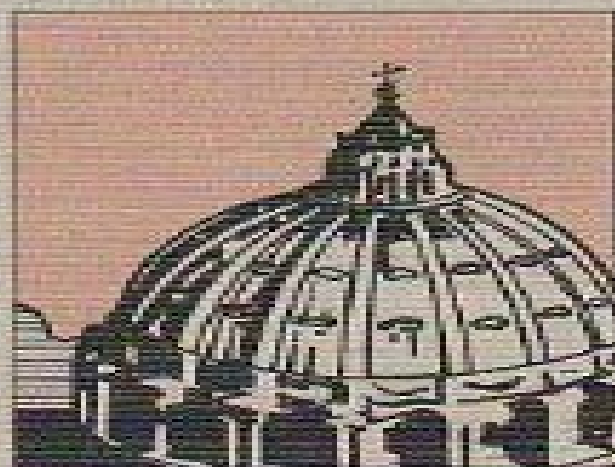


Pittura e Misericordia
The Oratory of
S. Giovanni Decollato in Rome

Jean S. Weisz



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Pittura E Misericordia The Oratory Of S Giovanni Decollato In Rome

Michael Seilmaier



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Pittura E Misericordia Jean Shepard Weisz,1992 *Pittura E Misericordia* Jean Shepard Weisz,1984 *Italian Confraternities in the Sixteenth Century* Christopher F. Black,2003-08-28 Confraternities were and are religious brotherhoods for lay people to promote their religious life in common Though designed to prepare for the afterlife they were fully involved in the social political and cultural life of the community and could affect all men and women as members or as the recipients of charity Confraternities organised a great range of devotional cultural and indeed artistic activities in addition to other functions such as the provision of dowries and the escort of condemned men to the scaffold Other works have studied the local activities of specific confraternities but this is the first to attempt a broad survey of such organisations across the breadth of early modern Italy Christopher Black demonstrates clearly the extent diversity and influence of confraternal behaviour and shows how such brotherhoods adapted to the religious and social crises of the sixteenth century thus illuminating current debates about Catholic Reform the Counter Reformation poverty philanthropy and social control

A Companion to Early Modern Rome, 1492-1692 ,2019-02-04 Winner of the 2020 Bainton Prize for Reference Works This volume edited by Pamela M Jones Barbara Wisch and Simon Ditchfield focuses on Rome from 1492 1692 an era of striking renewal demographic architectural intellectual and artistic Rome s most distinctive aspects including its twin governments civic and papal unique role as the seat of global Catholicism disproportionately male population and status as artistic capital of Europe are examined from numerous perspectives This book of 30 chapters intended for scholars and students across the academy fills a noteworthy gap in the literature It is the only multidisciplinary study of 16th and 17th century Rome that synthesizes and critiques past and recent scholarship while offering innovative analyses of a wide range of topics and identifying new avenues for research Committee s statement The volume includes a multidisciplinary study of early modern Rome by focusing on the 16th and 17th centuries by re examining traditional topics anew This volume will be of tremendous use to scholars and students because its focus is very well conceptualized and organized while still covering a breadth of topics The authors celebrate Rome s diversity by exploring its role not only as the seat of the Catholic church but also as home to large communities of diplomats printers and working artisans all of whom contributed to the city s visual material and musical cultures Roland H Bainton Prizes Contributors are Renata Ago Elisa Andretta Katherine Aron Beller Lisa Beaven Eleonora Canepari Christopher Carlsmith Patrizia Cavazzini Elizabeth S Cohen Thomas V Cohen Jeffrey Collins Simon Ditchfield Anna Esposito Federica Favino Daniele V Filippi Irene Fosi Kenneth Gouwens Giuseppe Antonio Guazzelli John M Hunt Pamela M Jones Carla Keyvanian Margaret A Kuntz Stephanie C Leone Evelyn Lincoln Jessica Maier Laurie Nussdorfer Toby Osborne Miles Pattenden Denis Ribouillault Katherine W Rinne Minou Schraven John Beldon Scott Barbara Wisch Arnold A Witte **Sixteenth-century Italian Drawings in New York Collections** William Griswold,Linda Wolk-Simon,Metropolitan Museum of Art (New York, N.Y.),1994 Focusing exclusively on examples from the 16th century the

great age of Italian drawing this stunning volume published to accompany an early 1994 exhibition at The Metropolitan Museum of Art includes 124 prized works from The Metropolitan the Pierpont Morgan Library the Cooper Hewitt Museum and some 20 private collections in New York The catalogue is organized by school and within each section chronologically by artist Each drawing is illustrated and presented with a discussion that places it in the context of the artist's career and explores the purpose for which it was made Paper edition unseen 35 Annotation copyright by Book News Inc Portland OR

