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KEY=E - JAMARCUS AMIR

I CARDINALI DELLA SERENISSIMA. ARTE E COMMITTENZA TRA VENEZIA E ROMA (1523-1605)

A COMPANION TO THE EARLY MODERN CARDINAL

BRILL The first comprehensive overview of its subject in any language. Its thirty-five essays explain who cardinals were, what they did in Rome and beyond, for the Church and for wider society.

BELLAVITIS

BRILL A team of 16 experts underline the binds and exchanges between different contexts and artistic techniques that copies established in the Renaissance, and how the history of taste is sophisticated and complex.

PIRRO LIGORIO'S WORLDS

ANTIQUARIANISM, CLASSICAL ERUDITION AND THE VISUAL ARTS IN THE LATE RENAISSANCE

BRILL A reconsideration of the manifold interests of the central and controversial figure Pirro Ligorio, an ambiguous antagonist of the canon embodied by Michelangelo and one of the most fascinating and learned antiquarians in the entourage of Cardinal Alessandro Farnese.

AMBROGIO LEONE'S DE NOLA, VENICE 1514

HUMANISM AND ANTIQUARIAN CULTURE IN RENAISSANCE SOUTHERN ITALY

BRILL The first multidisciplinary study of the De Nola (Venice 1514), a Latin antiquarian work written by the Nolan humanist and physician Ambrogio Leone and dedicated to the description of the city of Nola, in the Kingdom of Naples.

PAINTING IN STONE

ARCHITECTURE AND THE POETICS OF MARBLE FROM ANTIQUITY TO THE ENLIGHTENMENT

Yale University Press A sweeping history of premodern architecture told through the material of stone Spanning almost five millennia, Painting in Stone tells a new history of premodern architecture through the material of precious stone. Lavishly illustrated examples include the synthetic gems used to simulate Sumerian and Egyptian heavens; the marble temples and mansions of Greece and Rome; the painted palaces and polychrome marble chapels of early modern Italy; and the multimedia revival in 19th-century England. Poetry, the lens for understanding costly marbles as an artistic medium, summoned a spectrum of imaginative associations and responses, from princes and patriarchs to the populace. Three salient themes sustained this "lithic imagination": marbles as images of their own elemental substance according to premodern concepts of matter and geology; the perceived indwelling of astral light in earthly stones; and the enduring belief that colored marbles exhibited a form of natural—or divine—painting, thanks to their vivacious veining, rainbow palette, and chance images.

LA VERITÀ CELATA

GIORGIONE, LA TEMPESTA E LA SALVEZZA

Donzelli Editore La Tempesta di Giorgione ha sempre rappresentato un mistero: pur essendo uno dei quadri più noti del Rinascimento, celebrato come esempio della maestria della scuola veneziana, vivisezionato in ogni dettaglio, questo dipinto mantiene intatto il suo segreto. Chi sono le figure in primo piano e a cosa alludono? Quale relazione intercorre con lo sfondo e il cielo in tempesta? Anche se in tanti hanno provato a rispondere a questi interrogativi, una delle letture più suggestive è quella di Salvatore Settis, il quale, grazie a una felice intuizione, suppose nel 1978 che i due giovani del quadro fossero Adamo ed Eva dopo la cacciata dal Paradiso terrestre. Quell'ipotesi ora si arricchisce, attraverso un'«indagine sottile e pazientissima», come la descrive lo stesso Settis nella Prefazione al volume, di «tasselli e nuove diramazioni interpretative». Prendendo le mosse dalla scoperta di un dettaglio inedito, abilmente mimetizzato nella tela, e grazie a un capillare confronto con opere affini - riprodotte in un ricco corredo iconografico -, il dipinto acquista un significato più ampio e si colloca in un preciso contesto, che si configura come una vera e propria fucina dell'arte moderna: la chiesa dei Servi di Maria a Venezia, frequentata da studiosi, filosofi, collezionisti e mecenati, tra cui Gabriele Vendramin, il committente dell'opera. Il risultato è una migliore definizione del contenuto dell'enigmatico quadro, riletto in chiave biblica e calato in un'età e in un ambiente gravido di fermenti culturali e inquietudini religiose e politiche, sospeso tra Umanesimo e Riforma cattolica.

