

1: Politics, Civic Ideals and Sculpture in Italy, c

*Get this from a library! Politics, civic ideals and sculpture in Italy c. [Brendan Cassidy] -- "This book explores how the different forms of government and political factions of the Italian states in the thirteenth and fourteenth century used sculpture to express their authority and their.*

A number of publications exploring the ways in which art conveyed and embodied the identity of patrons, artists, social groups, cities or nations in the Middle Ages and the Renaissance, have offered new focus and rekindled the interest of art historians in the fields of visual culture and social art history. His study provides, by means of archival research and analysis of visual evidence, a vivid picture of the way in which Sieneese artists gained commissions, established workshop practices and consolidated their position within society and, by doing so, built their identity. In more recent years, other scholars have looked at the commissioning of artworks as a means of establishing identities. These connections enriched local cultures and became part of the construction of local identities Richardson , II: Her study suggests that the influence of major cities towards minor centres constituted only one aspect of a more xx Introduction complex relationship whereby influences in the construction of local and common cultural identities were reciprocal Richardson , II: Richardson details the relationship between Florence and Rome, and the role that Florentine artists had in the construction of visual imagery, and thus of the identities, of these two cities. Further to these studies, this volume proposes an overview of different aspects of the relationship between art and identity between the 13th and early 17th centuries in Europe. It explores how modes of creation, circulation, reception and perception of visual imagery contributed to the establishment, development, and endurance of artistic, social, political, and religious identities. The book is divided into three sections. Section One seeks to elucidate questions related to art as a means of political propaganda, or as a way of promoting personal and family status and values. This section also aims to identify how social groups defined themselves through the commissioning of imagery that aimed to portray ideals the patrons could aspire to. The relationship between secular and religious powers, and how these shaped the cult of saints, and how and to what extent the agendas of rulers or civic governments were reflected in the creation of art, or aimed to maintain power, are also discussed here. Brendan Cassidy Chapter One explores the relationship between power and visual imagery and how this shaped the cults of patron saints in a series of inter-locking case studies including Naples, Siena, Florence and Milan. It shows the way in which monarchic, republican and seigniorial governments sought validation of their authority through the commissioning of visual imagery depicting locally venerated saints, the establishment of ceremonies to celebrate them, and the performance of their piety in a public context. Cassidy further differentiates between imagery and rituals implemented by monarchic or seigniorial rulers, such as in the case of the Angevins in Naples and the Visconti in Milan, and those promoted by Republican governments as in the case of Florence and Siena, whose ideology endorsed the benefits of communalism over individualism. Her study suggests that gender, social and historical factors influenced and ultimately decided upon the prominence and popularity of the saints that represented the Florentine state and its values. The author offers a nuanced overview Art and Identity xxi of the relationship between gender, religion and politics in medieval Florence. The cases of Saints Reparata and Anne are examined here in light of documentary and visual evidence, to show that, although they benefitted from civic and popular devotion over a lengthy period of time, they eventually fell out of fashion as they embodied virtues that were considered an unsuitable match for the Republican government. The cult of Reparata as protectress of the city of Florence developed also in other northern Tuscan cities, and it is interesting to note that although the old cathedral of Florence was dedicated to Reparata, originally there were no relics of this saint in that church. Since the early years of Christianity it became customary to dedicate churches to the saint whose relics were housed in that church. Williamson , has pointed out, how according to the Fifth Council of Carthage and the Second Council of Chelsea , when the relics of the saint martyr were not available, the Eucharist had to be placed in the altar. This might have been the case for the church of S. Reparata in Florence, as an attempt to acquire a relic of this saint was made only in As noted by Goldthwaite, the veneration of relics is a long-standing tradition that dates back to St Augustine, and this increased

