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*"Cuckoldry, Impotence and Adultery in Europe (15th-17th century)"* - SaraF. Matthews-Grieco  
2017-07-05

In Renaissance and early modern Europe, various constellations of phenomena-ranging

from sex scandals to legal debates to flurries of satirical prints-collectively demonstrate, at different times and places, an increased concern with cuckoldry, impotence and adultery. This concern emerges in unusual events (such as

scatological rituals of house-scorning), appears in neglected sources (such as drawings by Swiss mercenary soldier-artists), and engages innovative areas of inquiry (such as the intersection between medical theory and Renaissance comedy). Interdisciplinary analytical tools are here deployed to scrutinize court scandals and decipher archival documents. Household recipes, popular literary works and a variety of visual media are examined in the light of contemporary sexual culture and contextualized with reference to current social and political issues. The essays in this volume reveal the central importance of sexuality and sexual metaphor for our understanding of European history, politics and culture, and emphasize the extent to which erotic presuppositions underpinned the early modern world.

**Posthumous Love** - Ramie Targoff 2014-05-02  
For Dante and Petrarch, posthumous love was a powerful conviction. Like many of their

contemporaries, both poets envisioned their encounters with their beloved in heaven—Dante with Beatrice, Petrarch with Laura. But as Ramie Targoff reveals in this elegant study, English love poetry of the Renaissance brought a startling reversal of this tradition: human love became definitively mortal. Exploring the boundaries that Renaissance English poets drew between earthly and heavenly existence, Targoff seeks to understand this shift and its consequences for English poetry. Targoff shows that medieval notions of the somewhat flexible boundaries between love in this world and in the next were hardened by Protestant reformers, who envisioned a total break between the two. Tracing the narrative of this rupture, she focuses on central episodes in poetic history in which poets developed rich and compelling compensations for the lack of posthumous love—from Thomas Wyatt’s translations of Petrarch’s love sonnets and the Elizabethan sonnet series of Shakespeare and Spencer to the

carpe diem poems of the seventeenth century. Targoff's centerpiece is *Romeo and Juliet*, where she considers how Shakespeare's reworking of the Italian story stripped away any expectation that the doomed teenagers would reunite in heaven. Casting new light on these familiar works of poetry and drama, this book ultimately demonstrates that the negation of posthumous love brought forth a new mode of poetics that derived its emotional and aesthetic power from its insistence upon love's mortal limits.

Old Saint Peter's, Rome - Rosamond McKitterick  
2013-11-07

St Peter's Basilica in Rome is arguably the most important church in Western Christendom, and is among the most significant buildings anywhere in the world. However, the church that is visible today is a youthful upstart, only four hundred years old compared to the twelve-hundred-year-old church whose site it occupies. A very small proportion of the original is now extant, entirely covered over by the new basilica,

but enough survives to make reconstruction of the first St Peter's possible and much new evidence has been uncovered in the past thirty years. This is the first full study of the older church, from its late antique construction to Renaissance destruction, in its historical context. An international team of historians, art historians, archaeologists and liturgists explores aspects of the basilica's history, from its physical fabric to the activities that took place within its walls and its relationship with the city of Rome. *On the True Precepts of the Art of Painting* - Giovanni Battista Armenini 1977

*Arte lombarda* - 2000

Lorenzo Lotto - B. Berenson 1956

Italian Mannerism - Giuliano Briganti 1962

*Charles I* - 2018

During his reign, King Charles I (1600-1649)

assembled one of Europe's most extraordinary art collections. Indeed, by the time of his death, it contained some 2,000 paintings and sculptures. Charles I: King and Collector explores the origins of the collection, the way it was assembled and what it came to represent. Authoritative essays provide a revealing historical context for the formation of the King's taste. They analyse key areas of the collection, such as the Italian Renaissance, and how the paintings that Charles collected influenced the contemporary artists he commissioned. Following Charles's execution, his collection was sold. This book, which accompanies the exhibition, reunites its most important works in sumptuous detail. Featuring paintings by such masters as Van Dyck, Rubens and Raphael, this striking publication offers a unique insight into this fabled collection. AUTHORS: Desmond Shawe-Taylor is Surveyor of the Queen's Pictures. Per Rumberg is Curator at the Royal Academy of Arts, London. David Ekserdjian is