ARTE VENETA 72

Jumpstart request for Mondadori Libri Electa Trade Bibliografia dell'arte veneta (2014). Appendice del n. 72/2015 della rivista omonima, la Bibliografia dell'arte veneta costituisce un repertorio di pubblicazioni, edite nell'arco di un anno (2014), dedicate ad argomenti di interesse storico-artistico veneto al quale gli studiosi possono fare riferimento come strumento di aggiornamento e orientamento. Un modo per facilitare l'accesso a un ausilio fondamentale per gli studi.

CLOSE READING

KUNSTHISTORISCHE INTERPRETATIONEN VOM MITTELALTER BIS IN DIE MODERNE

Walter de Gruyter GmbH & Co KG Close Reading puts the artwork in the center of concentrated art-historical interpretations programmatically. Seventy-two international authors each analyze one work of architecture, sculpture, painting, drawing, or graphic work, from Albrecht Dürer and Matthias Grünewald, to Titian, Artemisia Gentileschi, Michelangelo, and Nicolas Poussin, Francesco Borromini, and Fischer von Erlach, to Oskar Kokoschka and Shirin Neshat. They pursue various methodological approaches, address the creation context or questions regarding dating and attribution, the history of a collection, provenance, and restoration, or dedicate themselves to relationships between picture and text as well as to iconographic, iconological, and image-theory aspects.

PEGASUS 17**BERLINER BEITRÄGE ZUM NACHLEBEN DER ANTIKE**

Lukas Verlag Inhalt Horst Bredekamp / Franz Engel / Arnold Nesselrath: VorwortPaolo Sanvito: Francesco di Giorgio, Constructing Acoustic Spaces. A Contribution to the Understanding of the Harmonic Concepts of 15th Century Architectural TheoryStefano Pierguidi: L'Antico nella trattatistica rinascimentale: il rapporto con lo studio dal naturale e con la »notomia«Henning Wrede: Madrider Briefe des Antoine Morillon (um 1520–1556) und des Stephanus Pighius (1520–1604) an Antoine Perrenot de GranvelleLothar Sickel: »la più rara antichità ch'oggi si trovi«. Die Turiner »Mensa Isiaca« in einem Rechtsstreit zwischen Antonio Anselmi und den Erben des Kardinals Pietro BemboSascha Kansteiner: Idealplastik der Sammlung Giustiniani in BerlinConstanze Graml: Karl Friedrich Schinkel und der Stier. Eine archäologische Anmerkung zu antiken Vorbildern in Schinkels Gemälde »Blick in Griechenlands Blüte«

IL COLLEZIONISMO D'ARTE A VENEZIA: IL SEICENTO

Marsilio

FIRENZE E LA TOSCANA DEI MEDICI NELL'EUROPA DEL CINQUECENTO: PALAZZO VECCHIO, COMMITTENZA E COLLEZIONISMO MEDICEI, 1537-1610 ... PALAZZO VECCHIO**LA BATTAGLIA NELLA PITTURA DEL XVII E XVIII SECOLO****STUDI DI STORIA DELL'ARTE****DOMUS GRIMANI. THE COLLECTION OF CLASSICAL SCULPTURES REASSEMBLED IN ITS ORIGINAL SETTING AFTER FOUR CENTURIES****RETHINKING FEMINISM IN EARLY MODERN STUDIES****GENDER, RACE, AND SEXUALITY**

Routledge Winner of the Society for the Study of Early Modern Women's Collaborative Book Prize 2017 *Rethinking Feminism in Early Modern Studies* is a volume of essays by leading scholars in the field of early modern studies on the history, present state, and future possibilities of feminist criticism and theory. It responds to current anxieties that feminist criticism is in a state of decline by attending to debates and differences that have emerged in light of ongoing scholarly discussions of race, affect, sexuality, and transnationalism-work that compels us continually to reassess our definitions of 'women' and gender. *Rethinking Feminism* demonstrates how studies of early modern literature, history, and culture can contribute to a reimagining of feminist aims, methods, and objects of study at this historical juncture. While the scholars contributing to *Rethinking Feminism* have very different interests and methods, they are united in their conviction that early modern studies must be in dialogue with, and indeed contribute to, larger theoretical and political debates about gender, race, and sexuality, and to the relationship between these areas. To this end, the essays not only analyze literary texts and cultural practices to shed light on early modern ideology and politics, but also address metacritical questions of methodology and theory. Taken together, they show how a consciousness of the complexity of the past allows us to rethink the genealogies and historical stakes of current scholarly norms and debates.