dramatically by the early 13th century, as a result of the conquest of Constantinople Goldthwaite , According to Canon law, all altars needed a titulus or dedication and these were defined either by an inscription or an image, so relics became increasingly exposed to popular devotion beneath or on altars in richly decorated reliquaries Durand As far as Marian relics are concerned, in some instances the scarcity of them corresponded to stronger devotional focus on Marian-related icons. These images were pivotal to the veneration of the Virgin and compensated for the lack of relics Goldthwaite , Marian imagery, devotional practices and civic rituals, are the object of my contribution to the volume Chapter Three , which examines two case studies in the southern Tuscan cities of Grosseto and Campagnatico that were part of Sieneese controlled territories in Medieval and Renaissance times. Their scope is two-fold: In this chapter I argue that the painting was conceived in the present form to suit its dual function as an altarpiece and as a portable icon that was used in both religious and civic rituals and processions. This chapter also considers the frescoes in the chapel dedicated to the Virgin in the church of S. Maria Assunta in Campagnatico, xxii Introduction as the settings for civic and religious rituals alike. Moreover, this study suggests that the political relationship and cultural exchange that occurred between these two cities and the dominant commune of Siena was far more varied than previously envisaged, and calls for reconsideration of the role of Siena in the construction of local identities. In Chapter Four, Sarah Schell explores the ways that representations of medieval funerals in the prayer cycle of the Office of the Dead underscored social differentiation and functioned as both a reminder of the dead, and a depiction of the rituals that accompanied the dead in their journey to the afterlife. As Binski observed, death and its representation in the medieval world were codified through the culture of penance to win salvation as reported in the *Ars Moriendi*, two Latin texts that appeared between the early and mid-th century Binski , 42 and ff. He shows how the attitude to the body and soul changed in the course of time, and how burials and visual imagery related to death underpinned the passage between life and death, and were strictly related to the social status of the deceased. Indeed, from the 14th century, last wills show that people became increasingly concerned with how to dispose of their soul as well as their material possessions. An increasing number of donations and legacies to churches, religious orders and other pious institutions appear in medieval wills as a means to gain salvation. Moreover, as Schell points out, these images provide visual evidence of belonging to a specific social group through the grand display of lights on the structure of the hearse. His study shows how meditation on the Last Four Things to gain salvation became exemplified in literature and imagery to fulfil the increasing popular focus on piety and devotion. This study provides an overview on how these developed between the 15th and 17th centuries, including an analysis of the controversial painting of *The Seven Deadly Sins and the Last Four Things*, by Hieronymus Bosch. However, in the course of the following two centuries literature and imagery of the Last Four Things gradually underwent a series of changes. These can be ascribed to the affirmation of the doctrine of Purgatory and thus of the idea that souls that are not completely free from sin may reach salvation in Heaven through a temporary process of purification. This intermediate passage between Heaven and Hell was not contemplated in the Last Four Things, albeit the transitional condition of Purgatory was rooted in ancient traditions, particularly in the Roman Catholic Church. The notion of Purgatory was developed through the medieval period and was further defined as a doctrine by the Council of Trent 3rd-4th December The Council reaffirmed the reality of Purgatory and the efficacy of suffrages for the souls of the dead. On the basis of visual evidence and relevant literature Kowzan maintains that the religious and cultural differentiation created by the Reformation and consequent Counter- Reformation, often translated only in modest changes in the iconography of the Last Four Things that was available to the wider audience. The Second Section of this volume examines how architecture and fresco cycles embodied the ethos and values of individual patrons or entire communities, and how these works could help in merging conflicting interests and dealing with internal struggles. The issue of how governments and, more generally, civic offices such as the guilds developed, maintained, or changed their identities alongside political struggles and social and economic changes is investigated here. The *Arte della Lana* was one of the major guilds, established around by a group of laymen known as *Padri Umiliati*, who were skilled in the making of wool cloths. The guild quickly became one of the most powerful in the city, and in it was appointed to manage the financial resources granted by the government for the building of the new cathedral of S. Maria del Fiore, through the

