

## Roma 1630 Il Trionfo Del Pennello

Om malerkunsten i Rom 1592-1623.

*How can we “know”? What does “knowledge” mean? These were the fundamental questions of epistemology in the 17th century. In response to continental rationalism, the British empiricist John Locke proposed that the only knowledge humans can have is acquired a posterior. In a discussion of the human mind, he argued, the source of knowledge is sensual experience – mostly vision. Since vision and picture-making are the realm of art, art theory picked up on questions such as: are pictures able to represent knowledge about the world? How does the production of images itself generate knowledge? How does pictorial logic differ from linguistic logic? How can artists contribute to a collective search for truth? Questions concerning the epistemic potential of art can be found throughout the centuries up until the present day. However, these are not questions of art alone, but of the representational value of images in general. Thus, the history of art theory can contribute much to recent discussions in Visual Studies and Bildwissenschaften by showing the historic dimension of arguments about what images are or should be. “What is knowledge?” is as much a philosophic question as “What is an image?” Visual epistemology is a new and promising research field that is best investigated using an interdisciplinary approach that addresses a range of interconnected areas, such as internal and external images and the interplay of producer and perceiver of images. This publication outlines this territory by gathering together several approaches to visual epistemology by many distinguished authors.*

*“The Italian artist Caravaggio (1571-1610) had a profound impact on a wide range of baroque painters of Italian, French, Dutch, Flemish, and Spanish origin who resided in Rome either during his lifetime or immediately afterward. This captivating book illustrates the notion of “Caravaggism,” showcasing 65 works by Peter Paul Rubens and other important artists of the period who drew inspiration from Caravaggio. Also depicted are Caravaggio canvases that fully exhibit his distinctive style, along with ones that had a particularly discernible impact on other practitioners. Caravaggio’s influence was greatest in Rome, where his works were seen by the largest and most international group of artists, and was at its peak in the early decades of the 17th century both before and after his untimely death at the age of 39. Not since Michelangelo or Raphael has one European artist affected so many of his contemporaries and over such broad geographic territory. Essays by an array of major Caravaggio scholars illuminate the underlying principles of the exhibit, reveal how Caravaggio altered the presentation and interpretation of many traditional subjects and inspired unusual new ones, and explore the artist's legacy and how he irrevocably changed the course of painting.”--Publisher's description.*

*Listening as Spiritual Practice in Early Modern Italy*Univ of California Press

*Piety and Plague*

*Memoirs of the American Academy in Rome*

*dalla storia al mito*

*The Experience of Art in Early Modern Europe*

*Listening as Spiritual Practice in Early Modern Italy*

*Rome*

**This beautiful book presents the work of these two painters, exploring the artistic development of each, comparing their achievements and showing how both were influenced by their times and the milieus in which they worked.**

**This is a groundbreaking examination of one of the most important artists in the Western tradition by one of the leading art historians and critics of the past half-century. In his first extended consideration of the Italian Baroque painter Michelangelo Merisi da Caravaggio (1573–1610), Michael Fried offers a transformative account of the artist's revolutionary achievement. Based on the A. W. Mellon Lectures in the Fine Arts delivered at the National Gallery of Art, The Moment of Caravaggio displays Fried's unique combination of interpretive brilliance, historical seriousness, and theoretical sophistication, providing sustained and unexpected readings of a wide range of major works, from the early Boy Bitten by a Lizard to the late Martyrdom of Saint Ursula. And with close to 200 color images, The Moment of Caravaggio is as richly illustrated as it is closely argued. The result is an electrifying new perspective on a crucial episode in the history of European painting. Focusing on the emergence of the full-blown "gallery picture" in Rome during the last decade of the sixteenth century and the first decades of the seventeenth, Fried draws forth an expansive argument, one that leads to a radically revisionist account of Caravaggio's relation to the self-portrait; of the role of extreme violence in his art, as epitomized by scenes of decapitation; and of the deep structure of his epoch-defining realism. Fried also gives considerable attention to the art of Caravaggio's great rival, Annibale Carracci, as well as to the work of Caravaggio's followers, including Orazio and Artemisia Gentileschi, Bartolomeo Manfredi, and Valentin de Boulogne.**

**Edition commentée de ce poème latin de 549 vers sur l'art de la peinture qui connut un succès considérable aux XVIIe et XVIIIe siècles.**

