

## The Renaissance Studies In Art And Poetry Walter Pater

Even many Renaissance specialists believe that little secular painting survives before the late fifteenth century, and its appearance becomes a further argument for the secularizing of art. This book asks how history changes when a longer record of secular art is explored. It is the first study in any language of the decoration of Italian palaces and homes between 1300 and the mid-Quattrocento, and it argues that early secular painting was crucial to the development of modern ideas of art. Of the cycles discussed, some have been studied and published, but most are essentially unknown. A first aim is to enrich our understanding of the early Renaissance by introducing a whole corpus of secular painting that has been too long overlooked. Yet "Painted palaces" is not a study of iconography. In examining the prehistory of painted rooms like Mantegna's Camera Picta, the larger goal is to rethink the history of early Renaissance art.

Essays on such topics as light, form, and texture in fifteenth-century painting north and south of the Alps and Leonardo da Vinci's studies of waves and vortices and obsession with grotesque physiognomies illuminate traditions linked with the court painter

There was a time seven centuries ago when Famagusta's wealth and renown could be compared to that of Venice or Constantinople. The Cathedral of St Nicholas in the main square of Famagusta, serving as the coronation place for the Crusader Kings of Jerusalem after the fall of Acre in 1291, symbolised both the sophistication and permanence of the French society that built it. From the port radiated impressive commercial activity with the major Mediterranean trade

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centres, generating legendary wealth, cosmopolitanism, and hedonism, unsurpassed in the Levant. These halcyon days were not to last, however, and a 15th century observer noted that, following the Genoese occupation of the city, 'a malignant devil has become jealous of Famagusta'. When Venice inherited the city, it reconstructed the defences and had some success in revitalising the city's economy. But the end for Venetian Famagusta came in dramatic fashion in 1571, following a year long siege by the Ottomans. Three centuries of neglect followed which, combined with earthquakes, plague and flooding, left the city in ruins. The essays collected in this book represent a major contribution to the study of Medieval and Renaissance Famagusta and its surviving art and architecture and also propose a series of strategies for preserving the city's heritage in the future. They will be of particular interest to students and scholars of Gothic, Byzantine and Renaissance art and architecture, and to those of the Crusades and the Latin East, as well as the Military Orders. After an introductory chapter surveying the history of Famagusta and its position in the cultural mosaic that is the Eastern Mediterranean, the opening section provides a series of insights into the history and historiography of the city. There follow chapters on the churches and their decoration, as well as the military architecture, while the final section looks at the history of conservation efforts and assesses the work that now needs to be done.

This collection of essays explores the intersection of art and violence in the Middle Ages and the Renaissance. It will appeal primarily to students and scholars in the fields of Medieval and Renaissance Studies, and will also be of interest to readers with an interest in medieval and early modern art history.

[1] THE history of the Renaissance ends in France, and

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carries us away from Italy to the beautiful cities of the country of the Loire. But it was in France also, in a very important sense, that the Renaissance had begun. French writers, who are fond of connecting the creations of Italian genius with a French origin, who tell us how Saint Francis of Assisi took not his name only, but all those notions of chivalry and romantic love which so deeply penetrated his thoughts, from a French source, how Boccaccio borrowed the outlines of his stories from the old French fabliaux, and how Dante himself expressly connects the origin of the art of miniature-painting with the city of Paris, have often dwelt on this notion of a Renaissance in the end of the twelfth and the beginning of the thirteenth century, a Renaissance within the limits of the middle age itself—a brilliant, but in part abortive effort to do for human life and the human mind what was afterwards done in the fifteenth. The word Renaissance, indeed, is now generally used to denote not [2] merely the revival of classical antiquity which took place in the fifteenth century, and to which the word was first applied, but a whole complex movement, of which that revival of classical antiquity was but one element or symptom. For us the Renaissance is the name of a many-sided but yet united movement, in which the love of the things of the intellect and the imagination for their own sake, the desire for a more liberal and comely way of conceiving life, make themselves felt, urging those who experience this desire to search out first one and then another means of intellectual or imaginative enjoyment, and directing them not only to the discovery of old and forgotten sources of this enjoyment, but to the divination of fresh sources thereof—new experiences, new subjects of poetry, new forms of art. Of such feeling there was a great outbreak in the end of the twelfth and the beginning of the following century. Here and there, under rare and happy conditions, in Pointed architecture, in the doctrines of romantic love, in the poetry of

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Provence, the rude strength of the middle age turns to sweetness; and the taste for sweetness generated there becomes the seed of the classical revival in it, prompting it constantly to seek after the springs of perfect sweetness in the Hellenic world. And coming after a long period in which this instinct had been crushed, that true "dark age," in which so many sources of intellectual and imaginative enjoyment had [3] actually disappeared, this outbreak is rightly called a Renaissance, a revival. Theories which bring into connexion with each other modes of thought and feeling, periods of taste, forms of art and poetry, which the narrowness of men's minds constantly tends to oppose to each other, have a great stimulus for the intellect, and are almost always worth understanding. It is so with this theory of a Renaissance within the middle age, which seeks to establish a continuity between the most characteristic work of that period, the sculpture of Chartres, the windows of Le Mans, and the work of the later Renaissance, the work of Jean Cousin and Germain Pilon, thus healing that rupture between the middle age and the Renaissance which has so often been exaggerated.

