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The Arnolfini Wedding by Jan van Eyck

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The Arnolfini Wedding by Jan van Eyck, 1434, oil on oak panel, 82.9 x 118.1 cm, National Gallery, London

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**Correggio and Parmigianino**-David Ekserdjian 2016 The exhibition aims to allow visitors to avail themselves of a selection of masterpieces from some of the world's leading museums to compare and contrast the artistic careers of two of the greatest luminaries of the Italian Renaissance -- Antonio Allegri known as Correggio (1489-1534) and Francesco Mazzola known as Parmigianino (1503-40). The formidable talent of these two artists alone placed the city of Parma in the early 16th century on an equal footing with the peninsula's other great art capitals, Rome, Florence and Venice. Correggio only travelled to Parma when he was already at the height of his career, in the late 1510s, but he was to remain in the city for the rest of his life. Some twenty of his paintings, covering his entire career, have been selected to underscore the extraordinary emotive force and expressive range that the artist put not only into his religious works but also into his mythological paintings, which were to have such a huge impact on later artists, ranging from the Carracci brothers to Watteau and even to Picasso. The exhibition 'Correggio e Parmigianino. Arte a Parma nel Ciquecento' ('Correggio and Parmigianino. Art in Parma during the 16th century') hosts such unquestioned masterpieces as the Barrymore Madonna from the National Gallery of Art in Washington, the Portrait of a Lady from the State Hermitage Museum in St. Petersburg, the Martyrdom of Four Saints from the Galleria Nazionale in Parma, the Noli Me Tangere from the Museo del Prado in Madrid, the School of Love from the National Gallery in London and the Danaë from Rome's Galleria Borghese. Exhibition: Scuderie del Quirinale, Rome, Italy (12.03.-26.06.2016).

The Arnolfini Wedding by Jan van Eyck, 1434, oil on oak panel, 82.9 x 118.1 cm, National Gallery, London

**Bibliografia nazionale italiana**- 2010-07

**Scambio culturale con il nemico religioso**-S. Ebert-Schiffere 2007

**The J. Paul Getty Museum Journal**-The J. Paul Getty Museum 1990-03-01 The J. Paul Getty Museum Journal 17 is a compendium of articles and notes pertaining to the Museum's permanent collections of antiquities, decorative arts, drawings, and photographs. This volume includes a supplement introduced by John Walsh with a fully illustrated checklist of the Getty's recent acquisitions. Volume 17 includes articles written by Elisabeth Doumeyrou, Gerhard Gruitrooy, Lee Hendrix, Clark Hulse, David Jaffé, Jean-Nérée Ronfort, and Belinda Rathbone.

**Ut Granum Sinapis**-Jozef Ijsewijn 1997 The articles in this volume reflect the wide interest of the Jozef Ijsewijn. They cover a period of almost 300 years, from an early 15th-century commentary on Cicero's speeches to the oratory in the eighteenth-century Amsterdam Athenaeum of P. Francius.

**Michelangelo's Dream**-Barnaby Wright 2010 ?Michelangelo's masterpiece The Dream ( Il Sogno) has been described as one of the finest of all Italian Renaissance drawings and is amongst The Courtauld Gallery's greatest treasures. Executed in c. 1533, The Dream exemplifies Michelangelos unrivalled skill as draughtsman. Accompanying an exhibition at the Courtauld in 2010, this catalogue examines this celebrated work in the context of a group of closely related drawings by Michelangelo, as well as some of his original letters and poems and works by his contemporaries.

**Acta Conventus Neo-Latini Torontonensis**-International Congress of Neo-Latin Studies (7, 1988, Toronto) 1991

**The Borghese Gallery**-Paolo Moreno 2000 Rome's Galleria Borghese, home of the Borghese family, influential in the 17th and 19th centuries, now contains some of the greatest pieces of Western art. The home and museum features work by masters such as Raphael, Coanova, Bernini, and Caravaggio. This guidebook leads the reader room by room, describing each work of art along with its symbolism and cultural references. Also included are hundreds of color reproductions and commentary on each piece.

