

The Italian Renaissance Reader

Richly illustrated, and featuring detailed descriptions of works by pivotal figures in the Italian Renaissance, this enlightening volume traces the development of art and architecture throughout the Italian peninsula in the fifteenth and sixteenth centuries. A smart, elegant, and jargon-free analysis of the Italian Renaissance – what it was, what it means, and why we should study it Provides a sustained discussion of many great works of Renaissance art that will significantly enhance readers' understanding of the period Focuses on Renaissance art and architecture as it developed throughout the Italian peninsula, from Venice to Sicily Situates the Italian Renaissance in the wider context of the history of art Includes detailed interpretation of works by a host of pivotal Renaissance artists, both well and lesser known

Presents an exciting and comprehensive selection of writings that represents the most influential works of 11 great Renaissance Italians.

Profiles the life and career of the Renaissance artist, Michelangelo.

A single volume introduction to the major writers of the Italian Renaissance—Petrarch, Boccaccio, Alberti, della Mirandola, da Vinci, Castiglione, Machiavelli, Buonarroti, Guicciardini, Cellini, and Vasari.

Award-winning lecturer Kenneth R. Bartlett applies his decades of experience teaching the Italian Renaissance to this beautifully illustrated overview. In his introductory Note to the Reader, Bartlett first explains why he chose Jacob Burckhardt's classic narrative to guide students through the complex history of the Renaissance and then provides his own contemporary interpretation of that narrative. Over seventy color illustrations, genealogies of important Renaissance families, eight maps, a list of popes, a timeline of events, a bibliography, and an index are included.

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, educational, and art history.

A clear, lively, and deeply informed survey of life in Renaissance Italy for students and general readers, this book presents a thoughtful cultural and social anthropology of practices, values, and negotiations.

- Brings the Italian Renaissance to contemporary readers.
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This book offers a new view of Italian Renaissance intellectual life, linking philosophy and literature as expressed in both Latin and Italian.

This pioneering study approaches the new printed-book industry in Renaissance Italy from the perspective of its publishers and booksellers, analyzing their responses to the challenges of production and their creative approaches to the distribution and sale of their merchandise.

In this fascinating study, Alison Cole explores the distinctive uses of art at the five great secular courts of Naples, Urbino, Ferrara, Mantua, and Milan. The princes who ruled these city-states, vying with each other and with the great European courts, relied on artistic patronage to promote their legitimacy and authority. Major artists and architects, from Mantegna and Pisanello to Bramante and Leonardo da Vinci, were commissioned to design, paint, and sculpt, but also to oversee the court's building projects and entertainments. The courtly styles that emerged from this intricate landscape are examined in detail, as are the complex motivations of ruling lords, consorts, nobles, and their artists. Drawing on the most recent scholarship, Cole presents a vivid picture of the art of this extraordinary period.

Which famous poet treasured his copy of Homer, but could never learn Greek? What prompted diplomats to circulate a speech by Demosthenes – in Latin translation – when the Turks threatened to invade Europe? Why would enthusiastic Florentines crowd a lecture on the Roman Neoplatonist Plotinus, but underestimate the importance of Plato himself? Having all but disappeared during the Middle Ages, classical Greek would recover a position of importance – eventually equal to that of classical Latin - only after a series of surprising failures, chance encounters, and false starts. This important study of the rediscovery and growing influence of classical Greek scholarship in Italy from the 14th to the early 16th centuries is brought up to date in a new edition that reflects on the recent developments in the field of classical reception studies, and contains fully up-to-date references to aid students and scholars. From a leading authority on Greek palaeography in the English-speaking world, here is a complete account of the historic rediscovery of Greek philosophy, language and literature during the Renaissance, brought up-to-date for a modern audience of classicists, historians, and students and scholars of reception studies and the Classical Tradition.

Simon Gilson's new volume provides the first in-depth account of the critical and editorial reception in Renaissance Italy, particularly Florence, Venice and Padua, of the work of Dante Alighieri (1265–1321). Gilson investigates a range of textual frameworks and related contexts that influenced the way in which Dante's work was produced and circulated, from editing and translation to commentaries, criticism and public lectures. In so doing he modifies the received notion that Dante and his work were eclipsed during the Renaissance. Central themes of investigation include the contestation of Dante's authority as a 'classic' writer and the various forms of attack and defence employed by his detractors and partisans. The book pays close attention not only to the *Divine Comedy* but also to the *Convivio* and other of Dante's writings, and explores the ways in which the reception of these works was affected by contemporary developments in philology, literary theory, philosophy, theology, science and printing.

