



The Granduca

Charles William Stubbs



The Granduca:

Beholding Violence in Medieval and Early Modern Europe Allie Terry-Fritsch, Erin Felicia Labbie, 2012 Interrogating how medieval and early modern communities have acted as participants observers and interpreters of events and how they ascribed meaning to them the essays in this collection explore the experience of individual or collective beholders of violence during the period Addressing a range of medieval and early modern art forms including visual images objects texts and performances the contributors examine the complexities of viewing and the production of knowledge across temporal moments Florence Grant Allen, 1897 *A History of Art* William Henry Goodyear, 1889 Old World Masters in New World Collections Esther Singleton, There are no beginnings of art in Italy The old civilizations of Etruria Rome and Byzantium never perished entirely and upon their surviving traditions Christian Art was built Old pictorial ideas and old decorative motives were absorbed rearranged and worked over again and again in conjunction with theological dogma until in the Thirteenth Century largely owing to the beautiful character ideals and influence of St Francis to the intellectual teachings of Dante and to the fervor aroused by the Crusades Christian Art became a living movement which inspired among other important things the creation of magnificent Cathedrals When the architects the carvers of wood and stone and the makers of the jewel like windows had finished their work the best painters of the day were called on to produce altar pieces that would stimulate religious devotion charm the worshippers by beauty and instruct the people unaccustomed to books by representation of saintly lives and scriptural stories Italian Painting in the Thirteenth and Fourteenth Centuries thus shows many of the old Byzantine traditions still lingering in the new Christian or Gothic Art Siena and Florence were the chief early Italian Schools Siena was at first the more important of the two and greatly influenced Florentine and also French Painting The leading early artists of Siena were Guido da Siena Duccio di Buoninsegna Ugolino da Siena Segna di Bonaventura Simone Martini Lippo Memmi Pietro Lorenzetti Ambrogio Lorenzetti Lippo Vanni Andrea Vanni Bartolo di Fredi Taddeo di Bartolo and Stefano di Giovanni Sassetta The next group includes Domenico di Bartolo Lorenzo Vecchietta Neroccio di Landi Benvenuto di Giovanni Girolamo di Benvenuto and Matteo di Giovanni To understand and appreciate the painting of Siena one should think of it as the culmination of the art of the Middle Ages rather than as a promise of anything modern Therein lies the difference which caused so great a gulf between the art of Siena and that of contemporary Florence only forty miles away Sienese Art may be regarded as the most perfect expression of the Byzantine ideal It was hieratic and mystic While Giotto was forecasting the development of modern art by studying nature and making his figures act like the real people whom he saw about him Duccio and Simone Martini were sounding the Byzantine creed that the Christian saints were not human but divine not vulgar but regal not approachable but aloof To the early Sienese as to the Byzantine the Raphaelesque conception of the Madonna as the most tender possible human mother would have been blasphemous bad taste Although Sienese Art was founded on Byzantine and was in a sense the culmination of Byzantine it was nevertheless a Gothic art In

other words it belonged to its period but it selected certain elements of Gothic style for emphasis In Florence Giotto was inspired by the plasticity of Gothic Art and its naturalism In Siena Duccio and his followers developed the Gothic living line and later the emotionalism of Gothic spirit Thus both Florentines and Sienese were Gothic but in a different way Technically as well as spiritually the Sienese approached the artistic abstractions of China and Japan The analogies between Sienese and Oriental Art have been observed by practically every writer on the Sienese School They have been tacitly attributed however to accidental similarities in ideals and modes in Siena and the East As yet no one has been bold enough to suggest an influence derived from actual contact with Eastern Art but such contact is not beyond the bounds of possibility In the Thirteenth and Fourteenth Centuries overland communication with the Near East and with China was common and secure Merchants like the Polos prelates like John of Monte Corsino Andrew of Perugia and Friar Odoric of Friuli readily found the way to Cathay as China was then called Peking was made a Roman Catholic diocese and Pegolotti of the Bardi banking house in Florence was moved to write a traveller s itinerary remarkably like a modern Baedeker giving the most minute instructions as to inns food servants and so forth on the route from Constantinople to Peking Moslems like Ibn Batuta travelled as widely as Christians and Oriental travellers visited the Occident Thus Bar Sauma a Nestorian of Peking visited the Pope in 1287 and passed through Tuscany on his way to Paris and Bordeaux two years after Duccio painted the Rucellai Madonna Not only the Near East and China but India was opened to the European and we hear of the martyrdom of one Brother Peter of Siena at a place near Bombay It was not until the end of the Fourteenth and the beginning of the Fifteenth Century that the conversion of the western Tartars to Islam the advance of the Seljuk Turks and the overthrow of the broad minded hospitable Mongol dynasty in China closed the overland trade routes During the next hundred and fifty years while the sea routes were being discovered Europe seems largely to have forgotten the existence of the Orient Wild as the theory may sound therefore it is possible that actual contact with Oriental Art may account not only for the occasional Mongolian types and bits of Oriental armor to be observed in Sienese Art but even for something of the spirit of the style **Florence** Grant Allen,1906