**Wissenschaftliche Zeitschrift der Humboldt-Universität zu Berlin**-Humboldt-Universität zu Berlin 1982

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**Temptation in Eden**-Lucas Cranach 2007 This catalogue accompanies the first exhibition in Britain to be devoted to Lucas Cranach the Elder (1472-1553), one of the greatest German Renaissance painters.

**Artists at Court**-Stephen John Campbell 2004 Many artists in Renaissance Europe worked for rulers who maintained courts, yet not all of them can be accurately called "court artists." The essays featured in Artists at Court explore the experiences and artistic works of artists for whom princely service was a crucial step in their career. The contributors to this volume examine the court artist's working conditions in administrative and ceremonial capacities and how the artists' royal clients may have influenced perceptions of the artist's role and of art itself. They discuss famous artists such as Raphael, Leonardo, Claus Sluter, and Albrecht Dürer, as well as the lesser-known creators of impressive works produced for famous patrons, including the poet Petrarch, the Dukes of Savoy, and the Bentivoglio rulers of Bologna. Their examination raises questions such as: How did the artist's terms of employment compare with those of other court functionaries? To what extent did court employment correspond with the elevated characterizations of art and artists that began appearing in art treatises by Filarete, Leonardo, and Vasari, among others? A fascinating volume that challenges the traditional dichotomy between the alleged freedom of artists working under early capitalism and the supposed subordination of "craftsmen" working for autocratic rulers, Artists at Court probes the truth behind alternately romantic and oppressed conceptions of the Renaissance artist.

**Artists' Art in the Renaissance**-Marilyn Aronberg Lavin 2009 Marilyn Aronberg Lavin has taught the history of art at Washington University, the University of Maryland, Yale, Princeton, and Università di Roma, La Sapienza. Specializing in Italian 13th16th century painting, she is internationally known for her books and articles on Piero della Francesca. Her other books include The Place of Narrative: Mural Painting in Italian Churches, 4311600 AD. , and Seventeenth-Century Barberini Documents and Inventories of Art , both of which were recipients of international prizes for distinguished scholarship. She is one of the leaders in the use of computers and digitized imagery for research, teaching, and publication in the history of art. This book offers a series of case studies intended to introduce and define an important class of fifteenth-century Italian art not previously recognized. It is argued that the paintings and sculptures discussed were created privately by artists for personal satisfaction and internal needs, outside the traditional framework of patronage and commercial gain. Since there is no direct documentation from this period of a work being privately made, the selection presented here is necessarily speculative. Instead, the essays focus on works by Piero della Francesca, Mantegna, Michelangelo, Bellini, and Titian that appear in the artists' testaments, letters of refusals to sell, and inventories showing ownership at the time of death. The task at hand is to uncover the motivation and meaning of works of art in which the medieval craftsman began to rise to the status of independent artist, and the maker and the viewer confront each other face to face for the first time.

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**Cornelis Engebrechtsz.'s Leiden**-Jeremy Dupertuis Bangs 1979 Studie over de schilder C. Engebrechtsz. (1468-1533) en het culturele leven van zijn tijd

**Lucas Van Leyden Studies**-J. P. Filedt Kok 1979

**Looking at Paintings**-Tiarna Doherty 2009 A guide to the technical terms most commonly used in painting. It presents explanations of the technical terms most often encountered by art enthusiasts, visitors to galleries, and museum goers. It also pays special attention to the processes and methods of painting conservation, and offers definitions and examples of materials and techniques.

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**The Renaissance Nude**-Thomas Kren 2018-11-20 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.

**Critica d'arte**-Carlo Ludovico Ragghianti 1992 Ser. 2, vols. 8-10 includes section "Spettacolo; storia e critica del teatro e del cinema" anno 1-3; 1961-1963.

**Sacred Gifts and Worldly Treasures**-Cleveland Museum of Art 2007 "In the middle of the first middle of the first millennium the political landscape of Europe was a lawless wasteland where widely scattered monasteries sheltered what remained of classical culture as well as the seeds of what would become the lofty achievements of medieval art, scholasticism, and humanism. In these sanctuaries and in towns fortified against constant warfare, precious objects, carefully wrought by hand, were made to glorify God and celebrate the pleasures of life at court. A thousand years of aesthetic culture, from the austere spirituality of the Byzantine Icon of the Virgin to the exalted frivolity of the French Table Fountain, is

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