Professor of Film and Art History at the University of Leicester. Dr Barbara Furlotti is Associate Lecturer at the Courtauld Institute of Art, London. Gregory Martin, formerly Curator of Baroque Paintings and Assistant Keeper of the National Gallery, London, is Editor of the Corpus Rubenianum. Guido Rebecchini is Lecturer and Head of the Renaissance Section at the Courtauld Institute of Art, London. Vanessa Remington is Senior Curator of Paintings at The Royal Collection. Dr Karen Serres is the Schroder Foundation Curator of Paintings at the Courtauld Gallery, London. Lucy Whitaker is Assistant Surveyor of the Queen's Pictures. Jeremy Wood is Professor Emeritus of Art History at the University of Nottingham. Helen Wyld is Curator at National Museums Scotland. SELLING POINTS: \* The compelling story of the British monarch who created one of the most stupendous art collections ever assembled \* Accompanies the once-in-a-lifetime exhibition that brings together astonishing works by Van

Dyck, Rubens, Titian, Holbein, Mantegna and Rembrandt, among many others \* A major BBC TV series on the Royal Collection and a documentary on Charles I is planned 200 colour illustrations

**San Maurizio Al Monastero Maggiore. Ediz. Inglese** - Giovanni Agosti 2017

**Passions and Subjectivity in Early Modern Culture** - Freya Sierhuis 2016-05-13

Bringing together scholars from literature and the history of ideas, *Passions and Subjectivity in Early Modern Culture* explores new ways of negotiating the boundaries between cognitive and bodily models of emotion, and between different versions of the will as active or passive. In the process, it juxtaposes the historical formation of such ideas with contemporary philosophical debates. It frames a dialogue between rhetoric and medicine, politics and religion, in order to examine the relationship between mind and body and between experience

and the senses. Some chapters discuss literature, in studies of Shakespeare, Donne, and Milton; other essays concentrate on philosophical arguments, both Aristotelian and Galenic models from antiquity, and new mechanistic formations in Descartes, Hobbes and Spinoza. A powerful sense of paradox emerges in treatments of the passions in the early modern period, also reflected in new literary and philosophical forms in which inwardness was displayed, analysed and studied—the autobiography, the essay, the soliloquy—genres which rewrite the formation of subjectivity. At the same time, the frame of reference moves outwards, from the world of interior states to encounter the passions on a public stage, thus reconnecting literary study with the history of political thought. In between the abstract theory of political ideas and the inward selves of literary history, lies a field of intersections waiting to be explored. The passions, like human nature itself, are infinitely

variable, and provoke both literary experimentation and philosophical imagination. Passions and Subjectivity in Early Modern Culture thus makes new connections between embodiment, selfhood and the emotions in order to suggest both new models of the self and new models for interdisciplinary history.

Milano made in design - Aldo Colonetti 2006  
Places, relationship networks on the territory, men, designers (inventors, entrepreneurs, craftsmen) and innovative objects representing the typical Milanese capability to generate creativity. These are the absolute protagonists of Milanomadeindesign, the book that deals with the best creativity in design as showed in the exhibition that the Province of Milan in collaboration with the Region of Lombardia has presented in New York, and collects the most interesting public and private institutions of the territory. The book lead is design knowledge perceived not only as narrow book-learning but as a broad sense of all the phases of the

production process. The kind of learning that is not easily replicated the kind of learning coming from a communitys common knowledge of a particular tradition of entrepreneurial endeavour, artisanal practices, and a network of small and medium size enterprises. A complex system where the role of man, contributing with his own skills, his talent and work are fundamental.

### **Itinerari d'autore tra il sito espositivo e la città** - AA.VV., 2015-06-05

La guida Itinerari d'autore tra il sito espositivo e la città è composta da una serie di percorsi di approfondimento inediti riccamente illustrati a cura di esperti di design, arte, alimentazione, moda. Matteo Vercelloni, Luca Molinari, Davide Paolini, Stefano Zuffi, Cristina Morozzi, Nicoletta Polla Mattiot guidano il pubblico alla scoperta del sito Expo e della città di Milano, con testi autoriali e scelte tematiche originali, coadiuvate da mappe e indirizzi utili e contributi dell'Associazione culturale Hamelin e dell'Ordine

degli Architetti della Provincia di Milano.  
Bernardino Luini. - London, Bell 1903. XIII, 144  
S., 40 Tf - George Charles Williamson 1907