VENICE AND THE VENETO DURING THE RENAISSANCE: THE LEGACY OF BENJAMIN KOHL

Firenze University Press Benjamin G. Kohl (1938-2010) taught at Vassar College from 1966 till his retirement as Andrew W. Mellon Professor of the Humanities in 2001. His doctoral research at The Johns Hopkins University was directed by Frederic C. Lane, and his principal historical interests focused on northern Italy during the Renaissance, especially on Padua and Venice. His scholarly production includes the volumes *Padua under the Carrara, 1318-1405* (1998), and *Culture and Politics in Early Renaissance Padua* (2001), and the online database *The Rulers of Venice, 1332-1524* (2009). The database is eloquent testimony of his priority attention to historical sources and to their accessibility, and also of his enthusiasm for collaboration and sharing among scholars.

THE PLACE OF NARRATIVE**MURAL DECORATION IN ITALIAN CHURCHES, 431-1600**

University of Chicago Press Looking at more than two hundred Italian medieval and Renaissance mural cycles, Lavin examines—with the aid of computer technology—the "rearranged" chronologies of familiar religious stories found therein. "Like many masterpieces, Lavin's book builds upon a simple idea . . . it is possible to do a computer analysis of . . . visual narratives. . . . This is the first computer-based study of the visual arts of which I am aware that illustrates how those technologies can utterly transform the study of old master art. An extremely important book, one likely to become the most influential recent study of art of this period, *The Place of Narrative* is also a beautiful artifact."—David Carrier, Leonardo "Covering over a millennium and dealing with the whole of Italy, Lavin makes pioneering use of new methodology employing a computer database . . . [and] novel terminology to describe the disposition of scenes of church and chapel walls. . . . We should recognize this as a book of high seriousness which reaches out into new areas and which will fruitfully stimulate much thought on a neglected subject of very considerable significance."—Julian Gardner, Burlington Magazine

SPAIN IN ITALY**POLITICS, SOCIETY, AND RELIGION 1500-1700**

BRILL This volume integrates the theme of Spain in Italy into a broad synthesis of late Renaissance and early modern Italy by restoring the contingency of events, local and imperial decision-making, and the distinct voices of individual Spaniards and Italians.

PALAZZO DEGLI ALBERTI**LE COLLEZIONI D'ARTE DELLA CARIPRATO**

Skira

STUDIES IN EUROPEAN ARMS AND ARMOR**THE C. OTTO VON KIENBUSCH COLLECTION IN THE PHILADELPHIA MUSEUM OF ART**

University of Pennsylvania Press Essays discuss medieval and Renaissance arms and armor in the C. Otto von Kienbusch Collection at the Philadelphia Museum of Art

THE COURT ARTIST IN SEVENTEENTH-CENTURY ITALY

Viella Libreria Editrice *Up to now the theme of the artist in the service of Italian courts has been examined in various studies focused mostly on the High Renaissance, as though the phenomenon was relevant only to the XV and XVI centuries. It actually lasted much longer, spanning the whole longue durée of the lives of the courts of the ancient regime. The present volume intends to fill this gap, presenting for the first time a comprehensive examination of the subject of the court artist from sixteenth to seventeenth century and the transformations of this role. "Court artist" is here defined as one who received a regular salary, and was therefore attached to the court by a more or less exclusive service relationship. The book is divided in six chapters: each of them examines the position of the court artist in the service of the most important ruling families in Italy (the Savoy in Turin, the Gonzaga in Mantua, the Este in Modena, the Della Rovere in Pesaro and Urbino, the Medici in Florence) and in papal Rome, a particular and unique center of power.*