**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.**

**Exhibition at the Amos Anderson Art Museum, 30.11.2000–28.1.2001**

**"The Treatise on Painting across Europe, 1550?900 "**

**Mastery & elegance**

### Images, Rhetorics, Practices

*The Borghese Gallery*

*The early seventeenth century, when the first operas were written and technical advances with far-reaching consequences—such as tonal music—began to develop, is also notable for another shift: the displacement of aristocratic music-makers by a new professional class of performers. In this book, Andrew Dell'Antonio looks at a related phenomenon: the rise of a cultivated audience whose skill involved listening rather than playing or singing. Drawing from contemporaneous discourses and other commentaries on music, the visual arts, and Church doctrine, Dell'Antonio links the new ideas about cultivated listening with other intellectual trends of the period: humanistic learning, contemplative listening (or watching) as an active spiritual practice, and musical mysticism as an ideal promoted by the Church as part of the Catholic Reformation.*

*This is the first complete translation of the biographies of fifteen artists, including Annibale Carracci, Carvaggio, Rubens, Van Dyck, and Poussin, written by the seventeenth-century antiquarian Giovan Pietro Bellori. Originally conceived as a continuation of Vasari's famous Lives, it is a fundamental source for seventeenth-century Italian art and artistic theory, providing detailed descriptions of extant and lost works of art, while casting light on the cultural politics of contemporary Rome and the relations between Rome and France. The importance of Bellori's Lives lies in the scrupulous documentation of artists, many of whom he knew personally; the author's detailed descriptions of their works; and his exposition of the classicist theory of art in the introductory lecture, the Idea. This volume contains the twelve Lives published in the original edition of 1672 and three Lives (Guido Reni, Andrea Sacchi, and Carlo Maratti) that survive in manuscript form and that were published for the first time in 1942.*

*Guercino's Paintings and His Patrons' Politics in Early Modern Italy examines how the seventeenth-century Italian painter Giovanni Francesco Barbieri (better known as Il Guercino) instilled the political ideas of his patrons into his paintings. As it focuses on eight works showing religious scenes and scenes taken from Roman history, this volume bridges the gap between social and cultural history and the history of art, untangling the threads of art, politics, and religion during the time of the Thirty Years' War. A prolific painter, Guercino enjoyed the patronage of such luminaries as Pope Gregory XV, Cardinals Serra, Ludovisi, Spada, and Magalotti, and the French secretary of state La Vrilli?. While scholarly research has been devoted to Guercino's oeuvre, this book is the first to place his works squarely in the context of the political and social circumstances of seventeenth-century Italy, stressing the points of view and agendas of his powerful patrons. What were once meanings only apparent to the educated elite?or those familiar with the political affairs of the time?are now scrutinized and clarified for an audience far from the struggles of early modern Europe.*

*Mastery & Elegance: Two Centuries of French Drawings from the Collection of Jeffrey E. Horvitz is the catalogue of an exhibition that presents, for the first time, a selection from the most comprehensive private American collection of French old master drawings. The catalogue features 115 drawings by seventy artists, which range in date from the beginning of the seventeenth century to the early years of the nineteenth.*

*A History of Objects in Seventeenth-Century Rome*

*Gusto for Things*

*Medieval and Renaissance Lactations*

*Caravaggio & His Followers in Rome*

*The Art of the Jubilees in Papal Rome, 1500-1750*

*Stanford University Museum of Art Journal*

Rome: setting the stage / Richard E. Spear -- Naples / Christopher R. Marshall -- Bologna / Raffaella Morselli -- Florence / Elena Fumagalli -- Venice / Philip Sohm -- Five industrious cities / Renata Ago -- The painting industry in early modern Italy / Richard A. Goldthwaite.

I Sabini sono una delle popolazioni italiche che contribuirono più profondamente alla formazione della civiltà romana. Tornare a scoprire ed indagare la storia di questa antica popolazione significa dunque risalire anche alle radici di Roma e della sua progressiva affermazione, comprendere come la sua cultura profonda si sia imbevuta, nei primi secoli della Repubblica, della linfa proveniente dalle diverse tradizioni e popolazioni presenti nel centro-sud d'Italia.

The premise of this volume is that the ubiquity of lactation imagery in early modern visual culture and the discourse on breastfeeding in humanist, religious, medical, and literary writings is a distinct cultural phenomenon that deserves systematic study. Chapters by art historians, social and legal historians, historians of science, and literary scholars explore some of the ambiguities and contradictions surrounding the issue, and point to the need for further study, in particular in the realm of lactation imagery in the visual arts. This volume builds on existing scholarship on representations of the breast, the iconography of the Madonna Lactans, allegories of abundance, nature, and charity, women mystics' food-centered practices of devotion, the ubiquitous practice of wet-nursing, and medical theories of conception. It is informed by studies on queer kinship in early modern Europe, notions of sacred eroticism in pre-tridentine Catholicism, feminist investigations of breastfeeding as a sexual practice, and by anthropological and historical scholarship on milk exchange and ritual kinship in ancient Mediterranean and medieval Islamic societies. Proposing a variety of different methods and analytical frameworks within which to consider instances of lactation imagery, breastfeeding practices, and their textual references, this volume also offers tools to support further research on the topic.