The Bernard and Mary Berenson Collection of  
European Paintings at I Tatti - Carl Brandon  
Strehlke 2015-10-01

Edited by Carl Brandon Strehlke and Machtelt  
Bruggen Israels, The Bernard and Mary  
Berenson Collection of European Paintings at  
ITatti surveys the 149 works assembled by the  
Berensons for their home in Florence from the  
late 1890s through the first decades of the  
twentieth century at the time that they were  
making their mark on the world as connoisseurs.  
The catalogue presents a privileged window on  
the Berensons' intellectual interests through the  
objects they owned. The entries, written by an  
international team of art historians, take full  
advantage of the extensive correspondence from  
the Berensons' friends, family, and colleagues at  
ITatti as well as the couple's diaries and

notations on the backs of their vast gathering of  
photographs. All the entries are lavishly  
illustrated with full scholarly and technical  
accountings of the objects. There are also 17  
illustrated reconstructions of the original  
contexts of panel paintings. The catalogue  
includes essays on the progress of the  
Berensons' collecting, their love for Siena, the  
Sienese forger Icilio Federico Joni, the critic  
Roger Fry, and Rene Piot's murals at ITatti, as  
well as a listing of 94 pictures that were once at  
ITatti including donations made to museums in  
Europe and America. Contents: Preface Lino  
Pertile; Acknowledgments - Carl Brandon  
Strehlke and Machtelt Israels; Note to the Use of  
the Catalogue; Abbreviations; Glossary of People  
in the Berenson Circle Mentioned in the Text;  
Section I: Introductory Essays and Entries 0 to  
111; Essay I: "Bernard and Mary Collect:  
Pictures Come to I Tatti" - Carl Brandon  
Strehlke; Essay II: "The Berensons and Siena"  
(working title) - Machtelt Israels; Essay III:

"Passions Intertwined: Art and Photography at I Tatti" - Giovanni Pagliarulo; Entries: Paintings from the 14th to 18th century - Plates 0 to 111; Section II: Fakes; Essay IV: The Berensons and the Sienese Forger Federico Ioni - Gianni Mazzoni; Entries: Fakes - Plates 112 to 116; Section III: Roger Fry; Essay V: "Roger Fry and Bernard Berenson" - Caroline Elam; Entry: Fry - Plate 117; Section IV: Rene Piot; Essay VI: "A Failure: Rene Piot and the Berensons" - Claudio Pizzorusso; Entries: Piot - Plates 118 to 131; Section V: The Berensons, Family and Friends; Entries: Portraits - Plates 132 to 138; Entries: Miscellanea - Plates 139 to 148; Appendix: Paintings Formerly Owned by the Berensons - Carl Brandon Strehlke and Machtelt Israels; Bibliography; Photo Credits; Index."

**The Life of St. Charles Borromeo** - Edward Healy Thompson 1870

St. Charles Borromeo (1538-1584) was born in Milan, Italy to Gilbert, Count of Arona and Margaret de Medici. His mother, Margaret de

Medici, was sister to the Marquis of Melegnano and sister to John Angelo de Medici, who became Pope Pius IV. Charles entered the priesthood in his young twenties, became a Cardinal and served not only his uncle but other popes as well. He was made a "saint" in the Roman Catholic Church in 1610.

**Giornale della libreria, della tipografia, e delle arti e industrie affini** - 1985

Meditations on the Life of Christ - Johannes, Brahm 2000

"One of the most important devotional works of the Middle Ages and Renaissance, this book provided a major source for both visual and literary artists, as well as for preachers, contemplatives, and believers. The amazing number of manuscript sources attests to its far-reaching influence. Gospel accounts of Christ's life are supplemented by apocryphal material from a variety of sources, to provide in an inviting style a highly readable biography. The

translation brings to life the pathos, humor, and wisdom of Caulibu's book while maintaining impeccable scholarship. The volume is further enhanced by eight full-color plates selected from the miniatures in MS 410, Corpus Christi College, Oxford."