This magisterial study proposes a revised and innovative view of the political history of Renaissance Italy. Drawing on comparative examples from across the peninsula and the kingdoms of Sicily, Sardinia and Corsica, an international team of leading scholars highlights the complexity and variety of the Italian world from the fourteenth to early sixteenth centuries, surveying the mosaic of kingdoms, principalities, signorie and republics against a backdrop of wider political themes common to all types of state in the period. The authors address the contentious problem of the apparent weakness of the Italian Renaissance political system. By repositioning the Renaissance as a political, rather than simply an artistic and cultural phenomenon, they identify the period as a pivotal moment in the history of the state, in which political languages, practices and tools, together with political and governmental institutions, became vital to the evolution of a

modern European political identity.

The extraordinary creative energy of Renaissance Italy lies at the root of modern Western culture. In her elegant new introduction, Virginia Cox offers a fresh vision of this iconic moment in European cultural history, when - between the fourteenth and sixteenth centuries - Italy led the world in painting, building, science and literature. Her book explores key artistic, literary and intellectual developments, but also histories of food and fashion, map-making, exploration and anatomy. Alongside towering figures such as Leonardo da Vinci, Michelangelo, Raphael, Petrarch, Machiavelli and Isabella d'Este, Cox reveals a cast of lesser-known protagonists including printers, travel writers, actresses, courtesans, explorers, inventors and even celebrity chefs. At the same time, Italy's rich regional diversity is emphasised; in addition to the great artistic capitals of Florence, Rome and Venice, smaller but cutting-edge centres such as Ferrara, Mantua, Bologna, Urbino and Siena are given their due. As the author demonstrates, women played a far more prominent role in this exhilarating resurgence than was recognized until very recently - both as patrons of art and literature and as creative artists themselves. 'Renaissance woman', she boldly argues, is as important a legacy as 'Renaissance man'.

A comprehensive survey examining the vibrant and sumptuous art of illumination during a period of profound intellectual and cultural transformation Hand-painted illumination enlivened the burgeoning culture of the book in the Italian Renaissance, spanning the momentous shift from manuscript production to print. This major survey, by a leading authority on medieval and renaissance book illumination, gives the first comprehensive account in English of an immensely creative and relatively little-studied art form. Jonathan J. G. Alexander describes key illuminated manuscripts and printed books from the period and explores the social and material worlds in which they were produced. Renaissance humanism encouraged wealthy members of the laity to join the clergy as readers and book collectors. Illuminators responded to patrons' developing interest in classical motifs, and celebrated artists such as Mantegna and Perugino occasionally worked as illuminators. Italian illuminated books found patronage across Europe, their dispersion hastened by the French invasion of Italy at the end of the 15th century. Richly illustrated, *The Painted Book in Renaissance Italy* is essential reading for all scholars and students of Renaissance art.

15th Century Florence: Sabina Rossi's forced marriage comes to an abrupt end during the infamous Pazzi Conspiracy. Wealthy beyond her dreams, the young widow is free to pursue her passions. The patriarchal society of Florence is full of secrets, however, and women who don't follow the rules often face dire consequences. An unexpected betrayal leaves Sabina with a potential scandal on her hands. Now, she must pick up the pieces of her broken life and save her reputation. Three generations of Rossi women span the most intriguing period of Medici history in this stunning novel. For more information on C. De Melo, please visit www.cdemelo.com.

