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PATRONAGE IN RENAISSANCE ITALY

From 1400 to the Early Sixteenth Century



MARY HOLLINGSWORTH

Patronage In Renaissance Italy From 1400 To The Early Sixteenth Century

John Onians

Patronage In Renaissance Italy From 1400 To The Early Sixteenth Century:

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 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 in Renaissance Italy Mary Hollingsworth, 1994 ***Fifteenth-Century Studies Vol. 24*** William C. McDonald, 1998-09 15th c adaptations of Chr tien de Troyes the use of motifs and standard features including current state of research and book review section. Setting the tone for volume 24 is a trio of articles on 15th century French adaptations of Chr tien de Troyes's Arthurian romances. Norris Lacy examines adaptation and reception in Clig's. Jane Taylor writes on the importance of cultural details to reception studies of both Erec and Clig's and Maria Timelli on structural aspects of Erec. Other studies of romance

include MaryLynn Saul's article on courtly love and patriarchal marriage institutions in Malory and Anne Caillaud's piece on gender conventions of courtly love as a vehicle for misogyny in Antoine de la Sale's *Petit Jehan de Saintre* Hans Joachim Behr deals with an adaptation of the 12th century historical figure of Heinrich von der Linde in his article on the poetic work of Michel Wyssenherre. Roxana Recio's article on Spanish amplifications and glosses draws connections between translation reception and interpretation. Moving from romance to legend Peter De Wilde in his article on the legendary matter of St Patrick's journeys to Purgatory relates a 15th century account of one Englishman's visionary pilgrimage to that destination. A second area of concentration in the volume is the thematic and structural use of motifs. Rainer Goetz discusses archery in Spanish poetry of love and death. Georg Roellenbleck's courtly pastimes and the term *passe temps* in French poetry. James Wilkins focuses on the body as currency in French passion plays. Kristine Patz moves into art history examining the importance of the Pythagorean *upsilon* in the work of the Italian painter Mantegna. Dealing with the turn to Renaissance humanism are articles by Grady Smith on the short literary career and Latin dramas of Titus Livius Frulovisi and by Christiane Raynaud on humanism and good government in the Latin Romuleon. Franco Mormando investigates a darker moment the 1426 witch trial in Rome and the role of Bernardino of Siena as its instigator and chronicler. Rouben Choulakian writes on the poetry of Charles d'Orléans.

The Cambridge Companion to Raphael Marcia B. Hall, 2005-03-07

This book examines all facets of the High Renaissance painter Raphael. [Creation and Transfer of Knowledge](#) Giorgio Barba Navaretti, Partha Dasgupta, Karl-Göran Mäler, Domenico Siniscalco, 2013-03-09

Is knowledge an economic good? Which are the characteristics of the institutions regulating the production and diffusion of knowledge? Cumulation of knowledge is a key determinant of economic growth but only recently knowledge has moved to the core of economic analysis. Recent literature also gives profound insights into events like scientific progress, artistic and craft development which have been rarely addressed as socio economic institutions being the domain of sociologists and historians rather than economists. This volume adopts a multidisciplinary approach to bring knowledge in the focus of attention as a key economic issue.

[Art of Renaissance Florence, 1400-1600](#) Loren W. Partridge, 2009-10-27

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*.

[Art Markets, Agents and Collectors](#) Adriana Turpin, Susan Bracken, 2021-05-06

Art Markets, Agents and Collectors brings together a wide variety of case studies based on

letters and detailed archival research which nuance the history of the art market and the role of the collector within it Using diaries account books and other archival sources the contributions to this volume show how agents set up networks and acquired works of art often developing the taste and knowledge of the collectors for whom they were working They are therefore seen as important actors in the market having a specific role that separates them from auctioneers dealers museum curators or amateurs while at the same time acknowledging and analyzing the dual positions that many held Each

chronological period is introduced by a contextual essay written by a leading expert in the field which sets out the art market in the period concerned and the ways in which agents functioned This book is an invaluable tool for those needing a broader introduction to the intricate workings of the art market

The Cardinal's Hat Mary Hollingsworth,2006-05-02

A riveting portrait of the day to day life of a wealthy worldly Renaissance prince as he pursues power and influence in the Catholic church USA Today The second son of Alfonso d Este and Lucretia Borgia the Duke and Duchess of Ferrara Ippolito d Este was made the archbishop of Milan at the age of nine But from the time of his father s death in 1534 he set his ambitions on acquiring the powerful and coveted cardinal s hat But one did not become a sixteenth century prince of the church through piety and good works Ippolito had a taste for gambling and women He enjoyed hunting in the Loir valley and pursued his ambition with money schmoozing and the dark arts of politics Working with Ippolito s letters and ledgers recently uncovered in an archive in Modena Italy Mary Hollingsworth has pieced together a fascinating and undeniably titillating tale of this Renaissance cardinal and his road to power and wealth in sixteenth century Europe The ledgers document every aspect of Ippolito s comings goings purchases and debts Out of these finely detailed records Hollingsworth brings to life not only Ippolito but his world In this brilliant piece of historical detective work and narrative reconstruction the most unlikely bits and pieces a scrap of velvet a stray barrel of wine can be made to tell stories that resonate far beyond the neat columns of a well kept account book The Guardian