*Le stanze dei tesori* - Lucia Mannini 2011  
English summary: Catalog from the 2012 Florentine exhibit on art collecting in nineteenth-century Florence, with critical texts examining the growth of the city's great collections, their transformation into museum, antiquarian artists, national and international trade, as well as descriptions of some of the region's most important museums to emerge from these collections. Italian and English text  
Italian description: *Il catalogo della mostra allestita a Palazzo Medici Riccardi tra il 3 ottobre 2011 e il 15 aprile 2012 e affronta il tema del collezionismo d'arte, che vede nella seconda metà dell'Ottocento Firenze protagonista nel panorama antiquario europeo,*

secondo una tradizione culturale che aveva illustri precedenti nelle corti granducali. La pubblicazione, introdotta da saggi di Antonio Paolucci e Cristina Acidini, affronta il fenomeno dagli esordi (Elisa Camporeale) alla comparsa di case-museo (Francesca Baldry), artisti antiquari (Lucia Mannini), dialoghi e traffici internazionali (Claudia Gennari) con particolare riferimento alla vicenda di Palazzo Davanzati (Roberta Ferrazza). Sono descritte e studiate le più importanti collezioni conservate oggi al Museo Bandini di Fiesole (Cristina Gnani Mavarelli), allo Stibbert (Simona Di Marco), al Castello di Vincigliata (Francesca Baldry) come pure gli scenografici allestimenti di Stefano Bardini (Antonella Nesi), Elia Volpi (Roberta Ferrazza), Salvatore Romano (Serena Pini) o le filologiche e austere scelte di vita di Herbert Percy Horne (Elisabetta Nardinocchi), Charles Loeser (Serena Pini), Arthur e Hortense Acton (Francesca Baldry). Saggi di Chiara Ulivi e Lucia Mannini fanno luce anche sul collezionismo d'arte

moderna del primo Novecento e Laura Lucchesi si occupa, in particolare, della collezione di macchiaioli raccolta in quell'epoca dallo scultore Rinaldo Carnielo. Graziella Battaglia tratta il critico e collezionista Ugo Ojetto, ancora Lucia Mannini delinea personaggi come Luigi Bellini o i coniugi Alessandro e Vittoria Contini Bonacossi, Francesca Serafini fornisce un ultimo approfondimento sulle donazioni private ai musei fiorentini. Testi in italiano e in inglese / Italian and English text

Idea of the Temple of Painting - Giovan Paolo Lomazzo 2013-01-01

"An English translation of the Renaissance treatise on painting by the Milanese artist Giovan Paolo Lomazzo (1538-1592). Drawing on a wide range of influences, including Leonardo's legacy, Neoplatonic cosmology, and the occult, Lomazzo affirms the development of every artist's unique, expressive style or maniera"-- Provided by publisher.

**Il 'libro di lettere' di Girolamo Borsieri: arte**

**antica e moderna nella Lombardia di primo Seicento** - Paolo Vanoli 2015-05-28

Il cosiddetto 'epistolario' manoscritto di Girolamo Borsieri è la fonte privilegiata per accostarci dall'interno a uno dei momenti più entusiasmanti dell'arte lombarda di età moderna, il primo Seicento dominato da pittori del calibro di Cerano, Procaccini e Morazzone. Da queste lettere l'erudito comasco Borsieri emerge come uno dei protagonisti della scena artistica milanese nei decenni che precedono la terribile peste 'manzoniana' del 1630: alla sua competenza di conoscitore si affidano amatori d'arte e collezionisti, a partire dal fondatore dell'Ambrosiana, il cardinale Federico Borromeo, mentre il più celebre poeta di quegli anni, Giovan Battista Marino, si rivolge a lui per procurarsi i disegni dei pittori lombardi da celebrare nei versi della Galeria. Altrettanto vasta è la fama dell'erudizione antiquaria di Borsieri, una componente fondante della sua attività e del suo modo di giudicare le opere

d'arte, antiche e moderne, come testimoniano decine di lettere finora trascurate, tra le quali alcune indirizzate a Mark Welser, una delle massime autorità dell'epigrafia europea di primo Seicento. Obiettivo del volume è fornire una lettura aggiornata della figura di Borsieri e un approccio più consapevole ai manoscritti dell' 'epistolario', fino ad oggi utilizzati negli studi storico-artistici come una fonte neutra, di prima mano, senza porsi fino in fondo il problema del loro statuto e delle intenzioni che presiedono alla loro compilazione: quelle di un 'libro di lettere' destinato alla pubblicazione e concepito anche come un' autobiografia intellettuale. Accanto all'analisi dell' 'epistolario' e al commento di un centinaio di lettere di argomento letterario, artistico e antiquario, il libro dà conto anche della produzione poetica di Borsieri legata alle arti e ricostruisce il suo profilo di conoscitore, mettendone in rilievo i rapporti con il mondo dei collezionisti, degli antiquari e dei letterati lombardi.

