

Medaglie Italiane Del Museo Nazionale Del Bargell

Getting the books **Medaglie Italiane Del Museo Nazionale Del Bargell** now is not type of inspiring means. You could not deserted going behind ebook amassing or library or borrowing from your contacts to gate them. This is an definitely simple means to specifically acquire guide by on-line. This online declaration Medaglie Italiane Del Museo Nazionale Del Bargell can be one of the options to accompany you in imitation of having additional time.

It will not waste your time. say yes me, the e-book will agreed broadcast you further thing to read. Just invest little times to gain access to this on-line proclamation **Medaglie Italiane Del Museo Nazionale Del Bargell** as without difficulty as evaluation them wherever you are now.

Excavating the Medieval Image - David S. Areford 2017-11-30
Medieval images, especially manuscript illuminations, have long been treated independently of the contexts in which they were created. These beautiful miniature paintings, frequently valued as keepers of documentary evidence or as curious artistic commodities, have only recently become the focus of art historians concerned with new questions related to artistic working methods, audience and the status of the visual in the Middle Ages and the modern era. *Excavating the Medieval Image* argues that the illuminated image is best understood as thoroughly integrated in the material context of the manuscript - and thus, integrated in a cultural context of production and reception. Seen in this way, the illuminated manuscript becomes a kind of archaeological site, which must be carefully unearthed layer by layer. The fourteen essays gathered here are written by scholars of both medieval and Renaissance art history, and demonstrate varied methodological approaches that combine the pursuits of traditional connoisseurship and iconography with those of critical theory and historiography. In addition, the authors contribute more broadly to important interdisciplinary issues such as the study of gender, text and image, and the history of literacy and the book.

[Giammaria Mosca Called Padovano](#) - Anne Markham Schulz 2010-11

Author of statues in the major churches of Padua and Venice, Giammaria Mosca was among the leading sculptors in northern Italy during the second and third decades of the sixteenth century. In 1529 Mosca was summoned by the King of Poland to erect his tomb in Cracow. From 1533 until the artist's death in 1574, documents at regular intervals record important commissions to Mosca throughout Poland from the Polish royal family, as well as from prominent members of the nobility and ecclesiastical hierarchy. Many of Mosca's inscribed and documented monuments survive in their original site and state and testify to the sculptor's key role in the diffusion in Eastern Europe of Italian Renaissance ideals. In both native and adoptive homes, thus, there exists a substantial body of extant and documented works by Mosca; indeed, Mosca is virtually unique among émigré Renaissance sculptors for the completeness with which both halves of his career are documented and therefore offers the perfect test case for assessing the effect of emigration from the center to the periphery. Yet no one has ever asked whether Mosca's move to Poland changed his art. For the first time, Anne Markham Schulz not only explores the effect on Mosca's art of new patrons and materials, of different artistic conventions, functions, and traditions, but also sets Mosca's emigration within the context of those cultural exchanges between Italy and Poland that contributed

fundamentally to the formation of the Polish Renaissance. This book represents the first comprehensive study of Giammaria Mosca in any language. It includes more than 260 detail photographs of all of Mosca's sculptures; almost every one has been made anew, many from specially constructed scaffolds. In addition, another 109 photographs illustrate comparative works. All documents concerning the artist, most never published before and many quite unknown, are reproduced in their entirety. There is an exhaustive catalogue of all works attributed to Mosca or his shop and a comprehensive bibliography of scholarship in ten languages.

Emblems and the Natural World - Karl A.E. Enenkel 2017-09-11

This interdisciplinary volume aims to address the multiple connections between emblematics and the natural world in the broader perspective of their underlying ideologies - scientific, artistic, literary, political and/or religious.

