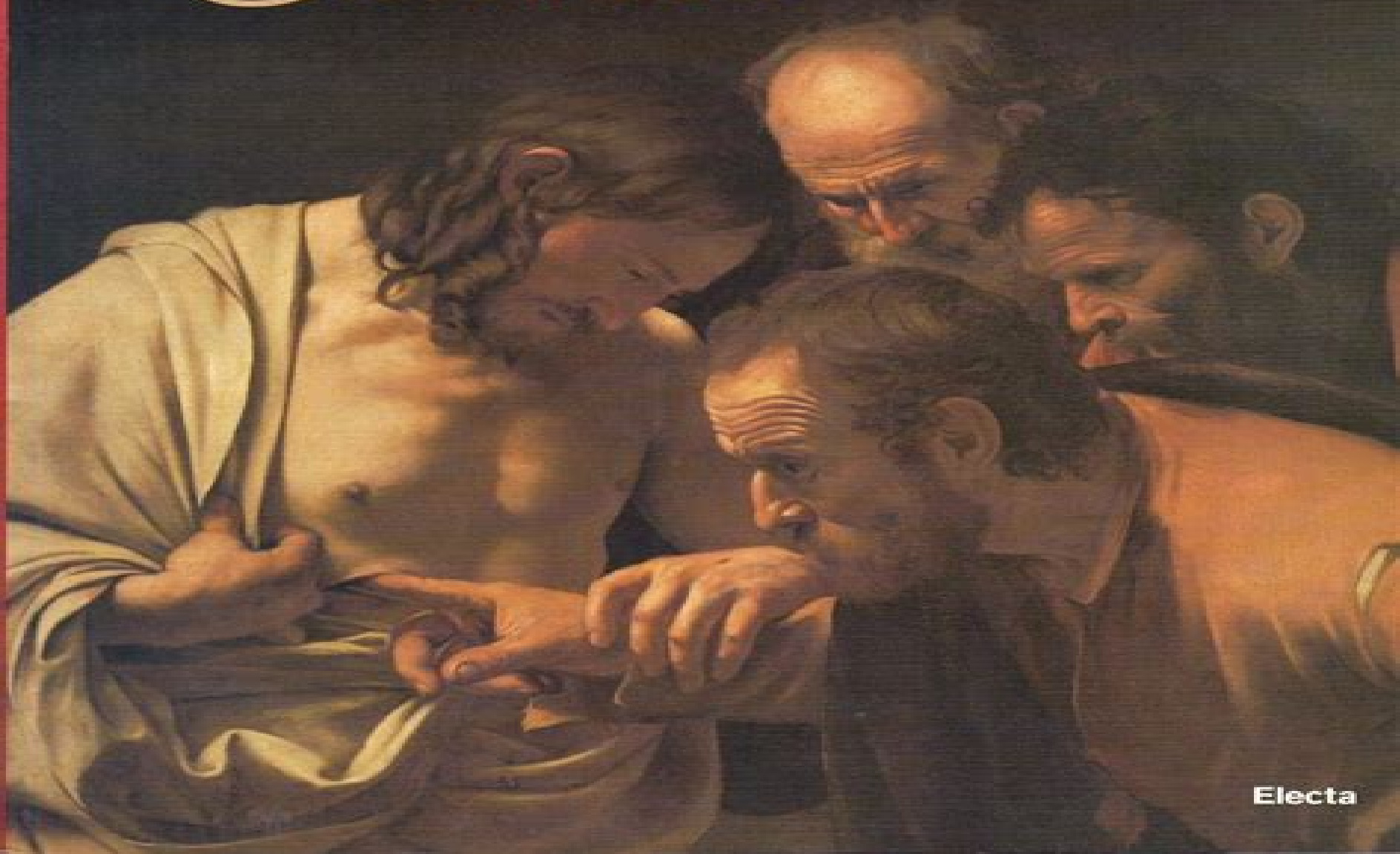


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Caravaggio E I Giustiniani

Anthony Colantuono, Steven F. Ostrow

Caravaggio E I Giustiniani:

