

Foto Di Palazzo Quattrocento Napoli

Lingjun Ying

Architettura del classicismo tra Quattrocento e Cinquecento. Campania saggi Vincenza Tempone, Stefano Borsi, 2016-02-07T00:00:00+01:00 Il volume fa parte della collana dedicata all'Architettura del classicismo tra Quattrocento e Cinquecento che raccoglie i risultati degli studi svolti nell'ambito del Programma di Ricerca di Interesse Nazionale PRIN 2003, finanziato dal Ministero dell'Università e della Ricerca. I vari tomi, curati dalle Unità di Ricerca delle Università coinvolte nel progetto, sono relativi all'Abruzzo e Puglia (coordinatore prof. A. Ghisetti Giavarina), a Pisa nel primo periodo mediceo (coordinatore prof.ssa E. Karwacka) e alle Marche (coordinatore prof. F. Quinterio), oltre alla Campania (coordinatori proff. A. Gambardella e D. Jacazzi) cui sono dedicati i due volumi Campania. Saggi e Campania. Ricerche. Il tomo Campania. Ricerche restituisce un ampio repertorio di una produzione architettonica in gran parte sconosciuta, frutto di indagini sul campo nelle province campane, mentre il volume Campania. Saggi collaziona contributi su temi critici di approfondimento sul rapporto tra la cultura campana, la corte aragonese e il lessico architettonico del classicismo rinascimentale. Lo studio delle vicende dell'architettura del Rinascimento, includendo in tale periodo il Quattrocento, a partire dal centro propulsore toscano fiorentino fino alle realtà locali, e il Cinquecento, nelle sue evoluzioni manieristiche, è incentrato sulle aree regionali descritte e, in particolare, sulla definizione in Campania del rapporto, dell'apporto e dell'attività dei maestri fiorentini e degli artefici provenienti dalle aree toscane. Tale indagine è strumento indispensabile per individuare nel Rinascimento delle corti italiane non una contrapposizione alternativa al lessico toscano oppure una semplicistica filiazione, ma una analogia di sperimentazioni, una continuità di temi e una rielaborazione delle tradizioni autoctone. Ad introduzione del volume i saggi di A. Gambardella, di D. Jacazzi e di S. Borsi indagano le ragioni di una ricerca sul rapporto tra la cultura albertiana e la corte aragonese, individuando tematiche e modelli della sperimentazione e diffusione del linguaggio classicista. Segue il contributo di R. Dalla Negra sul riutilizzo dell'architettura rinascimentale in Campania, incentrato sull'analisi di alcuni episodi emblematici. La successiva sezione raccoglie le ricerche su Napoli e le città di Caserta, Salerno, Benevento e Avellino, rispettivamente a cura di V. Tempone, R. Serraglio, A. Gambardella, M.G. Pezone e F. Castanò. Nella parte conclusiva del volume sono approfondite alcune tematiche architettoniche significative nei contributi di O. Cirillo, R. Serraglio, C. De Falco ed E. Manzo. Infine, nel saggio di C. Lenza, è illustrata la fortuna critica dell'architettura del Rinascimento nell'editoria artistica del XVIII e XIX secolo.

Collezione di antichità di Palazzo Lancellotti ai Coronari Anna Anguissola, 2008 Barbro Santillo Frizell, Premessa; Marcello Barbanera, Agneta Freccero, Archeologia, architettura, restauro: lo studio di una collezione di antichità come storia culturale; Marcello Barbanera, Agneta Freccero, Archeology, Architecture, Restoration: the Study of a Collection of Antiquities as Cultural History; Avvertenze e ringraziamenti; SAGGI: Daniela Candilio, Tutela e conservazione della collezione di antichità di palazzo Lancellotti ai Coronari; Patrizia Cavazzini, Il palazzo e la famiglia Lancellotti nel primo Seicento; Paolo Sanvito, Il ruolo dei cortili nelle collezioni di antiquitates come luogo di rappresentazione del patriziato. Il caso di palazzo Lancellotti; Anna Anguissola, La storia della collezione Lancellotti di antichità; Paolo Liverani, Le antichità Lancellotti nei Musei Vaticani; Agneta Freccero, Made for Collections. Three Consuls and Sempronia; Marina Prusac, The Ninth Mask from the Temple of Venus and Roma?; Alessandro Danesi, Silvia Gambardella, Il restauro come mezzo di ricerca storica. La conservazione delle sculture di palazzo Lancellotti ai Coronari; Agneta Freccero, Changing Ideals in Conservation: CATALOGO: Antichità nel Palazzo Lancellotti; Statue e teste ideali; Togati, busti e ritratti; Sarcofagi; Sculture e rilievi di carattere vario; Iscrizioni e altari funerari; Opere non antiche o di dubbia antichità; Antichità nei Musei Vaticani; Sculture; Sarcofagi; Dispersi e inaccessibili; Appendice; Bibliografia.