India in the Italian Renaissance provides a systematic, chronological survey of early Italian representations of India and Indians from the late medieval period to the end of the 16th century, and their resonance within the cultural context of Renaissance Italy. The study focuses in particular on Italian attitudes towards the inhabitants of the Indian subcontinent and questions how Renaissance Italians, schooled in the admiration of classical antiquity, responded to the challenge of this contemporary pagan world. Meera Juncu draws from a wide-ranging selection of contemporary travel literature to trace the development of Italian ideas about Indians both before and after Vasco Da Gama's landing in Calicut. After an introduction to the key concepts and a survey of inherited notions about India, the works of a diverse range of writers and editors, including Marco Polo, Petrarch and Giovanni Battista Ramusio, are analysed in detail. Through its discussion of these texts, this book examines whether 'India' came in any way to represent a pagan civilization comparable to the classical antiquity celebrated in Italy during the Renaissance. *India in the Italian Renaissance* offers a new and exciting perspective on this fascinating period for students and scholars of the Italian Renaissance and the history of India. In this brilliant and widely acclaimed work, Peter Burke presents a social and cultural history of the Italian Renaissance. He discusses the social and political institutions which existed in Italy during the fifteenth and sixteenth centuries and he analyses the ways of thinking and seeing which characterized this period of extraordinary artistic creativity. Developing a distinctive sociological approach, Peter Burke is concerned with not only 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 to our understanding of the Italian Renaissance, and to our comprehension of the complex relations between culture and society. Peter Burke has thoroughly revised and updated the text for this new edition. The book is richly illustrated throughout. It will have a wide appeal among historians, sociologists and anyone interested in one of the most creative periods of European history.

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 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.

Discover what life was like for ordinary people in Renaissance Italy through this unique resource that paints a full portrait of everyday living.

"Well-illustrated, undeniably useful, Murray's book is truly welcome." --Architectural Design "Informed in content and concise in style . . . a perfect introduction to the architecture of the Italian Renaissance." --Richard Stapleford, Cooper Union School of Architecture A classic guide to one of the most pivotal periods in art and architectural history, *The Architecture of the Italian Renaissance* remains the most lucid and comprehensive volume available. From Leonardo, Raphael, Michelangelo, Palladio, and Brunelleschi to St. Peter's in Rome, the palaces of Venice, and the Medici Chapel in Florence, Peter Murray's lavishly illustrated book tells readers everything they need to know about the architectural life of Italy from the thirteenth through the sixteenth centuries.

'Brilliant and gripping, here is the full true Renaissance in a history of compelling originality and freshness' SIMON SEBAG MONTEFIORE The Italian Renaissance shaped western culture - but it was far stranger and darker than many of us realise. We revere Leonardo da Vinci for his art but few now appreciate his ingenious designs for weaponry. We know the Mona Lisa for her smile but not that she was married to a slave-trader. We visit Florence to see Michelangelo's David but hear nothing of the massacre that forced the republic's surrender. In focusing on the Medici in Florence and the Borgias in Rome, we miss the vital importance of the Genoese and Neapolitans, the courts of Urbino and Mantua. Rarely do we hear of the women writers, Jewish merchants, the mercenaries, engineers, prostitutes, farmers and citizens who lived the Renaissance every day. In fact, many of the most celebrated artists and thinkers that have come to define the Renaissance - Leonardo and Michelangelo, Raphael and Titian, Machiavelli and Castiglione - emerged not during the celebrated 'rebirth' of the fifteenth century but amidst the death and destruction of the sixteenth century. For decades, a series of savage wars dominated Italy's political, economic and daily life, generating fortunes and new technologies, but also ravaging populations with famine, disease and slaughter. In this same short time, the birth of Protestantism, Spain's colonisation of the Americas and the rise of the Ottoman Empire all posed grave threats to Italian power, while sparking debates about the ethics of government and enslavement, religious belief and sexual morality. In *The Beauty and the Terror*, Catherine Fletcher provides an enrapturing narrative history that brings all of this and more into view. Brimming with life, it takes us closer than ever before to the lived reality of this astonishing era and its meaning for today.

Prepared for a course AAP203 (Art and architecture of the Italian Renaissance) offered by the School of Architecture in Deakin University's Open Campus Program.