Sacred Possessions Gail Feigenbaum, S. Ebert-Schifferer, Galina Tirnanić, 2011 This innovative study explores how interpretations of religious art change when it is moved into a secular context *Caravaggio e i Giustiniani* Michelangelo Merisi da Caravaggio, 2001 Malerier **Caravaggio e i Giustiniani** Altes Museum (Berlin, Germany), 2001 **The Religious Paintings of Hendrick ter Brugghen** Natasha T. Seaman, 2017-07-05 The first in depth study of the Utrecht artist to address questions beyond connoisseurship and attribution this book makes a significant contribution to Ter Brugghen and Northern Caravaggist studies Focusing on the Dutch master's simultaneous use of Northern archaisms with Caravaggio's motifs and style Natasha Seaman nuances our understanding of Ter Brugghen's appropriations from the Italian painter Her analysis centers on four paintings all depicting New Testament subjects They include Ter Brugghen's largest and first known signed work *Crowning with Thorns* his most archaizing the Crucifixion and the two paintings most directly related to the works of Caravaggio the *Doubting Thomas* and the *Calling of Matthew* By examining the ways in which Ter Brugghen's paintings deliberately diverge from Caravaggio's Seaman sheds new light on the Utrecht artist and his work For example she demonstrates that where Caravaggio's paintings are boldly illusionistic and mimetic thus de-emphasizing their materiality Ter Brugghen's works examined here create the opposite effect connecting their content to their made form This study not only illuminates the complex meanings of the paintings addressed here but also offers insights into the image debates and the status of devotional art in Italy and Utrecht in the seventeenth century by examining one artist's response to them **Doubting Thomas** Glenn W. Most, 2007-09-30 About the disciple known as Doubting Thomas everyone knows at least this much he stuck his finger into the risen Jesus wounds Or did he A fresh look at the Gospel of John reveals how little we may really understand about this most perplexing of biblical figures and how much we might learn from the strange twists and turns Thomas's story has taken over time From the New Testament Glenn W Most traces Thomas's permutations through the centuries as Gnostic saint missionary to India paragon of Christian orthodoxy hero of skepticism and negative example of doubt blasphemy stupidity and violence Rife with paradoxes and tensions these creative transformations at the hands of storytellers theologians and artists tell us a great deal about the complex relations between texts and their interpretations and about faith love personal identity the body and twins among other matters *Doubting Thomas* begins with a close reading of chapter 20 of the Gospel of John set against the conclusions of the other Gospels and ends with a detailed analysis of the painting of this subject by Caravaggio setting it within the pictorial traditions of late antiquity the Middle Ages and the Renaissance Along the way Most considers narrative reactions to John's account by storytellers of various religious persuasions and Christian theologians interpretations of John 20 from the second century AD until the Counter Reformation His work shows how Thomas's story in its many guises touches upon central questions of religion philosophy hermeneutics and not least life **Caravaggio & His Followers in Rome** David Franklin, Sebastian Schütze, 2011 The Italian artist

Caravaggio 1571-1610 had a profound impact on a wide range of baroque painters of Italian, French, Dutch, Flemish, and Spanish origin who resided in Rome either during his lifetime or immediately afterward. This captivating book illustrates the notion of Caravaggism, showcasing 65 works by Peter Paul Rubens and other important artists of the period who drew inspiration from Caravaggio. Also depicted are Caravaggio canvases that fully exhibit his distinctive style, along with ones that had a particularly discernible impact on other practitioners. Caravaggio's influence was greatest in Rome, where his works were seen by the largest and most international group of artists and was at its peak in the early decades of the 17th century, both before and after his untimely death at the age of 39. Not since Michelangelo or Raphael has one European artist affected so many of his contemporaries and over such broad geographic territory. Essays by an array of major Caravaggio scholars illuminate the underlying principles of the exhibit, reveal how Caravaggio altered the presentation and interpretation of many traditional subjects, and inspired unusual new ones, and explore the artist's legacy and how he irrevocably changed the course of painting.

