works from Duccio, Lorenzetti and
Simone Martini through to Fra Angelico and Masaccio, Piero della Francesca and Raphael, the book is a major contribution to our understanding of the relationship between art and society. It demonstrates, to scholars and laymen alike, the profound influence of the Renaissance on Western ideas of art over five hundred years.

Within and Beyond Convent Walls - Anna Wager
2009

The Treasure of the City of Ladies - Christine de Pizan
2003-10-30 Written by Europe’s first professional woman writer, The Treasure of the City of Ladies offers advice and guidance to women of all ages and from all levels of medieval society, from royal courtiers to prostitutes. It paints an intricate picture of daily life in the courts and streets of fifteenth-century France and gives a fascinating glimpse into the practical considerations of running a household, dressing appropriately and maintaining a reputation in all circumstances. Christine de Pizan’s book provides a valuable counterbalance to male accounts of life in the middle ages and demonstrates, often with dry humour, how a woman’s position in society could be made less precarious by following the correct etiquette.

The Family Medici - Mary Hollingsworth 2018-03-06
Having founded the bank that became the most powerful in Europe in the fifteenth century, the Medici gained massive political power in Florence, raising the city to a peak of cultural achievement and becoming its hereditary dukes. Among their number were no fewer than three popes and a powerful and influential queen of France. Their influence brought about an explosion of Florentine art and architecture. Michelangelo, Donatello, Fra Angelico, and Leonardo were among the artists with whom they were socialized and patronized. Thus runs the “accepted view” of the Medici.
However, Mary Hollingsworth argues that this is a fiction that has now acquired the status of historical fact. In truth, the Medici were as devious and immoral as the Borgias. In this dynamic new history, Hollingsworth argues that past narratives have focused on a sanitized view of the Medici—wise rulers, enlightened patrons of the arts, and fathers of the Renaissance—and their story was reinvented in the sixteenth century, mythologized by later generations of Medici who used this as a central prop for their legacy. Hollingsworth's revelatory re-telling of the story of the family Medici brings a fresh and exhilarating new perspective to the story behind the most powerful family of the Italian Renaissance.

Italian Renaissance Art
Stephen J. Campbell 2017 A new edition--now in two volumes--of the largest and most comprehensive textbook about Italian Renaissance art. Now in its second edition, Italian Renaissance Art presents an updated and even more accessible history. The book has been split into two volumes: the first, covering the period 1300 to 1510; the second, 1490 to 1600. The volumes retain the same innovative decade-by-decade structure as the first edition, and a number of chapters have been revised by the authors to reflect the latest scholarship. The coverage of the Trecento has been expanded, and a new appendix section explains all the key Renaissance art-making techniques, with illustrations and step-by-steps for such processes as lost-wax casting. This book tells the story of art in the great cities of Rome, Florence, and Venice while profiling a range of other centers throughout Italy--including in this edition art from Naples, Padua, and Palermo.

Art Patronage, Family, and Gender in Renaissance Florence
Maria DePrano 2018-02-22 This book examines a Renaissance Florentine family's art patronage, even for women, inspired by literature, music,
love, loss, and religion.

**Art in Renaissance Italy, 1350-1500**-Evelyn S. Welch 2000 "Focuses primarily on the social and historical context in which art was made and used"--Bibliographic essay (p. 326).

**The Italian Renaissance**-Peter Burke 1987 In this newly revised edition of his widely acclaimed work, Peter Burke presents a social and cultural history of the Italian Renaissance. He discusses the social and political institutions that existed in Italy during the fifteenth and sixteenth centuries, and he analyzes the ways of thinking and seeing that characterized this period of extraordinary artistic creativity. Developing a distinctive approach, the author is concerned not only with the finished works of Michelangelo, Raphael, Leonardo da Vinci, and others, but also with the social background, patterns of recruitment, and means of subsistence of this "cultural elite." He thus makes a major contribution both to our understanding of the Italian Renaissance and to our comprehension of the complex relations between culture and society. An excellent social history of the lives and culture of the artists and artisans which made it possible for the arts to flourish.

**The Court Cities of Northern Italy**-Charles M. Rosenberg 2010-06-21 This volume examines the painting, sculpture, decorative arts, and architecture produced in nine important court cities of Italy during the course of the fourteenth, fifteenth, and sixteenth centuries. Although each chapter represents a separate study of a particular geographical locale, many common themes emerge. This volume gives a multifaceted consideration of the art created for princes, prelates, confraternities, and civic authorities – works displayed in public squares, private palaces, churches, and town halls. Including six essays specially commissioned that explore the interaction of artists and their civic and/or courtly patrons within the
context of prevailing cultural, political, and religious circumstances, The Court Cities of Northern Italy provides a rich supplement to traditional accounts of the artistic heritage of the Italian Renaissance, which has traditionally focused on the Florentine, Venetian, and Roman traditions. The book includes 35 color plates and 221 black and white illustrations.