A clear, lively, and deeply informed survey of life in Renaissance Italy for students and general readers, this book presents a thoughtful cultural and social anthropology of practices, values, and negotiations. * Brings the Italian Renaissance to contemporary readers. * Demonstrates in-depth research in content that includes archival sources * Includes images to visually support the chapters and bring the text to life * Presents reader-friendly prose that is both clear and highly polished

Focusing on select examples of Italian art spanning roughly four hundred years, *Italian Renaissance Art: A Sourcebook* explores contextual, explanatory information that is rarely part of general surveys of the period. Artists' chronologies are at the core of this text providing overviews of artists' careers with timelines of their activities and commentary on significant works. The book also uniquely incorporates numerous drawings, diagrams, and line arts as a means of allowing the reader to develop a fuller idea of the art of the period, Supporting the artists' chronologies are chapters devoted to historical notes and a glossary of terms, and concluding chapters offer in-depth information on select examples of Renaissance patrons and cities.

There were shadows to the Italian Renaissance. Just as art and philosophy were flourishing, so too were darker practices, from murder-for-hire to prostitution. However, despite popular parallels between families like the Borgia and the Medici and the Mafia, there has been little systematic examination of the presence of organised crime in the era. In this short and lively essay, Mark Galeotti rereads and occasionally reinterprets the rich secondary literature to introduce a cast of corrupt princes, bandit chieftains, professional assassins, human traffickers, thugs and conmen and suggest that there were signs of the early beginnings of organised criminality in the towns and cities of late medieval and Renaissance Italy. An historian and political scientist, Mark Galeotti is Professor of Global Affairs at New York University.

Refiguring Woman reassesses the significance of gender in what has been considered the bastion of gender-neutral humanist thought, the Italian Renaissance. It brings together eleven new essays that investigate key topics concerning the hermeneutics and political economy of gender and the relationship between gender and the Renaissance canon. Taken together, they call into question a host of assumptions about the period, revealing the implicit and explicit misogyny underlying many Renaissance social and discursive practices.

Building the Italian Renaissance focuses on the competition to select a team to execute the final architectural challenge of the cathedral of Santa Maria del Fiore--the erection of its dome. Although the model for the dome was widely known, the question of how this was to be accomplished was the great challenge of the age. This dome would be the largest ever built. This is foremost a technical challenge but it is also a philosophical one. The project takes place at an important time for Florence. The city is transitioning from a High Medieval world view into the new dynamics and ideas and will lead to the full flowering of what we know as the Renaissance. Thus the competition at the heart of this game plays out against the background of new ideas about citizenship, aesthetics, history (and its application to the present), and new technology. The central challenge is to expose players to complex and multifaceted situations and to individuals that animated life in Florence in the early 1400s. Humanism as a guiding philosophy is taking root and scholars are looking for ways to link the mercantile city to the glories of Rome and to the wisdom of the ancients across many fields. The aesthetics of the classical world (buildings, plastic arts and intellectual pursuits) inspired wonder, perhaps even envy, but the new approaches to the past by scholars such as Petrarch suggested that perhaps the creative classes are not simply crafts people, but men of ideas. Three teams compete for the honor to construct the dome, a project overseen by the Arte Della Lana (wool workers guild) and judged by them and a group of Florentine citizens who are merchants, aristocrats, learned men, and laborers. Their goal is to make the case for the building to live up to the ideals of Florence. The game gives students a chance to enter into the world of Florence in the early 1400s to develop an understanding of the challenges and complexity of such a major artistic and technical undertaking while providing an opportunity to grasp the interdisciplinary nature of major public works.

Describes the concepts found in paintings created during the Renaissance in Italy, with each entry including a notable painting, notes about the concept, a short biography of the artist, and an interpretation of significant sections.

Ada Palmer explores how Renaissance poets and philologists, not scientists, rescued Lucretius and his atomism theory. This heterodoxy circulated in the premodern world, not on the conspicuous stage of heresy trials and public debates but in the classrooms, libraries, studies, and bookshops where quiet scholars met transformative ideas.

Essential passages from the works of more than 100 fifteenth- and sixteenth-century thinkers and writers, including Erasmus, Cervantes, Boccaccio, Montaigne, Bodin, Dürer, Machiavelli, Guicciardini, Rabelais, Leonardo, Cellini, Copernicus, Galileo, Savonarola, Luther, and Calvin.