Atlas of World Art John Onians,2004 Combines a survey of world art with maps showing the associations and dissemination of culture across the globe

A Short History of Renaissance and Reformation Europe Jonathan W. Zophy,1999 In an effort to bridge the gap between the often different worlds of professors and students this exploration of Renaissance and Reformation Europe offers an accessible engaging approach that pays sufficient attention to the roles and contributions of women Its conversational tone and concise presentation are examples of an approach that is more representative than comprehensive introducing historical figures and concepts as they flow through the narrative without frequent interruption to include and define technical and foreign terms Rather than a compendium or grand summa the text serves as a brief introduction to some of the major personalities issues events and ideas of the Renaissance and Reformation age

A World History of Art Hugh Honour,John Fleming,2005 Over two decades this art historical tour de force has consistently proved the classic introduction to humanity s artistic heritage From our paleolithic past to our digitised present every continent and culture is covered in an articulate and well balanced

discussion In this Seventh Edition the text has been revised to embrace developments in archaeology and art historical research while the renowned contemporary art historian Michael Archer has greatly expanded the discussion of the past twenty years providing a new perspective on the latest developments The insight elegance and fluency that the authors bring to their text are complemented by 1458 superb illustrations half of which are now in colour These images together with the numerous maps and architectural plans have been chosen to represent the most significant chronological regional and individual styles of artistic expression *The Material Renaissance* Michelle O'Malley, Evelyn Welch, 2007 Despite the recent interests of economic and art historians in the workings of the market we still know remarkably little about the everyday context for the exchange of objects and the meaning of demand in the lives of individuals in the Renaissance Nor do we have much sense of the relationship between the creation and purchase of works of art and the production buying and selling of other types of objects in Italy in the period The Material Renaissance addresses these issues of economic and social life

Art and Society in Italy, 1350-1500 Evelyn S. Welch, 1997 Between the Black Death in the mid fourteenth century and the French invasions at the end of the fifteenth artists such as Masaccio Donatello Fra Angelico and Leonardo working in the kingdoms princedoms and republics of the Italian peninsula created some of the most influential and exciting works in a variety of artistic fields Yet the traditional story of the Renaissance has been dramatically revised in the light of new scholarship and new issues have greatly enriched our understanding of the period Emphasis has been placed on recreating the experience of contemporary Italians the patrons who commissioned the works the members of the public who viewed them and the artists who produced them In this book Evelyn Welch presents a fresh picture of the Italian Renaissance Giving equal weight to the Italian regions outside Florence she discusses a wide range of works from paintings to coins and from sculptures to tapestries examines the issues of materials workshop practises and artist patron relationships and explores the ways in which visual imagery related to contemporary sexual social and political behaviour

The Doni Family, Raphael and Michelangelo Alice M. Park, 2009 *Giulia Gonzaga and the Religious Controversies of Sixteenth-century Italy* Camilla Russell, 2006 Giulia Gonzaga 1513-66 was renowned throughout sixteenth century Italy as a model of pious widowhood and of female beauty Yet over three decades she sustained a risky friendship and personal correspondence with Pietro Carnesecchi 1508-67 the one time papal favourite who became infamous for his heretical religious beliefs and associations Indeed Carnesecchi was condemned to death by the Tribunal of the Roman Inquisition implicated in part by evidence of his correspondence with donna Giulia This major new study traces the evolution of donna Giulia's unorthodox religious ideas and networks Considered alongside inquisitorial trial records and contemporary religious treatises donna Giulia's written dialogue with Carnesecchi and others vividly reflects the religious tensions of mid sixteenth century Italy Giulia Gonzaga and the Religious Controversies of Sixteenth Century Italy details donna Giulia's important contribution to the exchange and currency of reformist ideas amongst an intellectual elite of women and men clergy and laity that extended through the Italian

peninsula and beyond **The Burlington Magazine for Connoisseurs** ,1993 Women and Men in Early Modern Venice Satya Brata Datta,2003 In Women and Men in Early Modern Venice Satya Datta from a theoretically informed perspective focuses on two inter related topics reassessing the empiricist tradition of Venetian historiography and highlighting the issue of human experience by investigating the actual activities of common women and men and their multiple experience in shaping their own history under given but changeable societal conditions The author makes explicit by interpretation just how the multiple experiences of common Venetians in the early modern period were shaped and articulated For analytical clarity and convenience the fundamental theme is split into four distinct sub themes the social experiences of the artisan community the cultural experiences of art related artisans the feminist experiences of intellectual women and the working experiences of ordinary women Encyclopedia of the Renaissance Paul F. Grendler,1999 Annotation Published in association with the Renaissance Society of America this illustrated set treats the period of the Renaissance from 1350 to 1650 encompassing Italy and the rest of Europe in the context of the broader world Written for students and non specialists the Encyclopedia contains topical entries and biographies ranging from 250 to 7 500 words 1 200 alphabetically arranged articles altogether on culture literature philosophy religion economics politics science and the arts Mythography and Rhetoric in Quattrocento Florence Stefano Ugo Baldassarri,1999

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