Napoli nobilissima ,1897

Cerimoniale del vicereame spagnolo e austriaco di Napoli 1650 - 1717 Attilio Antonelli, 2012-12-03 Il volume pubblica per la prima volta i testi del cerimoniale di Napoli, parte in italiano e parte in spagnolo. Di questi ultimi è data - a fronte - una traduzione italiana (antica e, in piccola parte, moderna) per sottolineare l'importanza per l'area italiana della conoscenza di tali testi. La collana, infatti, pur volendo soddisfare gli specialisti e il mondo accademico, aspira ad essere apprezzata anche dal più vasto pubblico di quanti amano questa città e l'altissima civiltà che essa esprime. Il volume, oltre ai testi e ai saggi introduttivi, è corredato di una ricca iconografia (260 immagini) e di generosi apparati: note, indici (nomi, luoghi, analitico, cronologico), glossario e appendici, consentendo svariate piste di ricerca per l'approfondimento di un periodo storico che si rivela sempre di più straordinariamente ricco. La Soprintendenza per i beni architettonici, paesaggistici, storici, artistici ed etnoantropologici per Napoli e provincia lavora da anni ad un ambizioso progetto culturale ed editoriale volto a rendere accessibile a tutti una serie di testi inediti manoscritti, riguardanti il cerimoniale in uso alla corte di Napoli nell'epoca del vicereame spagnolo e austriaco e poi negli anni del regno di Carlo di Borbone. Tale Corpus Caeremoniale arricchisce le fonti della storia napoletana, alimentando inoltre gli studi sul Palazzo Reale di Napoli e la sua corte - la vita delle corti europee è da anni oggetto di studi - ed ampliando la conoscenza della capitale e del Regno, con contributi di novità in campo artistico, storico, musicale, sociale, economico. Di recente sul tema della corte e delle sue cerimonie si è svolto a Napoli un importante congresso internazionale (Cerimoniale e festa nella corte vicereale nei sec. XVI e XVII) sulla scia di un filone di studi europei, coltivato finora soprattutto in Spagna, volto a restituire il genuino profilo del vicereame spagnolo segnato, non solo in Italia,

da numerose figure di viceré - diplomatici e statisti di rango - che brillavano per lignaggio, buon governo e mecenatismo.

Catalogo delle sculture Museo di Palazzo Venezia (Rome, Italy), Antonino Santangelo, 1954

Tuttitalia, 1964

Una famiglia, una signoria, una città: politica e società nella contea orsiniana di Nola (XIV-XV secolo) Luigi Tufano, 2023 [Italiano]: La signoria feudale del Mezzogiorno e nel Mezzogiorno è un tema storiografico di lunga durata, che in anni recenti ha ripreso nuova linfa. Il ripensamento delle categorie interpretative del fenomeno signorile basso-medievale, una serie di approfondite analisi delle società rurali tardo-medievali e dei caratteri dei poteri feudali, le circostanziate ricostruzioni delle loro forme di amministrazione e di gestione, le indagini sulla semantica delle rappresentazioni e sul loro grado di pervasività hanno consentito il superamento di quel paradigma storiografico di una feudalità regnicola omogenea al proprio interno e monolitica nei suoi orientamenti. Inserendosi in questo dibattito, il volume propone un caso di studio: la signoria degli Orsini di Nola tra la Terra di Lavoro e il Principato Ultra (1293-1528). Attraverso l'esame di una varietà di fonti (documentarie, narrative, iconografiche e architettoniche), con particolare attenzione al secondo Quattrocento, l'Autore riflette sulle forme del radicamento del potere orsiniano, sui suoi rapporti con le élites della contea, sui processi di autorappresentazione. In tal modo egli offre un rilevante contributo allo studio dei signori e delle corti signorili nel Regno di Sicilia./[English]: The feudal lordship of Southern Italy and in Southern Italy is a long-lasting historiographic theme, which has taken on new life in recent years. The rethinking of the interpretative categories of the medieval lordship, a series of in-depth analyses of the late-medieval rural societies and the characteristics of the feudal powers, the detailed reconstructions of their forms of administration and management, the investigations into the semantics of representations have allowed the overcoming of that historiographic paradigm of a Southern baronial class which was internally homogeneous and monolithic in its orientations. Aiming to follow this path, this book puts a case study forth: the lordship of the Orsini, counts of Nola, between Terra di Lavoro and Principato Ultra (1293-1528). Using a wide variety of sources (documentary, literary, iconographic and architectural), the author reconstructs how the Orsini were able to entrench themselves within this territory, exposing their network of relationships with Nola's most prominent families, and analysing the processes of their self-representation through artistic patronage.