Cosimo De' Medici and the Florentine Renaissance- Dale V. Kent 2000 "Cosimo de'Medici (1389-1464), the fabulously wealthy banker who became the leading citizen of Florence in the fifteenth century, spent lavishly as the city's most important patron of art and literature. This book is the first comprehensive examination of the whole body of works of art and architecture commissioned by Cosimo and his sons. By looking closely at this spectacular group of commissions, we gain an entirely new picture of their patron, and of the patron's point of view. Recurrent themes in the commissions - from Fra Angelico's San Marco altarpiece to the Medici palace - indicate the main interests to which Cosimo's patronage gave visual expression. Dale Kent offers new insights and perspectives on the individual objects comprising the Medici oeuvre by setting them within the context of civic and popular culture in early Renaissance Florence, and of Cosimo's life as the leader of the Medici lineage and the dominant force in the governing elite." "From the wealth of available documentation illuminating Cosimo de'Medici's life, the author considers how his own experience influenced his patronage; how the culture of Renaissance Florence provided a common idiom for the patron, his artists, and his audience; what he preferred and intended as a patron; and how focussing on his patronage of art alters the image of him that is based on his roles as banker and politician. Cosimo was as much a product as a shaper of Florentine society, Kent concludes. She identifies civic patriotism and devotion as the
main themes of his oeuvre and argues that religious imperatives may well have been more important than political ones in shaping the art for which he was responsible and its reception."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

**Northern Renaissance Art**

Susie Nash 2008-11-27 The history of northern Renaissance art, from the late 14th to the early 16th century, drawing on a rich range of sources to show how northern European art dominated the visual culture of Europe in this formative period

**Women, Art and Architectural Patronage in Renaissance Mantua**

Sally Anne Hickson 2016-02-17 Analyzing the artistic patronage of famous and lesser known women of Renaissance Mantua, and introducing new patronage paradigms that existed among those women, this study sheds new light the social, cultural and religious impact of the cult of female mystics of that city in the late fifteenth and early sixteenth century. Author Sally Hickson combines primary archival research, contextual analysis of the climate of female mysticism, and a re-examination of a number of visual objects (particularly altarpieces devoted to local beatae, saints and female founders of religious orders) to delineate ties between women both outside and inside the convent walls. The study contests the accepted perception of Isabella d'Este as a purely secular patron, exposing her role as a religious patron as well. Hickson introduces the figure of Margherita Cantelma and documents concerning the building and decoration of her monastery on the part of Isabella d'Este; and draws attention to the cultural and political activities of nuns of the Gonzaga family, particularly Isabella's daughter Livia Gonzaga who became a powerful agent in Mantuan civic life. Women, Art and Architectural
Patronage in Renaissance Mantua provides insight into a complex and fluid world of sacred patronage, devotional practices and religious roles of secular women as well as nuns in Renaissance Mantua.

**Language and Images of Renaissance Italy**-Alison Brown 1995 The Italian Renaissance has traditionally been regarded as a critical turning point in the history of Europe, the vital stepping stone between the Age of Faith and the Age of Reason. This classical view of the Renaissance as the birth of individualism and modernity, as formulated by the famous Swiss historian Jacob Burckhardt, is challenged and reassessed in this intriguing and diverse group of essays. Leading scholars from different disciplines use a variety of approaches - textual and literary criticism, social anthropology, and gender studies - to re-evaluate the period as a whole. The book is divided into three sections, which discuss the model of death and rebirth and its political function; the social context of revival in terms of corporate and individual patronage; and the renaissance body as a political metaphor and social gesture. What emerges is an account of a mixed and lively culture which avoids the old generalizations and gives a fresh view of this most creative and fascinating period of European history.

**The Franciscans and Art Patronage in Late Medieval Italy**-Louise Bourdua 2011-03-28 Louise Bourdua examines how Franciscan church decoration developed between 1250 and 1400 by focusing on three important churches. She argues that local Franciscan friars were more interested in their personal conception of artistic programs than following models of decoration issued officially from the mother church at Assisi. Lay patrons also had considerable input into the decoration programs. Bourdua demonstrates how archival documentation and art can be combined to extend our understanding of the Franciscan art programs.
The Horizon Book of Daily Life in Renaissance Italy-Charles L. Mee 1975
Contrasts Italian Renaissance cultural, economic, and technological achievements with the widespread crime, violence, and political greed of the era.

Art and Politics in Renaissance Italy-George Holmes 1993 Collected lectures grouped to reveal the contribution of British scholarship to Italian Renaissance studies in the

last 50 years. Concentrating upon three themes: the development of Humanism in the early 15th century; the political and historical background to the Renaissance in late 15th century Italy and the blossoming of the visual arts in Rome under Papal patronage in the early 16th century (especially the Vatican Stanze by Raphael and the decoration of the Sistine Chapel).