

1. Record Nr.	UNINA9910464912503321
Autore	Gaskell Elizabeth
Titolo	My Lady Ludlow [[electronic resource]]
Pubbl/distr/stampa	Auckland, : The Floating Press, 2011
ISBN	1-77651-956-6
Descrizione fisica	1 online resource (234 p.)
Soggetti	Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di contenuto	Title; Contents; Chapter I; Chapter II; Chapter III; Chapter IV; Chapter V; Chapter VI; Chapter VII; Chapter VIII; Chapter IX; Chapter X; Chapter XI; Chapter XII; Chapter XIII; Chapter XIV
Sommario/riassunto	This beloved novella from author Elizabeth Gaskell offers a fascinating glimpse into the lives of women in the nineteenth century, particularly those who were widowed or unmarried. The lack of legal rights afforded to these women may come as a shock to contemporary readers, but Gaskell addresses the unique challenges they faced -- and often triumphed over -- with grace and keen insight.

2. Record Nr.	UNINA9910460502203321
Autore	Bailey Gauvin A.
Titolo	Between Renaissance and Baroque : Jesuit art in Rome, 1565-1610 // Gauvin Alexander Bailey
Pubbl/distr/stampa	Toronto, [Ontario] ; ; Buffalo, [New York] ; ; London, [England] : , : University of Toronto Press, , 2003 ©2003
ISBN	1-4426-8629-4
Descrizione fisica	1 online resource (515 p.)
Collana	Heritage
Disciplina	704.9/482/09456309031
Soggetti	Art, Italian - Italy - Rome - 16th century Jesuit art - Italy - Rome Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- Acknowledgments -- 1. Introduction: A Time without Art? -- 2. The Novitiate of S. Andrea al Quirinale -- 3. The Novitiate Infirmary -- 4. The Jesuit Collegiate Foundations of the Collegio Romano, the Seminario Romano, and the German-Hungarian College -- 5. The Collegiate Church of S. Tommaso di Canterbury and the Novitiate Church of S. Vitale -- 6. The Church of the Gesù in Rome: Documents -- 7. The Church of the Gesù in Rome: Description and Interpretation -- 8. Conclusion: A New Sacred Art for a New Era -- Notes -- Bibliography -- Index
Sommario/riassunto	Between Renaissance and Baroque is a stunning achievement ? the first book to be written about the original painting commissions of the Jesuits in Rome. Offering a uniquely comprehensive and comparative analysis of the paintings and stuccoes which adorned all of the Jesuit foundations in the city during their first half century of existence, the study treats some of the most crucial monuments of late Renaissance painting including the original decorations of the church of the Gesù and the Collegio Romano, and the martyrdom frescoes at S. Stefano Rotondo. Based on extensive new archival research from Rome, Florence, Parma, and Perugia, Gauvin Alexander Bailey's study presents an original, revisionist treatment of Italian painting in the last four

decades of the sixteenth century, a critical transitional period between Renaissance and Baroque. Bailey relates the Jesuit painting cycles to the great religious and intellectual climate of the period, isolates the new stylistic trends which appeared after the Council of Trent, and looks at the different ways in which artists met the challenges for devotional art made by the religious climate of the post-Tridentine period. Bailey also succeeds in providing the first ever written reconstructions of the Jesuit churches of S. Tommaso di Canterbury, S. Saba, and S. Apollinare, and the original novitiate complex of S. Andrea al Quirinale, the site of the most complex and original hospital decoration in late Renaissance Italy. Through these reconstructions, Bailey sheds new light on such works as Louis Richeôme's meditation manual on the paintings at S. Andrea, *Le peinture spirituelle*, a lively and detailed treatise on late Renaissance art that has never before been the subject of a thorough study. Ultimately, Bailey provides us with a new understanding of the stylistic and iconographic strands which shortly afterward were woven together to form the Baroque.

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