*Ruskin in Italy: Letters to His Parents, 1845 - John Ruskin 1972*

"The letters Ruskin wrote home almost daily during his Italian tour of 1845 are here fully published for the first time. The tour had an immediate effect on the first two volumes of *Modern Painters* and marks the beginning of Ruskin's lifelong concern with Italian painting and with Italian Romanesque and Gothic architecture. The letters record the influences on him, his changing views and feelings, and are therefore an essential document for the understanding of his development as a critic. They also contribute a good deal of evidence toward the understanding of his enormously important relationship with his ageing parents. Not least important, the letters taken altogether make a delightful travel book, for they were written not only to inform, but to entertain"-- Jacket.

**Le Vite De' Pittori, Scultori Et Architetti - Giovanni Baglione 1642**

**The First Treatise on Museums** - Samuel Quiccheberg 2014-04-01

Samuel Quiccheberg's *Inscriptiones*, first published in Latin in 1565, is an ambitious effort to demonstrate the pragmatic value of curiosity cabinets, or Wunderkammern, to princely collectors in sixteenth-century Europe and, by so doing, inspire them to develop their own such collections. Quiccheberg shows how the assembly and display of physical objects offered nobles a powerful means to expand visual knowledge, allowing them to incorporate empirical and artisanal expertise into the realm of the written word. But in mapping out the collectability of the material world, Quiccheberg did far more than create a taxonomy. Rather, he demonstrated how organizing objects made their knowledge more accessible; how objects, when juxtaposed or grouped, could tell a story; and how such strategies could enhance the value of any single object. Quiccheberg's descriptions of early modern collections provide both a point of

origin for today's museums and an implicit critique of their aims, asserting the fundamental research and scholarly value of collections: collections are to be used, not merely viewed. *The First Treatise on Museums* makes Quiccheberg's now rare publication available in an English translation. Complementing the translation are a critical introduction by Mark A. Meadow and a preface by Bruce Robertson. *Micheál & Elizabeth Feller* - Mary M. Brooks 2011

*Art and Politics* - Francis Ames-Lewis 1999

**La figura di Gaudenzio Ferrari nella storiografia artistica ottocentesca: le ricerche di Gaudenzio Bordiga e le stampe di traduzione di Silvestro Pianazzi** - Simone Amerigo 2020-08-07

Nel 1821 il valsesiano Gaudenzio Bordiga pubblica la prima monografia moderna su Gaudenzio Ferrari dal titolo *Notizie intorno alle*

opere di Gaudenzio Ferrari pittore e plastificatore. Nel 1835 lo stesso Bordiga e il conterraneo Silvestro Pianazzi danno alle stampe il primo fascicolo de Le opere del pittore e plastificatore Gaudenzio Ferrari, lavoro rimasto incompiuto nel 1846 che può essere inteso come l'edizione illustrata della monografia del 1821. Attraverso l'analisi di questi due testi, il volume mira a ricostruire il contesto culturale che a inizio Ottocento riporta all'attenzione del dibattito critico le scuole piemontesi e lombarde del Rinascimento, trovando in Gaudenzio Ferrari uno dei maestri di riferimento, degno di entrare nel canone della storia dell'arte italiana del suo tempo. Si tratta di uno snodo fondamentale negli studi gaudenziani: tutti gli autori che successivamente si sono occupati del Ferrari, tra XIX e XX secolo, hanno infatti dovuto fare i conti con i testi di Bordiga e le incisioni di Pianazzi.

**The Work of Form** - Elizabeth Scott-Baumann 2014

'The Work of Form' investigates ways of reading

early modern poetry which unite historical and formal approaches. Essays explore a wide range of meanings of form, drawing on early modern literary theory as well as practice to expand definitions and understandings of early modern poetic form.

**Lomazzo's Aesthetic Principles Reflected in the Art of his Time** - Lucia Tantardini 2020-08-31

An exploration of the influence of the charismatic Milanese art theorist on his contemporaries in the field of drawing, painting, printmaking, decorative arts, and sculpture.