Monete italiane del Museo nazionale del Bargello: Granducato di Toscana - Giuseppe Toderi 2006

In questo volume sono classificate e descritte le monete emesse a Firenze a partire dal periodo del duca Alessandro de Medici (1531-1536) fino al Governo Provvisorio del 1859. La raccolta di monete del Granducato di Toscana, custodita nel medagliere del Museo del Bargello, è certamente la più importante al mondo, per consistenza e qualità degli esemplari. La collezione originaria del Museo, infatti, dopo l'acquisizione delle monete delle collezioni Ginori-Conti e Cora-Fanfani, ha riassorbito nel 2001, tra le altre, tutte quelle monete di epoca granducale che per tutto il 900 sono state custodite dal Museo Archeologico di Firenze. Le 1410 monete descritte nel volume sono state classificate sulla base dell'opera *Corpus Nummorum Italicum* e per ciascuna di esse la scheda tecnica riporta dati e riferimenti bibliografici. Presentazioni di Edoardo Speranza, Antonio Paolucci, Beatrice Paolozzi Strozzi.

Art and Love in Renaissance Italy - Metropolitan Museum of Art (New York, N.Y.) 2008

"Many famous artworks of the Italian Renaissance were made to celebrate love, marriage, and family. They were the pinnacles of a

tradition, dating from early in the era, of commemorating betrothals, marriages, and the birth of children by commissioning extraordinary objects - maiolica, glassware, jewels, textiles, paintings - that were often also exchanged as gifts. This volume is the first comprehensive survey of artworks arising from Renaissance rituals of love and marriage and makes a major contribution to our understanding of Renaissance art in its broader cultural context. The impressive range of works gathered in these pages extends from birth trays painted in the early fifteenth century to large canvases on mythological themes that Titian painted in the mid-1500s. Each work of art would have been recognized by contemporary viewers for its prescribed function within the private, domestic domain."--BOOK JACKET.

Medaglie italiane del Museo nazionale del Bargello - Fiorenza Vannel Toderi 2007

This is the fourth and final volume of a series cataloguing the Italian medal collection of the Florentine Bargello National Museum. 1110 nineteenth-century medals are presented, with complete illustrations and records listing the figures depicted and characteristics necessary for situating them in their historical context. Also included are biographical notes on the medalists, a general bibliography, and indices of the medalists and the figures depicted. Italian text.

Michelangelo - Pina Ragionieri 2008-09-26

Michelangelo Buonarroti was a very complicated being. Not only was he a multitalented artist--renowned equally as a sculptor, painter, and architect--he was also an impressive military engineer, student of Dante, and poet in his own right. What is more, his behavior was full of contradictions. He was renowned for his fiery temper and yet wrote tender love poetry. In spite of his legendary impatience, he committed himself to tasks that required years of sustained attention. He skimmed on his own food and lodging, paying little attention to his own bodily needs, and yet created some of the most beautiful human figures ever imagined. He constantly complained about not having any money but amassed a considerable fortune that kept his family comfortable for two centuries. Though he enjoyed the reputation of being a solitary genius,

he directed dozens of assistants, quarrymen, and stonemasons to carry out his work. Still more Michelangelos were invented by others. The sixteenth-century artist and biographer Giorgio Vasari made him into an artistic savior, imagining that a gracious God had given the world Michelangelo to inspire and perfect the arts. His family transformed part of their home (the Casa Buonarroti) into a shrine to their famous forebear. In the twentieth century, novelists and movie producers have portrayed him as a tortured, manic genius. This exhibition catalog explores multiple facets of Michelangelo's life, art, and reputation. Beginning with portraits of the artist, examples of his literary works, printed editions of his poetry, and an example of modern music inspired by his sonnets, the catalog shows representative examples of his work as a military engineer, architect, anatomist, poet, painter, and sculptor. Lavishly illustrated, including five fold-out 11" x 14" pages, this book provides viewers an unprecedented opportunity to grasp the range of Michelangelo's ambitions and accomplishments, revealing a man and a myth that are even greater than we might have imagined.

Interpretation and Allegory - Whitman 2022-03-28

Western literary, philosophical, and religious traditions from Plato and Paul to Augustine and Avicenna have utilized, exploited, or been subjected to allegorical interpretation. Naturally developing a composite picture of interpretive allegory from such a large landscape faces numerous difficulties. As the editor puts it, "to imagine a 'definitive' account of the theory and practice of allegorical interpretation in the West would require something of an allegorical vision in its own right." With that caveat in mind, however, the international team of contributors--from a variety of disciplines--offers a "historical and conceptual framework" for understanding interpretive allegory in the West, from antiquity through the early and late medieval and renaissance periods, and from the eighteenth through the twentieth centuries. This publication has also been published in hardback, please click here for details.