Florence Charles Grant B. Allen,Grant Allen,1897 *Rabbi Judah Moscato and the Jewish Intellectual World of Mantua in the 16th-17th Centuries* Giuseppe Veltri,Gianfranco Miletto,2012-03-02 Judah ben Joseph Moscato c 1533 1590 was one of the most distinguished rabbis authors and preachers of the Italian Jewish Renaissance This volume is a record of the proceedings of an international conference organized by the Institute of Jewish Studies at Halle Wittenberg Germany and Mantua s State Archives It consists of contributions on Moscato and the intellectual world in Mantua during the 16th and 17th centuries **A History of Art for Classes, Art-students, and Tourists in Europe** William Henry Goodyear,1896

Risorgimento in Modern Italian Culture Norma Bouchard,2005 The renewed attention to the origin and shape of nationalist discourses has promoted many excellent studies devoted to examining the rich storehouse of cultural responses produced during and after Risorgimento the political events that from 1859 to 1870 led Italy from being a fragmented

peninsular to an independent and unified nation state. However, the assessment of Risorgimento and its myths from the post World War II era to the present remains for the most part unexplored. While it is undeniable that the dramatic economic, social, and political transformations that have characterized Italy from the second half of the twentieth century to the present have altered the role and function of nationalist narratives, it remains equally true that interest in the Risorgimento in modern Italian culture has not diminished.

The Killing Room Christobel Kent, 2014-07-03. When private investigator Sandro Cellini is invited to attend a glamorous launch party for a luxury residence overlooking Florence, he has no idea what he's walking into. Behind the austere beauty of Palazzo San Giorgio's facade, terrible secrets lie hidden: not only an old torture chamber uncovered during excavations but a much more recent malevolence. Then the head of security dies under suspicious circumstances, and Sandro takes on the dead man's role. He soon discovers that his predecessor's death was not random or isolated when one of the residents is found murdered in her room. Now Sandro must work to untangle the secrets of the palazzo to unmask a deadly killer before the fate of another victim is sealed.

Paris Grant Allen, 1897 *The Portfolio*
Philip Gilbert Hamerton, 1895 **Classic** Wilhelm Lübke, 1878 **Christus Imperator** Charles William Stubbs, 1894

Raphael - Volume 2 Eugène Müntz, 2018-03-13. Raphael 1483-1520, the Italian painter and architect of the High Renaissance, was a genius in and ahead of his time. Together with Michelangelo and Leonardo da Vinci, he formed the classical trinity of this era and elaborated a rich style of harmony and geometry. As one of the great masters of the Renaissance, and an artist to European royalty and the Papal court in Rome, his works comprise various themes of theology and philosophy, including but not limited to famous illustrations of the Madonna. His surroundings and experience gave rise to his propensity to combine the ideals of humanism with those of religion, and firmly established in him a conviction that art is a necessary medium to reveal the beauty of nature.

The Portfolio, 1895 *The Ruins and Excavations of Ancient Rome*
Rodolfo Amedeo Lanciani, 1897 **Blackwood's Edinburgh Magazine**, 1874 **Old Italian Masters** William James Stillman, 1892 **The Early Work of Raphael** Julia Cartwright, Julia Mary Cartwright Ady, 1895

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