High Renaissance and Mannerism - 1998

Prepared for units SRA214, SRA414, SRA514 (Art and architecture of the High Renaissance and Mannerism) offered by the Faculty of Science and Technology's School of Architecture and Building in Deakin University's Open Campus Program.

Sir Thomas Browne - Reid Barbour 2013-08

Reid Barbour brings the historical evidence of

Browne's life together for the first time, allowing readers to contextualise his most celebrated works.

### **Drawing in Renaissance and Baroque Siena**

- Marco Ciampolini 2002

### **Isidoro Bianchi, 1581-1662, di Campione -**

Isidoro Bianchi 2003

### **Assistenza e solidarietà in Europa, secc.**

**XIII-XVIII** - Istituto internazionale di storia economica F. Datini. Settimana di studio 2013

### **Bollettino d'arte - 2017**

#### *Scholarly Self-Fashioning and Community in the*

*Early Modern University* - Richard Kirwan

2016-04-01

A greater fluidity in social relations and hierarchies was experienced across Europe in the early modern period, a consequence of the major political and religious upheavals of the

sixteenth and seventeenth centuries. At the same time, the universities of Europe became increasingly orientated towards serving the territorial state, guided by a humanistic approach to learning which stressed its social and political utility. It was in these contexts that the notion of the scholar as a distinct social category gained a foothold and the status of the scholarly group as a social elite was firmly established. University scholars demonstrated a great energy when characterizing themselves socially as learned men. This book investigates the significance and implications of academic self-fashioning throughout Europe in the early modern period. It describes a general and growing deliberation in the fashioning of individual, communal and categorical academic identity in this period. It explores the reasons for this growing self-consciousness among scholars, and the effects of its expression - social and political, desired and real.

### **Sketches of the History of Christian Art -**

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Alexander Crawford Lindsay Earl of Crawford  
1847

*Piero della Francesca and the Invention of the Artist* - Machtelt Brügggen Israëls 2020-07-15

As one of the most innovative and enlightened painters of the early Italian Renaissance, Piero della Francesca brought space, luminosity, and unparalleled subtlety to painting. In addition, Piero invented the role of the modern artist by becoming a traveler, a courtier, a geometrician, a patron, and much else besides. In this nuanced account of this great painter's life and art, Machtelt Brügggen Israëls reconstructs how Piero came of age. Successfully demystifying the persistent notion of Piero's art as enigmatic, she reveals the simple and stunning intentions behind his work.

*St. Catherine of Alexandria in Renaissance*

*Roman Art* - Cynthia Stollhans 2017-07-05

How and why did a medieval female saint from the Eastern Mediterranean come to be such a

powerful symbol in early modern Rome? This study provides an overview of the development of the cult of Catherine of Alexandria in Renaissance Rome, exploring in particular how a saint's cult could be variously imaged and 'reinvented' to suit different eras and patronal interests. Cynthia Stollhans traces the evolution of the saint's imagery through the lens of patrons and their interests-with special focus on the importance of Catherine's image in the fashioning of her Roman identity-to show how her imagery served the religious, political, and/or social agendas of individual patrons and religious orders.

*Theory of Restoration* - Cesare Brandi 2005

*European Art of the Fifteenth Century* - Stefano Zuffi 2005

Influenced by a revival of interest in Greco-Roman ideals and sponsored by a newly prosperous merchant class, fifteenth-century artists produced works of astonishingly

innovative content and technique. The International Gothic style of painting, still popular at the beginning of the century, was giving way to the influence of Early Netherlandish Flemish masters such as Jan van Eyck, who emphasized narrative and the complex use of light for symbolic meaning. Patrons favored paintings in oil and on wooden panels for works ranging from large, hinged altarpieces to small, increasingly lifelike portraits. In the Italian city-states of Florence, Venice, and Mantua, artists and architects alike perfected existing techniques and developed

new ones. The painter Masaccio mastered linear perspective; the sculptor Donatello produced anatomically correct but idealized figures such as his bronze nude of David; and the brilliant architect and engineer Brunelleschi integrated Gothic and Renaissance elements to build the self-supporting dome of the Florence Cathedral. This beautifully illustrated guide analyzes the most important people, places, and concepts of this early Renaissance period, whose explosion of creativity was to spread throughout Europe in the sixteenth century