Publisher's description *Painting Music in the Sixteenth Century* H. Colin Slim, 2024-10-28 Professor Slim deals here with the several roles that music can play in the artworks of the Renaissance, looking in particular at Italian painting of the 16th century. For understandable reasons, art historians sometimes neglect the role of music, and especially that of musical notation, when studying works of art. These studies not only identify musical compositions, wholly or partially inscribed in paintings and tapestries, ceramics, prints, as well, but also seek reasons why these particular musical compositions were included and analyse their relevance to the scene depicted. Furthermore, as many of these studies show, identifying a musical composition, especially if it has a text, leads to the formation of ideas about iconographical functions, and thus augments interpretations of the visual art.

Paper Heritage in Italy, France, Spain and Beyond (16th to 19th Centuries) Benedetta Borello, Laura Casella, 2023-11-30 This book takes a long-term approach, spanning from the end of the 16th to the end of the 19th centuries, to explore how men and women in Italy, France, and Spain collected, displayed, and passed down various types of papers. The contributors share a core interest in the relationship between social actors and their paper heritage. The collectors, who come from diverse cultural, social, and gender backgrounds, provide insights into the reasons and processes behind the accumulation, valorisation, and transmission of their paper heritage. Unlike most studies on collecting, this book shifts the focus away from collections and institutions to the owners of the collected objects and their desires for their accumulated papers. This volume covers three centuries and provides insights into the aspirations of collectors and the fate of their papers after transmission. It takes place against the backdrop of major social, political, and cultural changes affecting the Italian peninsula, the Spanish monarchy, and France. The cultural interests and the collector networks often extended beyond Europe, as noted by many of the essays in this volume. *Paper Heritage in Italy, France, Spain and Beyond 16th to 19th Centuries* will interest scholars and students of Early Modern and Modern European History across various fields, including social and cultural history, intellectual history, gender history, history of collecting, and patronage.

Gusto

for Things Renata Ago, 2013-04-22 We live in a material world our homes are filled with things from electronics to curios and hand me downs that disclose as much about us and our aspirations as they do about current trends But we are not the first the early modern period was a time of expanding consumption when objects began to play an important role in defining gender as well as social status *Gusto for Things* reconstructs the material lives of seventeenth century Romans exploring new ways of thinking about the meaning of things as a historical phenomenon Through creative use of account books inventories wills and other records Renata Ago examines early modern attitudes toward possessions asking what people did with their things why they wrote about them and how they passed objects on to their heirs While some inhabitants of Rome were connoisseurs of the paintings books and curiosities that made the city famous Ago shows that men and women of lesser means also filled their homes with a more modest array of goods She also discovers the genealogies of certain categories of things for instance books went from being classed as luxury goods to a category all their own and considers what that reveals about the early modern era An animated investigation into the relationship between people and the things they buy *Gusto for Things* paints an illuminating portrait of the meaning of objects in preindustrial Europe *The Rutgers Art Review*, 2000

[Biblioteca Ambrosiana](#) Cesare Mozzarelli, 2004 *Critical Perspectives on Roman Baroque Sculpture* Anthony Colantuono, Steven F. Ostrow, 2014 Examines seventeenth century sculpture in Rome Focuses on questions of historical context and criticism including the interaction of theory and practice the creative roles of sculptors and patrons the relationship of sculpture to antique models and to contemporary painting and contextual meaning and reception

[Shakespeare, Italy, and Intertextuality](#) Michele Marrapodi, 2004 Newly available in paperback this collection of essays written by distinguished international scholars focuses on the structural influence of Italian literature culture and society at large on Shakespeare's dramatic canon Exploring recent methodological trends coming from Anglo American new historicism and cultural materialism and innovative analyses of intertextuality the volume's four thematic sections deal with Theory and practice Culture and tradition Text and ideology and Stage and spectacle In their own views and critical perspectives the individual chapters throw fresh light on the dramatist's pliable technique of dramatic construction and break new ground in the field of influence studies and intertextuality as a whole A rich bibliography of secondary literature and a detailed index round off the volume

