

1. Record Nr.	UNINA9910779046903321
Autore	Crowe J. A (Joseph Archer), <1825-1896.>
Titolo	Early Italian painting // Joseph Archer Crowe & Giovanni Battista Cavalcaselle, Anna Jameson
Pubbl/distr/stampa	New York : , : Parkstone Press International, , 2011 ©2011
ISBN	1-283-95225-4 1-78042-805-7
Descrizione fisica	1 online resource (199 pages) : color illustrations
Collana	Art of century collection
Altri autori (Persone)	CavalcaselleG. B <1819-1897.> (Giovanni Battista) Jameson, Mrs. <1794-1860.> (Anna) CroweJ. A <1825-1896.> (Joseph Archer)
Disciplina	759.5
Soggetti	Painting, Italian Painting, Medieval - Italy
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	"The following passages originally constituted sections of two books ... both written in 1864-one by Anna Jameson and the other by Giovanni Cavalcaselle and Arthur Crowe"--Note from the editor. Includes index.
Nota di contenuto	Introduction : Something about pictures and painters -- Revival of art in Siena -- Fundamental difference between Sienese and Florentine art -- Early Christianity and art -- Memoirs of the early Italian painters. Guido da Siena -- Giovanni Cimabue -- Cimabue and the Ruccelai Madonna -- Duccio di Buoninsegna -- Ugolino di Nerio --Segna di Bonaventura -- Giotto di Bondone -- Pietro Cavallini -- The Campo Santo -- Andrea Orcagna -- Taddeo Gaddi -- Simone Martini (Simone Memmi) -- Conclusion.
Sommario/riassunto	"Vacillating between the majesty of the Greco-Byzantine heritage and the modernity forecasted by Giotto, Early Italian painting summarises the first steps that led to the Renaissance. Trying out new media, those first artists left frescoes for removable panels. If the sacred faces shock us novices, this distance was more than wanted during this era and in order to emphasise the divinity of the characters; it highlighted their divinity and comforted the sanctified with a background covered with

gold leaves. The elegance of the line and the colour choice was combined to reinforce the symbolic choices. The half-confessed ultimate goal of the early Italian artists was to make the invisible ... visible. In this magnificent book, the author emphasises the importance that the rivalry between the Siennese and Florentine schools played for the evolution of art history. And the reader, in the course of these forgotten masterworks, will discover how, little by little, the sacred became incarnate and more human ... opening a discrete but definitive door through the use of anthropomorphism, as was cherished by the Renaissance."-- Publisher's website