This volume considers Caravaggio's revolutionary "realism" from a range of perspectives by a plurality of leading scholars. First, it advances our understanding of Caravaggio's relationship with the "new" science of observation championed by Galileo. Second, it examines afresh the theoretical nature of Caravaggio's seemingly direct "realism." Third, it extends the horizons of research on Caravaggio's complex intellectual and social milieu between high and low cultures. Fourth, it redefines our understanding of the relationship between Caravaggio's life and his art in historical terms.

Art and Archaeology of Rome

Realism, Rebellion, Reception

Vidas de pintores

Nine Essays

Giovan Pietro Bellori: The Lives of the Modern Painters, Sculptors and Architects

Emblems and Art History

Following Caravaggio's death in 1610, the French artist Valentin de Boulogne (1591-1632) emerged as one of the great champions of naturalistic painting. The eminent art historian Roberto Longhi honored him as "the most energetic and passionate of Caravaggio's naturalist followers." In Rome, Valentin—who loved the tavern as much as the painter's palette—fell in with a rowdy confederation of commissions from some of the city's most prominent patrons. It was in this artistically rich but violent metropolis that Valentin created such masterworks as a major altarpiece in Saint Peter's Basilica and superb renderings of biblical and secular subjects—until his tragic death at the age of forty-one cut short his ascendant career. With discussions of nearly fifty works, representing practically Boulogne: Beyond Caravaggio explores both the the artist's superlative depictions of daily life and the tumultuous context in which they were produced. Essays by a team of international scholars consider his key attributions to European painting, his devotion to everyday objects and models from life, his technique of staging pictures with the immediacy of unfolding drama, and his place in the p extensive chronology surveys the rare extant documents that chronicle his biography, while individual entries help situate his works in the contexts of his times. Rich with incident and insight, and beautifully illustrated in Valentin's complex, suggestive paintings, Valentin de Boulogne: Beyond Caravaggio reveals a seminal artist, a practitioner of realism in the seventeenth century who prefigured t Courbet and Edouard Manet two centuries later.

The Rise of the Image reveals how illustrations have come to play a primary part in books on art and architecture. Italian Renaissance art is the main focus for this anthology of essays which analyse key episodes in the history of illustration from the sixteenth to the twentieth century. The authors raise new issues about the imagery in books on the visual arts by Leonardo da Vinci, Giorgio Vasari and Girolamo Teti and Andrea Pozzo. The concluding essays evaluate the roles of reproductive media, including photography, in Victorian and twentieth-century art books. Throughout, images in books are considered as vehicles for ideas rather than as transparent, passive visual forms, dependent on their accompanying texts. Thus The Rise of the Image enriches our understanding of the role of prints and images in the history of art. The diplomacy of the Spanish Monarchy a field traditionally restricted to political history- has recently aroused great interest on the part of specialists in the study os court society and of fine art. During the seventeenth century, governors, viceroys, ambassadors and cardinals acted not only as intermediaries for the artistic interests of the king of Spain, but also sought to emulate their own ri between art and diplomacy has shown that, together with the artists themselves, the people who commissioned, collected, sold, and exchanged works of art played a fundamental role in the history of cultural expression. From their position of wealth and power they became arbiters of taste and fashion, and their intervention would be central to the process by which the work of certain artists disseminated across Europe

For nearly three centuries Leonardo da Vinci's work was known primarily through the abridged version of his Treatise on Painting, first published in Paris in 1651 and soon translated into all the major European languages. Here for the first time is a study that examines the historical reception of this vastly influential text. This collection charts the varied interpretations of Leonardo's ideas in French, Dutch, Flemish, Greek, and Polish speaking environments where the Trattato was an important resource for the academic instruction of artists, one of the key sources drawn upon by art theorists, and widely read by a diverse network of artists, architects, biographers, natural philosophers, translators, astronomers, publishers, engineers, theologians, aristocrats, lawyers, politicians, entrepreneur and collectors. The approach employed here demonstrates that Leonardo's Treatise on Painting is an ideal case study through which to chart the institutionalization of art in Europe and beyond for 400 years. The volume includes original essays by scholars studying a wide variety of national and institutional settings. The coherence of the volume is established by the shared subject matter and interpretative aim: to explore how the work of Leonardo was used. With its focus on the active reception of an important text overlooked in studies of the artist's solitary genius, the collection takes Leonardo studies to a new level of historical inquiry. Leonardo da Vinci's most significant contribution to Western art was his interpretation of painting as a science grounded in geometry and direct observation of nature. One of the most important questions in the history of art is how the work of Leonardo was received and how it enabled the same text to produce so many different styles of painting?