A Survey of Numismatic Research, 1985-1990 - Tony Hackens 1991

"The Turk and Islam in the Western Eye, 1450?750 " - JamesG. Harper 2017-07-05

Unprecedented in its range - extending from Venice to the New World and from the Holy Roman Empire to the Ottoman Empire - this collection probes the place that the Ottoman Turks occupied in the Western imaginaire, and the ways in which this occupation expressed itself in the visual arts. Individual essays in this volume examine specific images or groups of images, problematizing the 'truths' they present and analyzing the contexts that shape the presentation of Ottoman or Islamic subject matter in European art. The contributors trace the transmission of early modern images and representations across national boundaries and across centuries to show how, through processes of translation that often involved multiple stages, the figure of the Turk (and by extension that of the Muslim) underwent a multiplicity of interpretations that reflect and reveal Western needs, anxieties and agendas. The essays reveal how anachronisms and inaccuracies mingled with careful detail to produce a "Turk," a figure which became a presence to reckon with in painting, sculpture, tapestry and printmaking.

Sebastiano del Piombo and the World of Spanish Rome - Piers Baker-Bates 2017-07-05

Sebastiano del Piombo (c.1485-1547) was a close associate and rival of the central artistic figures of the High Renaissance, notably Michelangelo and Raphael. After the death of Raphael and the departure of Michelangelo from Rome, Sebastiano became the dominant artistic personality in the city. Despite being one of most significant artistic figures of the period, he remains the last artist of major importance in the western canon about whom no recent work has been published in English. In this study, Piers Baker-Bates approaches Sebastiano's career through analysis of the patrons he attracted following his arrival at Rome. The first half of the book concentrates on Sebastiano's network of patrons, predominantly Italian, who had strong factional ties to the Imperial camp; the second half discusses Sebastiano's relationship with his principal Spanish patrons. Sebastiano is a leading example of a transcultural artist in the sixteenth century and his relationship with

Spain was fundamental to the development of his career. The author investigates the domination of Sebastiano's career by patrons who had geographically different origins, but who were all members of a wider network of Imperial loyalties. Thus Baker-Bates removes Sebastiano from the shadow of his contemporaries, bringing him to life for the reader as an artistic personality in his own right. Baker-Bates' characterization of the Rome in which Sebastiano made his career differs from previous scholarly accounts, and he describes how Sebastiano was ideally suited to flourish in the environment he depicts. Sebastiano del Piombo and the World of Spanish Rome thus re-appraises not only Sebastiano's place in the canon of Renaissance art but, using him as a lens, also the cultural worlds of Early Modern Italy and Spain in which he operated.

The Politics of Water in the Art and Festivals of Medici Florence - Felicia M. Else 2018-07-27

This book tells the story of one dynasty's struggle with water, to control its flow and manage its representation. The role of water in the art and festivals of Cosimo I and his heirs, Francesco I and Ferdinando I de' Medici, informs this richly-illustrated interdisciplinary study. Else draws on a wealth of visual and documentary material to trace how the Medici sought to harness the power of Neptune, whether in the application of his imagery or in the control over waterways and maritime frontiers, as they negotiated a place in the unstable political arena of Europe, and competed with foreign powers more versed in maritime traditions and aquatic imagery.

Michelangelo - Carmen C. Bambach 2017-11-05

Consummate painter, draftsman, sculptor, and architect, Michelangelo Buonarroti (1475-1564) was celebrated for his disegno, a term that embraces both drawing and conceptual design, which was considered in the Renaissance to be the foundation of all artistic disciplines. To his contemporary Giorgio Vasari, Michelangelo was "the divine draftsman and designer" whose work embodied the unity of the arts. Beautifully illustrated with more than 350 drawings, paintings, sculptures, and architectural views, this book establishes the centrality of disegno to