THE PATH OF HUMILITY

CARAVAGGIO AND CARLO BORROMEIO

Peter Lang Gmbh, Internationaler Verlag Der Wissenschaften *"The Path of Humility: Caravaggio and Carlo Borromeo" establishes a fundamental relationship between the Franciscan humility of Archbishop of Milan Carlo Borromeo and the Roman sacred works of Caravaggio. This is the first book to consider and focus entirely upon these two seemingly anomalous personalities of the Counter-Reformation. The import of Caravaggio's Lombard artistic heritage has long been seen as pivotal to the development of his sacred style, but it was not his only source of inspiration. This book seeks to enlarge the discourse surrounding Caravaggio's style by placing him firmly in the environment of Borromean Milan, a city whose urban fabric was transformed into a metaphorical Via Crucis. This book departs from the prevailing preoccupation - the artist's experience in Rome as fundamental to his formulation of sacred style - and toward his formative years in Borromeo's Milan, where humility reigned supreme. This book is intended for a broad, yet specialized readership interested in Counter-Reformation art and devotion. It serves as a critical text for undergraduate and graduate art history courses on Baroque art, Caravaggio, and Counter-Reformation art.*

CARAVAGGIO AND PICTORIAL NARRATIVE

DISLOCATING THE ISTORIA IN EARLY MODERN PAINTING

Harvey Miller Pub *This publication on the short-lived, irascible artist Caravaggio (1573-1610) re-establishes his significant and innovative role in the history of artistic creation, and in particular as a master of dramatic and realistic story-telling.*

EUROPE AND EMPIRE

ON THE POLITICAL FORMS OF GLOBALIZATION

Fordham Univ Press *The European Union and the single currency have given Europe more stability than it has known in the past thousand years, yet Europe seems to be in perpetual crisis about its global role. The many European empires are now reduced to a multiplicity of ethnicities, traditions, and civilizations. Europe will never be One, but to survive as a union it will have to become a federation of "islands" both distinct and connected. Though drawing on philosophers of Europe's past, Cacciari calls not to resist Europe's sunset but to embrace it. Europe will have to open up to the possibility that in few generations new exiles and an unpredictable cultural hybridism will again change all we know about the European legacy. Though scarcely alive in today's politics, the political unity of Europe is still a necessity, however impossible it seems to achieve.*

PORTRAIT CULTURES EARLY MODERN CARDINAHB

Visual and Material Culture *The visual legacy of early modern cardinals constitutes a vast and extremely rich body of artworks, many of superb quality, in a variety of media, often by well-known artists and skilled craftsmen. Yet cardinal portraits have primarily been analysed within biographical studies of the represented individual, in relation to the artists who created them, or within the broader genre of portraiture. No more profound investigation of these as a specific category of object has ever been attempted. This volume addresses questions surrounding the production, collection, and status of the cardinal portrait, covering diverse geographies and varied media. Examining the development of cardinals' imagery in terms of their multi-layered identities, this volume considers portraits of 'princes of the Church' as a specific cultural phenomenon reflecting cardinals' unique social and political position.*

CONVENTS AND THE BODY POLITIC IN LATE RENAISSANCE VENICE

University of Chicago Press *In late sixteenth-century Venice, nearly 60 percent of all patrician women joined convents, and only a minority of these women did so voluntarily. In trying to explain why unprecedented numbers of patrician women did not marry, historians have claimed that dowries became too expensive. However, Jutta Gisela Sperling debunks this myth and argues that the rise of forced vocations happened within the context of aristocratic culture and society. Sperling explains how women were not allowed to marry beneath their social status while men could, especially if their brides were wealthy. Faced with a shortage of suitable partners, patrician women were forced to offer themselves as "a gift not only to God, but to their fatherland," as Patriarch Giovanni Tiepolo told the Senate of Venice in 1619. Noting the declining birth rate among patrician women, Sperling explores the paradox of a marriage system that preserved the nobility at the price of its physical extinction. And on a more individual level, she tells the fascinating stories of these women. Some became scholars or advocates of women's rights, some took lovers, and others escaped only to survive as servants, prostitutes, or thieves.*

PRINCES AND PRINCELY CULTURE

1450-1650

BRILL *The essays in this volume discuss princely courts north of the Alps and Pyrenees between 1450-1650 as focal points for products of medieval and renaissance culture such as literature, music, political ideology, social and governmental structures, the fine arts and devotional practice.*

RAPHAEL

FROM URBINO TO ROME

National Gallery Publications Limited *A catalog of the Italian Renaissance painter's work includes more than one hundred paintings and drawing, with textual entries for each, an account of the artist's life and work, and brief essays on his fresco painting in the Vatican and his work in Briti*