Art Index

The Moment of Caravaggio

Pictorial Narrative and the Legacy of Tasso

On Education and Non-Education of Early Modern Artists

Re-Reading Leonardo

The Art of Realism

Based on the history of knowledge, the contributions to this volume elucidate various aspects of how, in the early modern period, artists’ education, knowledge, reading and libraries were related to the ways in which they presented themselves

Il Catalogo a stampa del Fondo librario Maurizio Fagiolo dell'Arco intende rendere omaggio alla donazione fatta alla Biblioteca della Pontificia Università Gregoriana da Maria Beatrice Mirri. La raccolta, costituita da circa 3.000 volumi, illustra gli interessi culturali e artistici di Maurizio Fagiolo dell'Arco, insigne studioso d'arte, appassionato collezionista e bibliofilo, che ha dato vita, in anni di intensa attività di lavoro e di studio, a una ricca biblioteca che trova nel Barocco, ripercorso nelle sue molteplici sfumature, il suo centro tematico. Maurizio Fagiolo dell'Arco (1939-2002) storico dell'arte, professore e giornalista, allievo di Giulio Carlo Argan, con cui ha lavorato a lungo all'Università "La Sapienza", docente presso l'Accademia di Belle Arti di Roma, è stato uno dei massimi esperti del Barocco romano. Ha dedicato studi anche al Manierismo, a Caravaggio, al Futurismo e al Realismo magico, oltre che a de Chirico e Balla. Grande collezionista d'arte seicentesca, nel 1999 ha donato la sua collezione d'arte barocca al Museo di Palazzo Chigi di Ariccia. Ideatore e curatore di mostre e cataloghi, ha collaborato a varie mostre di rilievo internazionale. Ha svolto anche attività pubblicitica e si è interessato dei rapporti tra cinema e arti figurative.

Rome has been at the center of western civilization for more than two thousand years. As the capital of an empire, and as the center of the Catholic Church, it has had tremendous influence on art, science, politics and government, as well as on religion. And through its fabulous feats of engineering and construction, it has inspired architects and designers on both the grand public scale and in the details of daily life. This profusely illustrated book has a wide variety of images, and a straight-forward, informative text. It is divided into four main parts: Ancient, Medieval, Renaissance, and Baroque. Each part contains a historical narrative, plus separate sections on topics of special interest. These include: the Walls of Ancient Rome, the Appian Way, the Catacombs, the Cloisters, the Sistine Chapel, Raphael's Stanze, the Farnese Gallery, the Fountains of Rome, and others. Each part also has special sections on Rome's major museums, with highlights from each collection. The sculpture, frescoes, murals and architectural details in this book will appeal to those interested in both the fine and decorative arts. The abundant archaeological material will fascinate those interested in history and daily life in the past. This book is for everyone who has studied Rome, who has visited Rome, or who wishes to go.

Plague was one of the enduring facts of everyday life on the European continent, from earliest antiquity through the first decades of the eighteenth century. It represents one of the most important influences on the development of Europe's society and culture. In order to understand the changing circumstances of the political, economic, ecclesiastical, artistic, and social history of that continent, it is important to understand epidemic disease and society's response to it. To date, the largest portion of scholarship about plague has focused on its political, economic, demographic, and medical aspects. This interdisciplinary volume offers greater coverage of the religious and the psychological dimensions of plague and of European society's response to it through many centuries and over a wide geographical terrain, including Byzantium. This research draws extensively upon a wealth of primary sources, both printed and painted, and includes ample bibliographical reference to the most important secondary sources, providing much new insight into how generations of Europeans responded to this dread disease.

Orazio and Artemisia Gentileschi

The Art Market in Rome in the Eighteenth Century

Commentary and Translation

A Case Study on the Social History of Art

From Byzantium to the Baroque

Essays on the History of the Illustrated Art Book

This book examines how Poussin cultivated a poetics of painting from the literary culture of his own time, and especially through his response to the work of Torquato Tasso. Tasso's poetic discourses were the most important source for Poussin's theory of painting. Poussin does not merely illustrate Tasso's verse, but cultivates pictorial means to refashion the poet's metaphors of desire. Offering new interpretations of these works, this book also investigates Poussin's larger literary culture and how this context illuminates the artist's response to contemporary poetic texts, especially in his mythological paintings.