Luca Cambiaso, 1527-1585 Luca Cambiaso, 2006 Luca Cambiaso was one of the major figures in the artistic panorama of the mid 16th century when Genoa in a period of great vitality and flourishing economy confirmed its leading role and the prestige of its aristocracy both in Italy and in Europe This text provides a comprehensive overview of Cambiaso's life and work *Acta Hyperborea*, 2003 *Masters of Italian Baroque Painting* R. Ward Bissell, Detroit Institute of Arts, Dwight Cameron Miller, Andria Derstine, 2005 Presents 17th and 18th century Italian paintings from one of the world's finest collections of European art

Italian Frescoes Steffi Roettgen, 1996 *Italian Frescoes The Early Renaissance 1400-1470* opens with a concise introductory text discussing various aspects of fifteenth century fresco painting artists patronage

cultural and historical conditions technical methods and questions of local tradition The central section of the book examines twenty one fresco cycles each representing a crowning achievement in this field A descriptive and interpretive essay introduces each cycle and is followed by a series of full page and double page color plates many of them new photography of recently restored frescoes covering the entire work *Caravaggio e i Giustiniani* Silvia Danesi Squarzina, 2000

Catalogue of Paintings in the Wellington Museum, Apsley House Wellington Museum, Claus Michael Kauffmann, Susan Jenkins, Marjorie E. Wieseman, 2009 Seldom has there been a gift of equal magnificence In 1947 the 7th Duke of Wellington presented to the nation his London residence Apsley House together with a large part of its contents the collection of the 1st Duke Among the paintings are some of the finest canvases from the Spanish Royal Collection captured by the 1st Duke of Wellington from Joseph Bonaparte in 1813 There are also important seventeenth century Dutch paintings bought by the 1st Duke himself as well as a series of French and British portraits of his illustrious contemporaries and depictions of battle scenes which provide a visual record of the Napoleonic period With entries updated from the 1982 catalogue by C M Kauffmann the collection is published in colour for the first time It contains detailed entries for 200 pictures including masterpieces by Correggio Goya Murillo Velázquez Sir David Wilkie Jan Steen Jan Brueghel the Elder and Rubens

Collecting and Dynastic Ambition Susan Bracken, Andrea Gáldy, Adriana Turpin, 2009 Dynastic Ambition the desire to advance one's family fortune and reputation is the reason for all kinds of sometimes bewildering behaviour and activities Within the study of the history of collecting many and various motives have been given that underlie the patronage and collecting of art from personal to public private to princely self interest to philanthropy A growing interest in the commissioning collecting and display of art in the early modern period has led to new discussions of the motivation of princes and rulers for the collecting and display of art Recent historians of patronage have turned to economic motivations for patronage and the development of markets in art objects Collecting it can be argued goes together with genealogy the old ruling houses mostly owned rich collections of a wide range of possessions attesting to the age and power of their lineage The individual saw himself as part of a succession and his patronage often emphasized these dynastic links That collecting itself could involve dynastic considerations has been less commented upon than the particular concerns of the individual However collecting was regarded as a princely pastime and the volume of objects in one's collection in conjunction with the value of the items and the age of the collection in general attested to the nobility of the owner's family Hence the scions of the ruling houses of Europe were keen to extend their family's collections and willing to spend considerable amounts of money in order to do so Many of these collectors amassed artworks of different kinds and provenance Antiquities contemporary paintings and sculpture armour and weapons plants animals and objects of virtue were gathered together and displayed in residences across Europe If a piece was particularly old or came from an exotic part of the world it immediately acquired additional political value as part of a court culture that was firmly based on etiquette questions of precedence and

appropriate display of splendour and wealth This volume the first in a series of four presents six articles that explore the role of collecting and collections of ruling families within a time frame that runs from the late Roman Republic to the eighteenth century and within a geographical area that encompasses not only the Italian peninsula but also the Electoral court of Saxony

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