appointment of three builders in chief or Operai. This chapter suggests that the fresco is a carefully devised display of sacred and allegorical figures whose aim was, on the one hand, to show the attitude of contemporary society to wealth, and on the other, advise that wealth cannot be separated from common good and justice. In recent years, Quentin Skinner substantially dismantled previous theories on their direct reference to Aristotelian or Thomist ideals of good government, when referring to the political significance of the frescoes of the Buon Governo in the Palazzo Pubblico of Siena Skinner , However, Harrison challenges this view and proposes that scholars such as Brunetto Latini were in fact acquainted with and influenced by Cicero and Aristotle. According to their ideas the ultimate aim of good and successful governors was the common good, harmony, and peace, and this was the message that the fresco in the Palazzo of the Arte della Lana in Florence aimed to convey. Here, Kees van der Ploeg examines the architectural development of the church of St Lebuinus in Deventer, in the heart of the Netherlands, from its foundation in through the two renovation campaigns in the 13th and 15th centuries. The author explores how local identity was defined through the building and re-definitions of the church space of the collegiate church of the city. The various phases of construction and the changes that followed, suggest a connection between the city of Deventer and its founder, Bishop Bernold. Several comparisons are provided on the significance of the construction of the twin towers and the maintenance of the crypt after this had fallen out of use. This chapter sheds light on neglected but crucial aspects of church architecture, and how these were shaped by local values, practices and traditions. With this further contribution the author continues his extended study of the relationship between architecture and liturgy, and how these changed through time. She argues that the fountain at Linlithgow Palace had multiple functions other than mere decoration, and that symbolism, heraldry and narrative suggest that this was not conceived only as a Art and Identity xxv celebratory monument to the house of Stewart, or to King James V and his new wife, Mary of Guise. Since antiquity fountains had been viewed as sources of life and wisdom, however, their decorative programme could also be devised to celebrate the power and authority of a ruler, as well as his wealth and his ability as a soldier. The name of the bride, Mary, and the fountain itself may also be linked to a passage from the Song of Songs that recites: The fountain exudes the ideals and values of the house of Stewart in the first half of the 16th century. However, it is also part of a wider European tradition of welcoming royal brides. The imagery of the middle level of the fountain functioned as both a liminal and a more overt message to the new Queen, Mary of Guise, to remind her of her privileges and duties through the representation of the characters of the Legend of Melusine. At the time of the royal wedding, the fountain would have been an important part of the settings for the celebrations. A decorative arch was commissioned to welcome Eleonora of Toledo to Florence on 29th June , on the occasion of her marriage to Duke Cosimo I. The message to Eleonora was made explicit by a Latin inscription in the frieze that welcomed her to the city and wished her to continue the family lineage by producing suitable offspring. The first contribution to this section Chapter Nine delves into the authorship of a medieval Passional, while providing a fully contextualised analysis of its patronage. Schurr questions these past assumptions and proposes that style, iconography, and historic context provide compelling evidence of a new, distinctive artistic identity as the illuminator of the Passional. The chapter also offers useful insight on medieval female patronage, the mechanics of manuscript illumination and the artistic environment in medieval Czech lands. It is particularly interesting to note how the manuscript closely reflects the devotional preferences of the patroness for the Passion of Christ and for St Mary Magdalene. The latter represented an example of redemption acquired through penitence that must have been part of the early background of Abbess Cunegund. In the wake of recent scholarship on specific issues of Carmelite iconography and devotion in the medieval period, Hammond proposes that the contribution of the Order to Renaissance art should also be considered. As often happened in the Middle Ages and the Renaissance, the presence of a relic of this latter saint in the Carmelite church of Venice, might have strengthened his cult. Ultimately, although Elisha represented the ancient history of the Order, his importance in the representations of the period was subdued by Albert. The fact that Elisha was never canonised might have played a part in the surge of devotion for St Albert. The example of St William of Malavalle, founder of the Williamite Order, in spite of the fact that he too was never canonised, shows that variations in devotional responses to the Art and Identity xxvii cult of saints often took place

depending on location, historical context and local values. Walters investigates the dichotomy between Italian scholarship that dismisses Fialetti as a minor artist, and his English patrons, who held him in higher regard. Fialetti was a prolific artist, whose output included printed material as well as anatomical drawings and paintings. He was apprenticed to Cremonini, and could claim collaboration with artists such as Carracci, Guercino and Tintoretto. Nonetheless, his fortune was mainly linked to foreign connoisseurs. Fialetti was in fact appreciated mostly by English aristocratic patrons, particularly by Sir Henry Wotton, the English ambassador in Venice, and his circle. The Earl and Countess of Arundel were also active patrons in Venice, and it was in this rich multi-cultural environment that Fialetti developed his work. The commissions that Fialetti received in this context were varied. Recent scholarship has focussed attention on 17th century patrician patronage. In particular, the contribution of Francesco Freddolini suggested that collectors sought to promote their status and values through collection and patronage. This volume adopts an interdisciplinary approach and delves into the history, cultural development and social changes that occurred in the Middle Ages and the Renaissance, and provides a fully contextualised overview on specific aspects of artistic output as a means for establishing individual and collective identities across the European continent. Aufgaben und Auftraggeber, Werkstatt und Kunstmarkt Leipzig: BCS, Anichini, fol. See also Chapter Seven in this volume. See also Hoschino and Haines For an overview see Rubinstein, Smart and Borsook Art and Identity xxix 18 On this aspect Cf. See also Radke,

## 2: The Arts Society

*The civic sculpture of the republics, then, was motivated by the ideal of 'the common good' and the attempt to foster community spirit; that of the signori by realpolitik and a sense of anxiety about their precarious rule.*

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