THE INVENTION OF ANNIBALE CARRACCI

Annibale Carracci (1560-1609) *fu una delle figure chiave (1560-1609) nello sviluppo dell'arte barocca italiana, e tuttavia la sua arte può sembrare problematica per diversi aspetti. Questo volume analizza la sua carriera dagli esordi a Bologna fino alle opere successive a Roma, il cui apice è raggiunto con il suo capolavoro, gli splendidi affreschi della Galleria Farnese. Il volume indaga inoltre il linguaggio religioso fortemente espressivo che sviluppò nelle pale d'altare, adeguate espressioni dei principi della Contro-Riforma, e i suoi importanti contributi all'evoluzione del paesaggio classico. Annotation Supplied by Informazioni Editoriali*

THE INQUISITOR IN THE HAT SHOP

INQUISITION, FORBIDDEN BOOKS AND UNBELIEF IN EARLY MODERN VENICE

Ashgate Publishing, Ltd. *Early modern Venice was an exceptional city. Located at the intersection of trade routes and cultural borders, it teemed with visitors, traders, refugees and intellectuals. It is perhaps unsurprising, then, that such a city should foster groups and individuals of unorthodox beliefs, whose views and life styles would bring them into conflict with the secular and religious authorities. Drawing on a vast store of primary sources - particularly those of the Inquisition - this book recreates the social fabric of Venice between 1640 and 1740. It brings back to life a wealth of minor figures who inhabited the city, and fostered ideas of dissent, unbelief and atheism in the teeth of the Counter-Reformation. The book vividly paints a scene filled with craftsmen, friars and priests, booksellers, apothecaries and barbers, bustling about the city spaces of sociability, between coffee-houses and workshops, apothecaries' and barbers' shops, from the pulpit and drawing rooms, or simply publicly speaking about their ideas. To give depth to the cases identified, the author overlays a number of contextual themes, such as the survival of Protestant (or crypto-Protestant) doctrines, the political situation at any given time, and the networks of dissenting groups that flourished within the city, such as the 'free metaphysicists' who gathered in the premises of the hatter Bortolo Zorzi. In so doing this rich and thought provoking book provides a systematic overview of how Venetian ecclesiastical institutions dealt with the sheer diffusion of heterodox and atheistical ideas at different social levels. It will be of interest not only to scholars of Venice, but all those with an interest in the intellectual, cultural and religious history of early-modern Europe.*

GEMS IN THE EARLY MODERN WORLD

MATERIALS, KNOWLEDGE AND GLOBAL TRADE, 1450-1800

Springer This edited collection is an interdisciplinary study of gems in the early modern world. It examines the relations between the art, science, and technology of gems, and it does so against the backdrop of an expanding global trade in gems. The eleven chapters are organised into three parts. The first part sets the scene by describing how gems moved around the early modern world, how they were set in motion, and how they were pulled together in the course of their travels. The second part is about value. It asks why people valued gems, how they determined the value of a given gem, and how the value of a gem was connected to its perceived place of origin. The third part deals with the skills involved in cutting, polishing, and mounting gems, and how these skills were transmitted and articulated by artisans. The common themes of all these chapters are materials, knowledge and global trade. The contributors to this volume focus on the material properties of gems such as their weight and hardness, on the knowledge involved in exchanging them and valuing them, and on the cultural consequences of the expanding trade in gems in Eurasia and the Americas.

MIRRORS OF HEAVEN OR WORLDLY THEATERS?

VENETIAN NUNNERIES AND THEIR MUSIC

Oxford University Press *Mirrors of Heaven or Worldly Theaters? Venetian Nunneries and Their Music* explores the dynamic role of music performance and patronage in the convents of Venice and its lagoon from the sixteenth century to the fall of Venice around 1800. Examining sacred music performed by the nuns themselves and by professional musicians they employed, author Jonathan E. Glixon considers the nuns as collective patrons, of both musical performances by professionals in their external churches—primarily for the annual feast of the patron saint, a notable attraction for both Venetians and foreign visitors—and of musical instruments, namely organs and bells. The book explores the rituals and accompanying music for the transitions in a nun's life, most importantly the ceremonies through which she moved from the outside world to the cloister, as well as liturgical music within the cloister, performed by the nuns themselves, from chant to simple polyphony, and the rare occasions where more elaborate music can be documented. Also considered are the teaching of music to both nuns and girls resident in convents as boarding students, and entertainment-musical and theatrical-by and for the nuns. *Mirrors of Heaven*, the first large-scale study of its kind, contains richly detailed appendices featuring a calendar of musical events at Venetian nunneries, details on nunnery organs, lists of teachers, and inventories of musical and ceremonial books, both manuscript and printed. A companion website supplements the book's musical examples with editions of complete musical works, which are brought to life with accompanying audio files.