We live in a material world—our homes are filled with things, from electronics to curios and hand-me-downs, that disclose as much about us and our aspirations as they do about current trends. But we are not the first: the early modern period was a time of expanding consumption, when objects began to play an important role in defining gender as well as social status. *Gusto for Things* reconstructs the material lives of seventeenth-century Romans, exploring new ways of thinking about the meaning of things as a historical phenomenon. Through creative use of account books, inventories, wills, and other records, Renata Ago examines early modern attitudes toward possessions, asking what people did with their things, why they wrote about them, and how they passed objects on to their heirs. While some inhabitants of Rome were connoisseurs of the paintings, books, and curiosities that made the city famous, Ago shows that men and women of lesser means also filled their homes with a more modest array of goods. She also discovers the genealogies of certain categories of things—for instance, books went from being classed as luxury goods to a category all their own—and considers what that reveals about the early modern era. An animated investigation into the relationship between people and the things they buy, *Gusto for Things* paints an illuminating portrait of the meaning of objects in preindustrial Europe.

Primera traducci ó n al castellano, en versiones í ntegras y anotadas, de las biograf í as escritas por Giovan Pietro Bellori de los principales protagonistas del panorama romano en uno de los momentos m á s fecundos de la historia del arte occidental.

Eighteenth-century Rome offers a privileged view of art market activities, given the continuity of remarkable investments by the local ruling class, combined with the decisive impact of external agents, largely linked to the Grand Tour. This book, the result of collaboration between international specialists, brings back into the spotlight protagonists, facts and dynamics that have remained unexplored for many years.

Malvasia's Life of the Carracci: Commentary and Translation

Bibliographie D'histoire de L'art

Arte y diplomacia de la monarqu í a hisp á nica en el siglo XVII

Discourse on Sacred and Profane Images

The Artist as Reader

Valentin de Boulogne

Rome's Galleria Borghese, home of the Borghese family, influential in the 17th and 19th centuries, now contains some of the greatest pieces of Western art. The home and museum features work by masters such as Raphael, Coanova, Bernini, and Caravaggio. This guidebook leads the reader room by room, describing each work of art along with its symbolism and cultural references. Also included are hundreds of color reproductions and commentary on each piece.

Ludovico, Agostino, and Annibale Carracci played leading roles in bringing about the changes in style and outlook that transformed the art of painting around 1600. Working both as a team and as individuals, they turned away from the conventions of Mannerism to reinvigorate the Renaissance tradition and usher in a new style, at once naturalistic, classical, and spirited. Malvasia's "Life of the Carracci" has been the principal source of knowledge about these pioneering artists since its first publication in 1678 in *Felsina pittrice, vite de' pittori bolognesi*. Malvasia, a law professor and a literary man, was brilliant, innovative, and contentious. His biography of the Carracci is pivotal to his celebration of the Bolognese contribution to Baroque art and provides a window onto the cultural life of seventeenth-century Italy. The worlds of artisans, artists, literati, and patrons intersect in his text, giving it incomparable historical and literary value Although Malvasia's "Life of the Carracci" is widely cited, this is the first translation in any language and the first to offer an extended critical and historical commentary. Malvasia's own life is discussed, and his triple biography of the Carracci is situated within the intellectual and literary currents to which he responded. Richly illustrated, Summerscale's book will be an indispensable resource for art historians and students of seventeenth-century literature and historiography.

One of the most significant developments in the study of works of art over the past generation has been a shift in focus from the works themselves to the viewer's experience of them and the relation of that experience both to the works in question and to other aspects of cultural life. The ten essays written for this volume address the experience of art in early modern Europe and approach it from a variety of methodological perspectives: concerns range from the relation between its perceptual and significant dimensions to the ways in which its discursive formation anticipates but does not exactly correspond to later notions of 'aesthetic' experience. The modes of engagement vary from careful empirical studies that explore the complex complementary relationship between works of art and textual evidence of different kinds to ambitious efforts to mobilize the powerful interpretative tools of psychoanalysis and phenomenology. This diversity testifies to the vitality of current interest in the experience of beholding and the urgency of the challenge it poses to contemporary art-historical practice.

Art Theory as Visual Epistemology

Beyond Caravaggio

De Arte Graphica (Paris, 1668)

Painting for Profit

Catalogo Maurizio Fagiolo dell'Arco

Cleveland Studies in the History of Art