Originally published in 2000. *Fashioning Identities* analyses some of the different ways in which identities were fashioned in and with art during the Renaissance, taken as meaning the period c.1300-1600. The notion of such a search for new identities, expressed in a variety of new themes, styles and genres, has been all-pervasive in the historical and critical literature dealing with the period, starting with Burckhardt, and it has been given a new impetus by contemporary scholarship using a variety of methodological approaches. The

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identities involved are those of patrons, for whom artistic patronage was a means of consolidating power, projecting ideologies, acquiring social prestige or building a suitable public persona; and artists, who developed a distinctive manner to fashion their artistic identity, or drew attention to aspects of their artistic personality either in self portraiture, or the style and placing of their signature, or by exploiting a variety of literary forms.

Scholars have traditionally viewed the Italian Renaissance artist as a gifted, but poorly educated craftsman whose complex and demanding works were created with the assistance of a more educated advisor. These assumptions are, in part, based on research that has focused primarily on the artist's social rank and workshop training. In this volume, Angela Dressen explores the range of educational opportunities that were available to the Italian Renaissance artist. Considering artistic formation within the history of education, Dressen focuses on the training of highly skilled, average artists, revealing a general level of learning that was much more substantial than has been assumed. She emphasizes the role of mediators who had a particular interest in augmenting artists' knowledge, and highlights how artists used Latin and vernacular texts to gain additional knowledge that they avidly sought. Dressen's volume brings new insights into a topic at the intersection of early modern intellectual,

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educational, and art history.

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"Focuses primarily on the social and historical context in which art was made and used"--Bibliographic essay (p. 326).

Accounts by early viewers -- Vasari's lives and other early art histories -- Patrons, commissions, and contracts -- Subject matter and Renaissance art

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theory -- Words and pictures: poetry, inscriptions, and meaning

A team of specialists addresses a foundational concept as central to early modern thinking as to our own: that the past is always an important part of the present.

Global genealogies -- Beyond Eurocentrism -- A borderless Renaissance -- Instituting the global  
How and why did a medieval female saint from the Eastern Mediterranean come to be such a powerful symbol in early modern Rome? This study provides an overview of the development of the cult of Catherine of Alexandria in Renaissance Rome, exploring in particular how a saint's cult could be variously imaged and 'reinvented' to suit different eras and patronal interests. Cynthia Stollhans traces the evolution of the saint's imagery through the lens of patrons and their interests-with special focus on the importance of Catherine's image in the fashioning of her Roman identity-to show how her imagery served the religious, political, and/or social agendas of individual patrons and religious orders. "This volume celebrates the scholarship of Alison Brown, emeritus professor in the Department of History at Royal Holloway, University of London. A pre-eminent historian of the Renaissance, Professor Brown has, over a long and ongoing career, produced a stream of books and essays on the intellectual, cultural, and political history of

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Renaissance Florence and Italy. Her innovative and wide-ranging studies have made her the most authoritative interpreter of Florence's evolution from fifteenth-century republic to sixteenth-century principate. At the centre of her re-evaluation of this complex and dramatic story are her many studies of the Medici and their own evolution over several generations from citizen bankers to skillful patrons, manipulators of factional networks, "masters of the shop," and quasi-princes. Her research has brought new perspectives not only to politics and the nature of the Florentine state, but also to the period's intellectual and religious history--in particular the impact of the rediscovery of Lucretius--and the great ferment of political thought from the humanists to Savonarola, Machiavelli, and Guicciardini. Professor Brown's vibrant and original inquiries, grounded both in Florence's archival treasures and in the rich intellectual and artistic traditions of Renaissance Italy, deftly interweave politics, culture, and ideas to yield novel and eye-opening interpretations. The essays in this book by Professor Brown's friends and colleagues find inspiration in the themes she has explored and in her dedication to the highest aims and most exacting standards of historical research. The contributions focus on a wide variety of topics, including politics and political thought, family life, art, philosophy, law, and humanism. In providing a portrait of Renaissance studies today as a dynamic

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field influenced in myriad ways by Professor Brown's insights and methods, the volume is a tribute to the far-reaching influence of her scholarship."--

These essays by one of America's foremost historians of art and architecture range over theory and criticism, the search for connections between art and science in the Renaissance, and specific works of Renaissance architecture. The largest group of essays, dealing with the character of Renaissance architecture, are models of art historical scholarship in their direct approach to identifying the essentials of a building and the social and intellectual context in which they should be viewed. Another group of essays explores encounters between the traditions of artistic practice and early optics and color theory. The three essays that begin this collection bring to light the intellectual and moral concerns that underlie all of Ackerman's art historical work.