VENICE'S HIDDEN ENEMIES

ITALIAN HERETICS IN A RENAISSANCE CITY

Univ of California Press How could early modern Venice, a city renowned for its political freedom and social harmony, also have become a center of religious dissent and inquisitorial repression? To answer this question, John Martin develops an innovative approach that deftly connects social and cultural history. The result is a profoundly important contribution to Renaissance and Reformation studies. Martin offers a vivid re-creation of the social and cultural worlds of the Venetian heretics—those men and women who articulated their hopes for religious and political reform and whose ideologies ranged from evangelical to anabaptist and even millenarian positions. In exploring the connections between religious beliefs and social experience, he weaves a rich tapestry of Renaissance urban life that is sure to intrigue all those involved in anthropological, religious, and historical studies—students and scholars alike.

ROME 1600

THE CITY AND THE VISUAL ARTS UNDER CLEMENT VIII

In 1600 Rome was the center of the artistic world. This fascinating book offers a new look at the art and architecture of the great Baroque city at this time of major innovation—especially in painting, largely owing to the presence of Annibale Carracci (1560-1609) and Caravaggio (1571-1610). Rome was a magnet for artists and architects from all over Europe; they came to study the remains of antiquity and the works of Michelangelo, Raphael, and Bramante. The sheer variety of artists working in the city ensured a diversity of styles and innovative cross-influences. Moreover, 1600 was a Jubilee year, offering numerous opportunities for artistic patronage, whether in major projects like St. Peter's, or in lesser schemes such as the restoration of older churches. Clare Robertson examines these developments as well as the patronage of the pope and of major Roman families, drawing on a range of contemporary sources and images to reconstruct a snapshot of Rome at this thrilling time.

LE COLLEZIONI D'ARTE DELLA CASSA DI RISPARMIO IN BOLOGNA E DELLA BANCA POPOLARE DELL'ADRIATICO

Silvana

SAINTS & SINNERS

CARAVAGGIO & THE BAROQUE IMAGE

University of Chicago Press This exhibition at Boston College's McMullen Museum of Art (February-May 1999) takes an interdisciplinary approach to studying the style, subject matter, and functions of religious art in Italy between 1580-1680. The conceptual centerpiece of the exhibition is Caravaggio's recently rediscovered *The Taking of Christ*. The catalogue reproduces in color all of the paintings in the exhibition and includes a collection of essays that analyze how some of the period's most important artistic, religious, and social concerns are encapsulated within the various images. Contributors include Franco Mormando (Exhibition Organizer and Catalogue Editor), Gauvin Bailey, Noel Barber, Sergio Benedetti, Pamela Jones, John W. O'Malley, John Varriano, Josephine von Henneberg, and Thomas Worcester.

DIALOGO DI PITTURA

HIDDEN CITIES

URBAN SPACE, GEOLOCATED APPS AND PUBLIC HISTORY IN EARLY MODERN EUROPE

"This ground-breaking collection explores the convergence of the spatial and digital turns through a suite of smartphone apps (*Hidden Cities*) that present research-led itineraries in early modern cities as public history. *Hidden Cities* is a valuable resource for upper-level undergraduates, postgraduates,

and scholars across a variety of disciplines including urban history, public history, museum studies, art and architecture and digital humanities"--

DISCOURSE ON SACRED AND PROFANE IMAGES

Getty Publications In the wake of the Counter-Reformation, Cardinal Gabriele Paleotti, the archbishop of Bologna, wrote a remarkable treatise on art during a time when the Church feared rampant abuse in the arts. Translated into English here for the first time, Paleotti's *Discourse on Sacred and Profane Images* argues that art should address a broad audience and explains the painter's responsibility to his spectators. The *Discourse* is introduced by historian Paolo Prodi, who explains how—even if the archbishop did not succeed in reforming the arts—Paleotti's treatise constituted one last synthesis of art as a reading of creation and salvation history, and “sacred” art as a vehicle of devotion.