"Faith, Gender and the Senses in Italian Renaissance and Baroque Art " ErinE. Benay, 2017-07-05 Taking the Noli me tangere and Doubting Thomas episodes as a focal point this study examines how visual representations of two of the most compelling and related Christian stories engaged with changing devotional and cultural ideals in Renaissance and Baroque Italy This book reconsiders depictions of the ambiguous encounter of Mary Magdalene and Christ in the garden John 20 11 19 known as the Noli me tangere and that of Christ's post Resurrection appearance to Thomas John 20 24 29 the Doubting Thomas as manifestations of complex theological and art theoretical milieus By focusing on key artistic monuments of the Italian Renaissance and Baroque periods the authors demonstrate a relationship between the rise of skeptical philosophy and empirical science and the efficacy of the senses in the construction of belief Further the authors elucidate the differing representational strategies employed by artists to depict touch and the ways in which these strategies were shaped by gender social class and educational level Indeed over time St Thomas became an increasingly public and therefore masculine symbol of devotional verification juridical inquiry and empirical investigation while St Mary Magdalene provided a more private model for pious women celebrating mostly behind closed doors the privileged and active participation of women in the faith The authors rely on primary source material paintings sculptures religious tracts hagiography popular sermons and new documentary evidence By reuniting their visual examples with important often little known textual sources the authors reveal a complex relationship between visual imagery the senses contemporary attitudes toward gender and the shaping of belief Further they add greater nuance to our understanding of the relationship between popular piety and the visual culture of the period *Una guida artistica di Roma in un manoscritto secentesco anonimo* Maria Cristina Dorati da Empoli, 2001

Viene qui presentato in edizione critica un manoscritto finora del tutto sconosciuto rintracciato presso la Biblioteca Casanatense di Roma databile intorno al 1621 1622 Si tratta allo stato attuale delle conoscenze della prima guida artistica di Roma redatta con criteri rigorosamente scientifici da un autore rimasto purtroppo sconosciuto particolarmente informato sul patrimonio artistico di cui fa menzione L'opera diviene così un testo prezioso per la conoscenza di molti dipinti romani dell'epoca su cui non manca di produrre precisazioni confermando attribuzioni dubbie o addirittura proponendone di nuove P 4 of cover Benozzo Gozzoli Diane Cole Ahl, Benozzo Gozzoli, Benozzo (di Lese), 1996-01-01 Providing a reassessment of Benozzo Gozzoli one of the most esteemed and prolific artists of the Renaissance this work focuses on the social and cultural context within which he worked The book provides stylistic and technical discussions of each of his major works **L'Arte**

in Roma nel secolo XVI Sandro Benedetti, 1990 **Kölner Jahrbuch** ,1993 *The Archiconfraternita Del Gonfalone and Its Oratory in Rome* Barbara Wollesen-Wisch, 1985 **Spuren der Avantgarde** Helmar Schramm, Ludger Schwarte, Jan Lazardzig, 2011 Der nunmehr fünfte Band der Buchreihe *Theatrum Scientiarum* *Spuren der Avantgarde* *Theatrum anatomicum* fokussiert das anatomische Theater in seinem Modellcharakter als prägend für die Produktion von Wissen aber auch für die Praktiken in Künsten im Rechtswesen in Politik und Kultur Strategien der Fragmentierung und des systematischen Schnitts markieren auf prägnante Weise das Erscheinungsbild künstlerischer wissenschaftlicher und politischer Projekte der Avantgarde *Italian Frescoes, High Renaissance and Mannerism, 1510-1600* Julian-Matthias Kliemann, Michael Rohlmann, 2004 Following the success of the previous volumes in this extraordinary Series *The Early Renaissance and The Flowering of the Renaissance Italian Frescoes* *The High Renaissance to the Early Baroque* presents twenty two fresco cycles that include brilliant works by Michelangelo Raphael Titian Andrea del Sarto Parmigianino Bronzino Veronese and Carracci all of them still visible on walls and ceilings of palaces and churches spanning Italy from the Veneto to Rome The authors present such celebrated sites as the Sistine Chapel in Rome Palladio Villa Barbaro in Maser and the Palazzo del Te in Mantua as well as lesser known gems Each of the twenty two chapters is concise and authoritative offering a descriptive and interpretive essay on all aspects of fresco painting covering the artists and their patrons in the context of their cultural and political history Each essay concludes with a diagram of the fresco cycle followed by a series of full and double page colour plates showing the entire cycle many reproduced from new photographs of recently restored frescoes **Wiener Jahrbuch für Kunstgeschichte** ,2008 **Art** ,1982 **La pittura del tardo Rinascimento a Roma e a Firenze** Hermann Voss, 1994 **The Ritual Use of Public Space in Renaissance Rome** Richard Joseph Ingersoll, 1985 **International repertory of the literature of art** ,1984 *Salome* Kerstin Merkel, 1990 Am Beispiel der biblischen Salome Geschichte wird dargestellt aus welchen Gründen sich Ikonographie im Verlauf von Jahrhunderten ändert Es wird deutlich gemacht da die Wahl einer bestimmten Szene sei es Salomes Tanz das Gastmahl des Herodes oder die Enthauptung des Johannes nie der künstlerischen Freiheit berlassen war sondern immer vor religionsgeschichtlichen oder sozialen Hintergründen stattfand **Dizionario biografico degli Italiani: Levis-Lorenzetti** Alberto Maria Ghisalberti, 2005 This scholarly biographical encyclopedia is the standard source for information on prominent men and women from Italian history

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