Michelangelo's work. Carmen C. Bambach presents a comprehensive and engaging narrative of the artist's long career in Florence and Rome, beginning with his training under the painter Domenico Ghirlandaio and the sculptor Bertoldo and ending with his seventeen-year appointment as chief architect of Saint Peter's Basilica at the Vatican. The chapters relate Michelangelo's compositional drawings, sketches, life studies, and full-scale cartoons to his major commissions—such as the ceiling frescoes and the Last Judgment in the Sistine Chapel, the church of San Lorenzo and its New Sacristy (Medici Chapel) in Florence, and Saint Peter's—offering fresh insights into his creative process. Also explored are Michelangelo's influential role as a master and teacher of disegno, his literary and spiritual interests, and the virtuoso drawings he made as gifts for intimate friends, such as the nobleman Tommaso de' Cavalieri and Vittoria Colonna, the marchesa of Pescara. Complementing Bambach's text are thematic essays by leading authorities on the art of Michelangelo. Meticulously researched, compellingly argued, and richly illustrated, this book is a major contribution to our understanding of this timeless artist.

Medaglie italiane del Rinascimento-Italian Renaissance medals - J. G. Pollard

Paolo Giovio. Uno storico e la crisi italiana del XVI secolo - T.C. Price Zimmermann 2012-10-01

«Il volume di Zimmermann, scritto con superba dottrina e acribia difficilmente uguagliabile, mi apparve l'atteso e irreversibile punto di svolta della bibliografia gioviana, e tale - non ho dubbi in proposito - ancor di più apparirà nel corso degli anni. [...] Ma i meriti del lavoro di Zimmermann stanno anche altrove. In una tradizione di studi spesso contraddistinta, in Italia e fuor d'Italia, da frequentazioni corsare, distratte e replicanti, inaccurate quando non esplicitamente ignoranti (ché su letterati come Giovio, ancora poco studiati e privi di un inquadramento collaudato, pare ci si possa permettere inaudite libertà), non sfuggirà quanto il rigore con cui è scritta la biografia di Zimmermann, alla ricerca del certo e del vero, senza ombra di

enfaticizzazione, contenga embrionalmente una indicazione etica che non dovrà andare perduta».

Art and the Relic Cult of St. Antoninus in Renaissance Florence - SallyJ. Cornelison 2017-07-05

Tracing the history of St. Antoninus' cult and burial from the time of his death in 1459 until his remains were moved to their final resting place in 1589, this interdisciplinary study demonstrates that the saint's relic cult was a key element of Florence's sacred cityscape. The works of art created in his honor, as well as the rituals practiced at his fifteenth- and sixteenth-century places of burial, advertised Antoninus' saintly power and persona to the people who depended upon his intercessory abilities to negotiate life's challenges. Drawing on a rich variety of contemporary visual, literary, and archival sources, this volume explores the ways in which shifting political, familial, and ecclesiastical aims and agendas shaped the ways in which St. Antoninus' holiness was broadcast to those who visited his burial church. Author Sally Cornelison foregrounds the visual splendor of the St. Antoninus Chapel, which was designed, built, and decorated by Medici court artist Giambologna and his collaborators between 1579 and 1591. Her research sheds new light on the artist, whose secular and mythological sculptures have received far more scholarly attention than his religious works. Cornelison draws on social and religious history, patronage and gender studies, and art historical and anthropological inquiries into the functions and meanings of images, relics, and ritual performance, to interpret how they activated St. Antoninus' burial sites and defined them in ways that held multivalent meanings for a broad audience of viewers and devotees. Among the objects for which she provides visual and contextual analyses are a banner from the saint's first tomb, early printed and painted images, and the sculptures, frescoes, panel paintings, and embroidered textiles made for the present St. Antoninus Chapel.