A multifaceted picture of the dynamic concepts of time and temporality is demonstrated in medieval and Renaissance art, as adopted in speculative, ecclesiastical, socio-political, propagandist, moralistic, and poetic contexts. Questions regarding perception of time are investigated through innovative aspects of Renaissance iconography.

"Many famous artworks of the Italian Renaissance were made to celebrate love, marriage, and family. They were the pinnacles of a tradition, dating from early in the era, of commemorating betrothals, marriages, and the birth of children by commissioning extraordinary objects -

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maiolica, glassware, jewels, textiles, paintings - that were often also exchanged as gifts. This volume is the first comprehensive survey of artworks arising from Renaissance rituals of love and marriage and makes a major contribution to our understanding of Renaissance art in its broader cultural context. The impressive range of works gathered in these pages extends from birth trays painted in the early fifteenth century to large canvases on mythological themes that Titian painted in the mid-1500s. Each work of art would have been recognized by contemporary viewers for its prescribed function within the private, domestic domain."--BOOK JACKET.

"Rich and engaging. This account of Florentine art tells the story of who commissioned these works, who made them, where they were seen, and how they were experienced and understood by their viewers. Includes a useful timeline, glossary, and series of artists' biographies."--Patricia L. Reilly, Swarthmore College "An extraordinarily useful book, not only for teachers, but also for historically minded travelers interested in an illustrated guide to the art of Renaissance Florence."--Evelyn Lincoln, Brown University "Clear and compelling. The well-chosen illustrations include ground plans and diagrams of key architectural monuments and sculpture. The updated, judicious bibliography is a resource for anyone tackling the vast scholarship on the art of Renaissance Florence."--Cristelle Baskins, editor of *The Triumph of Marriage: Painted Cassoni of the Renaissance*

Original essays by leading scholars on the significance

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of accessories in the cultural, social, and political lives of men and women in the Renaissance

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How the far North offered a different kind of terra incognita for the Renaissance imagination. European narratives of the Atlantic New World tell stories of people and things: strange flora, wondrous animals, sun-drenched populations for Europeans to mythologize or exploit. Yet, as Christopher Heuer explains, between 1500 and 1700, one region upended all of these conventions in travel writing, science, and, most unexpectedly, art: the Arctic. Icy, unpopulated, visually and temporally “abstract,” the far North—a different kind of terra incognita for the Renaissance imagination—offered more than new stuff to be mapped, plundered, or even seen. Neither a continent, an ocean, nor a meteorological circumstance, the Arctic forced visitors from England, the Netherlands, Germany, and Italy, to grapple with what we would now call a “non-site,” spurring dozens of previously unknown works, objects, and texts—and this all in an intellectual and political milieu crackling with Reformation debates over art's very legitimacy. In *Into the White*, Heuer uses five case studies to probe how the early modern Arctic (as site, myth, and ecology) affected contemporary debates over perception and matter,

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representation, discovery, and the time of the earth—long before the nineteenth century Romanticized the polar landscape. In the far North, he argues, the Renaissance exotic became something far stranger than the marvelous or the curious, something darkly material and impossible to be mastered, something beyond the idea of image itself.

A gloriously illustrated examination of the origins and development of the nude as an artistic subject in Renaissance Europe Reflecting an era when Europe looked to both the classical past and a global future, this volume explores the emergence and acceptance of the nude as an artistic subject. It engages with the numerous and complex connotations of the human body in more than 250 artworks by the greatest masters of the Renaissance. Paintings, sculptures, prints, drawings, illuminated manuscripts, and book illustrations reveal private, sometimes shocking, preoccupations as well as surprising public beliefs—the Age of Humanism from an entirely new perspective. This book presents works by Albrecht Dürer, Lucas Cranach, and Martin Schongauer in the north and Donatello, Raphael, and Giorgione in the south; it also introduces names that deserve to be known better. A publication this rich in scholarship could only be produced by a variety of expert scholars; the sixteen contributors are preeminent in their fields and wide-ranging in their knowledge and

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curiosity. The structure of the volume—essays alternating with shorter texts on individual artworks—permits studies both broad and granular. From the religious to the magical and the poetic to the erotic, encompassing male and female, infancy, youth, and old age, *The Renaissance Nude* examines in a profound way what it is to be human. First published in 1998. Routledge is an imprint of Taylor & Francis, an informa company. Volume 3 in Gombrich's influential series of essays on the Renaissance.

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