Following studies by Goodman, Waley, and Darst, this new study of Garcilaso's work rejects as unfounded the traditional readings of Garcilaso's poetry based on the idea of sincerity and the poet's frustrated love for the Portuguese lady-in-waiting Isabel Freire. In place of the much-abused concept of sincerity, Heiple argues that the intellectual currents of the Renaissance are much more important for the analysis of Garcilaso's poetry. He analyzes in Garcilaso's poetry the uses of Renaissance concepts of mythology, poetic style, theories of love, primitivism, and iconological traditions. Especially important in these analyses are the poetic practices of Petrarchism as defined by Pietro Bembo and the reaction against them proclaimed by Bernardo Tasso. Heiple studies each of the sonnets, tracing their roots in the Hispanic *cancionero* poetry through Petrarchism and

Neoplatonism to the specific reactions against the Italian Petrarchan mode, ending with the sonnets in imitation of the classical epigram. Several longer poems, Canción IV, Elegy II, and Ode ad florem Gnidii, are discussed within the contexts of Renaissance poetic conventions and ideas, bringing to the fore Garcilaso's incisive wit. By abandoning the traditional search for biographical elements in the love poems, Heiple is able to bring new relevant information to the interpretation of well-known texts and provide new readings for many of Garcilaso's poems.

A new account of the birth of the West through its birthplace--Renaissance Italy The period between 1492--resonant for a number of reasons--and 1571, when the Ottoman navy was defeated in the Battle of Lepanto, embraces what we know as the Renaissance, one of the most dynamic and creatively explosive epochs in world history. Here is the period that gave rise to so many great artists and figures, and which by its connection to its classical heritage enabled a redefinition, even reinvention, of human potential. It was a moment both of violent struggle and great achievement, of Michelangelo and da Vinci as well as the Borgias and Machiavelli. At the hub of this cultural and intellectual ferment was Italy. *The Beauty and the Terror* offers a vibrant history of Renaissance Italy and its crucial role in the emergence of the Western world. Drawing on a rich range of sources--letters, interrogation records, maps, artworks, and inventories--Catherine Fletcher explores both the explosion of artistic expression and years of bloody conflict between Spain and France, between Catholic and Protestant, between Christian and Muslim; in doing so, she presents a new way of witnessing the birth of the West.

In recent decades, scholars have vigorously revised Jacob Burckhardt's notion that the free, untrammelled, and essentially modern Western individual emerged in Renaissance Italy. Douglas Biow does not deny the strong cultural and historical constraints that placed limits on identity formation in the early modern period. Still, as he contends in this witty, reflective, and generously illustrated book, the category of the individual was important and highly complex for a variety of men in this particular time and place, for both those who belonged to the elite and those who aspired to be part of it. Biow explores the individual in light of early modern Italy's new patronage systems, educational programs, and work opportunities in the context of an increased investment in professionalization, the changing status of artisans and artists, and shifting attitudes about the ideology of work, fashion, and etiquette. He turns his attention to figures familiar (Benvenuto Cellini, Baldassare Castiglione, Niccolò Machiavelli, Jacopo Tintoretto, Giorgio Vasari) and somewhat less so (the surgeon-physician Leonardo Fioravanti, the metallurgist Vannoccio Biringuccio). One could excel as an individual, he demonstrates, by possessing an indefinable *nescio quid*, by acquiring, theorizing, and putting into practice a distinct body of professional knowledge, or by displaying the exclusively male adornment of impressively designed facial hair. Focusing on these and other matters, he reveals how we significantly impoverish our understanding of the past if we dismiss the notion of the individual from our narratives of the Italian and the broader European Renaissance.

For the affluent merchant class of fifteenth-century Florence, the education of future generations was a fundamental matter. Together with texts, images played an important role in the development of the young into adult citizens. In this book, Federico Botana demonstrates how illustrated manuscripts of vernacular texts read by the Florentine youth facilitated understanding and memorisation of basic principles and knowledge. They were an important means of acquiring skills then considered necessary to gain the respect of others, to prosper as merchants, and to participate in civic life. Botana focuses on illustrated texts that were widely read in Quattrocento Florence: the *Fior di virtù* (a moral treatise including a bestiary), the *Esopo volgarizzato* (Aesop's Fables in Tuscan), the *Sfera* by Goro Dati (a poem on cosmology and geography), and mathematical manuals known as *libri d'abbaco*. He elucidates, in light of original sources and medieval and modern cognitive theory, the mechanisms that empowered illustrations to transmit knowledge in the Italian Renaissance.

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