A Survey of Numismatic Research, 1978-1984 - 1986

Aretino's Satyr - Raymond B. Waddington 2004-01-01

Pietro Aretino's literary influence was felt throughout most of Europe

during the sixteenth-century, yet English-language criticism of this writer's work and persona has hitherto been sparse. Raymond B. Waddington's study redresses this oversight, drawing together literary and visual arts criticism in its examination of Aretino's carefully cultivated scandalous persona - a persona created through his writings, his behaviour and through a wide variety of visual arts and crafts. In the Renaissance, it was believed that satire originated from satyrs. The satirist Aretino promoted himself as a satyr, the natural being whose sexuality guarantees its truthfulness. Waddington shows how Aretino's own construction of his public identity came to eclipse the value of his writings, causing him to be denigrated as a pornographer and blackmailer. Arguing that Aretino's deployment of an artistic network for self-promotional ends was so successful that for a period his face was possibly the most famous in Western Europe, Waddington also defends Aretino, describing his involvement in the larger sphere of the production and promotion of the visual arts of the period. Aretino's Satyr is richly illustrated with examples of the visual media used by the writer to create his persona. These include portraits by major artists, and *arti minori*: engravings, portrait medals and woodcuts.

The Papacy: Gaius-Proxies - 2002

The Medici: Portraits and Politics 1512-1570 - Keith Christiansen 2021-04-19

Between 1512 and 1570, Florence underwent dramatic political transformations. As citizens jockeyed for prominence, portraits became an essential means not only of recording a likeness but also of conveying a sitter's character, social position, and cultural ambitions. This fascinating book explores the ways that painters (including Jacopo Pontormo, Agnolo Bronzino, and Francesco Salviati), sculptors (such as Benvenuto Cellini), and artists in other media endowed their works with an erudite and self-consciously stylish character that made Florentine portraiture distinctive. The Medici family had ruled Florence without interruption between 1434 and 1494. Following their return to power in 1512, Cosimo I de' Medici, who became the second Duke of Florence in

1537, demonstrated a particularly shrewd ability to wield culture as a political tool in order to transform Florence into a dynastic duchy and give Florentine art the central position it has held ever since. Featuring more than ninety remarkable paintings, sculptures, works on paper, and medals, this volume is written by a team of leading international authors and presents a sweeping, penetrating exploration of a crucial and vibrant period in Italian art.

Artistic Circulation between Early Modern Spain and Italy - Kelley Helmstutler Di Dio 2020-01-27

This collection of essays by major scholars in the field explores how the rich intersections between Italy and Spain during the early modern period resulted in a confluence of cultural ideals. Various means of exchange and convergence are explored through two main catalysts: humans—their trips or resettlements—and objects—such as books, paintings, sculptures, and prints. The visual and textual evidence of the transmission of ideas, iconographies and styles are examined, such as triumphal ephemera, treatises on painting, the social status of the artist, collections and their display, church decoration, and funerary monuments, providing a more nuanced understanding of the exchanges of styles, forms and ideals across southern Europe.

Art Patronage, Family, and Gender in Renaissance Florence - Maria DePrano 2018-02-22

This book examines a Renaissance Florentine family's art patronage, even for women, inspired by literature, music, love, loss, and religion.

Italian Renaissance medals in the Museo nazionale di Bargello - Museo nazionale del Bargello (Florence, Italy) 1984

The Robert Lehman Collection - John Pope-Hennessy 1997

The twenty-seven illuminations catalogued in this volume-part of a series cataloguing the more than two thousand works of art in the Robert Lehman Collection at The Metropolitan Museum of Art-include illustrations for manuscripts and early instances of small paintings on parchment conceived as independent works of art. -- Metropolitan Museum of Art website.

Foundation, Dedication and Consecration in Early Modern Europe

- M. Delbeke 2011-12-09

Bringing together contributions from art history, architectural history, historiography and history of law, this volume is the first comprehensive exploration of the manifold meanings of foundation, dedication and consecration rituals and narratives in early modern culture.

The International Emblem - Simon McKeown 2010-02-19

The emblem, a Renaissance literary genre which combined text and image, conveyed erudition, admonishment, propaganda, and piety with unparalleled concision and economy. It arose out of humanist circles in the early sixteenth century and quickly became established as a staple tool in religious, political, and social discourses across the major European languages. In recent years the emblem has come to be regarded by scholars working in all areas of the humanities and cultural studies as an interdisciplinary matrix of extraordinary utility in gaining insights into the mentalities and preoccupations of the early modern era. Within its apparently slender frame, the emblem embraces questions of foremost philological, semiotic, and iconographical importance, and encompasses ideas and assumptions of exceedingly far range and reach. This collection of essays attests to the pervasiveness of the emblem, both within Renaissance and Baroque Europe, and in those parts of the wider world where European influence came to bear. It seeks to follow the development of the emblem from its beginnings in various forms of bimodal artefact, from early illustrated books and hieroglyphs, to medals and ancient coins; we then witness its deployment as a propagandistic tool in the temporal and confessional disputes of Europe. Thereafter, the emblem appears in non-European contexts, emerging as a place of cultural exchange as it became assimilated within indigenous visual traditions. The latter parts of the book concentrate on the often subliminal role emblems played in diverse literary texts, as well as their ongoing vitality in praxis or in the burgeoning area of emblem scholarship within early modern studies.

Caterina Sforza and the Art of Appearances - Joyce de Vries 2016-12-05

In the first major book in four decades on Caterina Sforza (1463-1509),

Joyce de Vries investigates the famous noblewoman's cultural endeavors, and explores the ways in which gender, culture, and consumption practices were central to the invention of the self in early modern Italy. Sforza commissioned elaborate artistic and architectural works, participated in splendid civic and religious rituals, and collected a dazzling array of clothing, jewelry, and household goods. By engaging in these realms of cultural production, de Vries suggests, Sforza manipulated masculine and feminine norms of behavior and effectively promoted her social and political agendas. Drawing on visual evidence, inventories, letters, and contemporary texts, de Vries offers a penetrating new interpretation of women's contributions to early modern culture. She explains the correlations between prescriptive literature and women's actions and reveals the mutability of gender roles in the princely courts. De Vries's analysis of Sforza's posthumous legend suggests that what we see as "the Renaissance" was as much a historical invention as a coherent moment in historical time.

Passive Tranquillity - Vernon Hyde Minor 1997

This is a monographic study of the eighteenth-century Italian sculptor. Born in Florence in 1698, della Valle came to Rome in 1725 upon the death of his uncle & master, Giovanni Saftista Foggini. There he remained until his death in 1768. the phrase "passive tranquillity" refers both to the style of Della Valle's sculpture & the ambiance of eighteenth-century Rome, &, further, serves to distinguish Della Valle from his better known precursors Gianlorenzo Bernini & Michelangelo. Theirs was a sculpture of the heroic & highly expressive. Della Valle's sculpture represents figures of an introverted, self-effacing, & serene type. In its demonstrations of the ways in which della Valle's art could have been formed by the institutions & broader cultural currents of eighteenth-century Rome, the text seeks to account for that sense of quiescence & composure common to the arts of settecento Rome. The catalogue raisonne brings together previously unpublished documents & photographs of della Valle's work & provides evidence for attributions & the circumstances of patronage.

Cosimo I De' Medici and His Self-Representation in Florentine Art

and Culture - Hendrik Thijs van Veen 2006-08-21

In this study, Henk Th. van Veen reassesses how Cosimo de' Medici represented himself in images during the course of his rule. The text examines not only art and architecture, but also literature, historiography, religion, and festive culture.

Chivalry and the Perfect Prince - Braden Frieder 2008-01-25

Chivalry and the Perfect Prince is a survey of the ceremonial armor crafted for the Spanish Habsburg monarchs of the sixteenth century. It examines notable tournaments and pageantry held at the courts of Charles V and Philip II, and the artworks associated with them. Braden Frieder guides the reader through these tournaments, jousting, and other knightly exercises as part of a larger aristocratic culture that included arms and armor, paintings, tapestries, medals, and sculptures with chivalric themes. Frieder presents Habsburg tournaments in their proper historical context as an extension of imperial politics, drawing comparisons with popular chivalric literature of the period. Frieder's study utilizes extensive primary source material and contemporary documents, many appearing for the first time in English. Included in this book are eighty-one illustrations of fine art and armor from the sixteenth century, the crescendo of the armorer's art in Europe. For the first time in print, these artworks are treated collectively, as integral parts of aristocratic life and culture during the Renaissance.

Medaglie italiane, barocche e neoclassiche - Giuseppe Toderi 1990

Lepanto and Beyond - Laura Stagno 2021-03-15

Interdisciplinary approach to the Iberian and Italian perceptions and representations of the Battle of Lepanto and the Muslim "other" The Battle of Lepanto, celebrated as the greatest triumph of Christianity over its Ottoman enemy, was soon transformed into a powerful myth through a vast media campaign. The varied storytelling and the many visual representations that contributed to shape the perception of the battle in Christian Europe are the focus of this book. In broader terms, Lepanto and Beyond also sheds light on the construction of religious alterity in the early modern Mediterranean. It presents cross-disciplinary case

studies that explore the figure of the Muslim captive in historical documentation, artistic depictions, and literature. With a focus on the Republic of Genoa, the authors also aim to balance the historical scale and restore the important role of the Genoese in the general scholarly discussion of Lepanto and its images.

Museo nazionale del Bargello. La guida ufficiale - Giovanna Gaeta Bertelà 1999

Monete italiane del Museo Nazionale del Bargello - Giuseppe Toderi 2008

This last volume in the ambitious nine-volume series cataloging the medal and coin collections of the Bagello National Museum presents 1395 coins from Lazio, Southern Italy and Sicily. The collection dates from the fifteenth-century Medicis, and was continually added to over the centuries, totaling over 17,000 pieces. The Bargello Museum houses the medieval and early modern coins, now fully catalogued by this monumental work. Italian text.

Venice and the Islamic World, 828-1797 - Institut du Monde Arabe (Paris) 2007-01-01

From 828, when Venetian merchants carried home from Alexandria the stolen relics of St. Mark, to the fall of the Venetian Republic to Napoleon in 1797, the visual arts in Venice were dramatically influenced by Islamic art. Because of its strategic location on the Mediterranean, Venice had long imported objects from the Near East through channels of trade, and it flourished during this particular period as a commercial, political, and diplomatic hub. This monumental book examines Venice's rise as the "bazaar of Europe" and how and why the city absorbed artistic and cultural ideas that originated in the Islamic world. *Venice and the Islamic World, 828-1797* features a wide range of fascinating images and objects, including paintings and drawings by familiar Venetian artists such as Bellini, Carpaccio, and Tiepolo; beautiful Persian and Ottoman miniatures; and inlaid metalwork, ceramics, lacquer ware, gilded and enameled glass, textiles, and carpets made in the Serene Republic and the Mamluk, Ottoman, and Safavid Empires. Together these exquisite

objects illuminate the ways Islamic art inspired Venetian artists, while also highlighting Venice's own views toward its neighboring region. Fascinating essays by distinguished scholars and conservators offer new historical and technical insights into this unique artistic relationship between East and West.

European Sculpture and Metalwork - Metropolitan Museum of Art (New York, N.Y.) 2011

Perspectives on the Renaissance Medal - Stephen K. Scher 2013-08-21

The papers published in this book were delivered at two conferences held in conjunction with the exhibition, "The Currency of Fame: Portrait Medals of the Renaissance"

Attila e gli unni - Gruppo archeologico aquileiese 1995

Medals and Plaquettes in the Ulrich Middeldorf Collection at the Indiana University Art Museum - Indiana University, Bloomington. Art Museum 2012

Spanning six centuries and seven countries, the Middeldorf Collection— assembled by the late eminent art historian Ulrich Middeldorf— provides an extraordinary overview of major personalities and of political, social, cultural, and religious events as depicted in more than 350 medals and plaquettes. Illustrated in full color and accompanied by extensive documentation are commemorations of kings, queens, emperors, poets, composers, physicians, artists, inventors, popes, cardinals, and bishops. Papal annual and jubilee medals and delightful French reliefs from the Belle Époque complement medals from the eras of Louis XIV and XV, Napoleon, and the Risorgimento.

Highlights of the collection are Italian medals from the 17th century and later— periods that until recently have received little scholarly attention.

Engaging Symbols - Adrian W. B. Randolph 2002-01-01

Randolph shows how "engaging" political symbols were grounded in a revolutionary way in amorous discourses that drew on metaphors of affection, desire, courtship, betrothal, marriage, homo- and hetero-eroticism, and procreation."--BOOK JACKET.