Una dimora patrizia del XVI secolo a Rimini Marco Musmeci, 1997

Papi in Posa Aa.Vv., 2013-09-21T00:00:00+02:00 The exhibition entitled "Papi in Posa," i.e., "Papal Portraiture," with the highly refined and historically significant Braschi Palace - home of the Museum of Rome - in 2004, and now in Washington, The John Paul II Center, is not offered only as an excellent exposition of masterpieces from major international museums - such as the Vatican Museums - and prestigious private collections, but stands out in particular because it is one of the most important expositions of portrait painting ever because of both the outstanding quality and the considerable

number of paintings and sculptures offered – executed by Europe's leading artists from the last five centuries – and the great spiritual and social significance of the personages portrayed: the greatest Pontiffs who from the 16th century to the present have sat in the Chair of Saint Peter. It is suggestive to observe, as we scan the unique artistic itinerary offered by the curators of the exhibition, how through the succession of historical periods and particularly by virtue of the esthetic verve and inner sensitivity of the artists, the description of the human person was oriented, with extreme plastic ductility and acuity in their perception of their subjects' physiognomy, to represent not only the body lines of the subject being depicted but, in particular, the most intimate traits of the heart, the lively mobility of their thought, the innermost lines of the subject's character, in an intense dialogue of chiaroscuro observations from which the characterizing notes of complex personages are evinced – persons who appear completely clear and evident only to those who are capable of sublimating their outward appearance into an acute observation. From this prestigious gallery of portraits it emerges unmistakably how the anthropocentric path of human thought has manifestly reverberated within the bounds of the figurative arts through a progressive contextualization, which sees the subject represented unbound through a metatemporal aura of rarefied abstraction and placed, naturalistically, in a precise and well defined spatiotemporal sphere. At the same time, we witness a gradual definition of the personage portrayed as the bearer of a clear personal connotation – the self and the identity, which seem to be invisible and thus impossible to represent – no longer, hortatively, as an idealized and metaphoric emblem of absolute values in deference to a markedly ethical and pedagogical conception. The exhibited works, which rightfully range themselves among the most outstanding expressions of portraiture, reveal a deep spiritual harmony evocative of beauty and unleash a lively dialogue with the onlooker based on a real and inherent economy of the act of viewing, albeit freed from the exercise of a psychologism oriented toward uncontrollable wanderings. The reception of the meaning of the formal systems – thoughtful poses and attitudes – involves, to be sure, the active presence of the spectator in a sort of visual dialogue with the portrait that is not considered exclusively as a fixed commemorative system but rather as an interactive structure. In the perspective of the reception, the observer becomes a fundamental element for the construction of the meaning of the image that, from this very private perspective, undergoes obvious momentous transformations. Observer and image thus become integral parts of a fascinating system of visual exchange not unlike the mechanisms of verbal dialogue: both members of the “pair” take on contemporaneously the dual role of subject/object, restructuring the complex relational web established in a rapport between an “I” and a “you.” Beyond the temporal contingencies, each portrait is recounted and seduces us through the universal language of fame: this incarnates, deeply, the artist's attempt to describe the personality of the subjects portrayed, consigning the multiform essence of their nature to one attitude or to a single expression by resorting to a refined psychological introspection in an attempt to render visually the subject's inner world. It is owing to the above considerations that, while I applaud the felicitous initiative of giving life to such a culturally transcendent exhibition, I would wish that all

those who will have the pleasure of visiting it or at least of perusing the pages of this catalogue will be able to perceive the portraits of the individual popes not as so many freestanding elements, but rather as integrated parts of a related set of men who, albeit struggling with the many and varied anxieties of everyday life, endeavored to serve Christ among their brothers, each one with a clear perception of himself as *servo servorum Dei* – the servant of God's servants! Through looks, attitudes and symbols committed by the artist in a well-constructed iconographic code to the pictorial or sculptural page, the discerning observer cannot help but grasp a veiled spiritual harmony that reflects the profound mystery of faith and propagates an echo of the ineffable beauty of God, revealing how, through art, man – pulled between the eternal and the transient – strives to draw close to his Creator. Francesco Cardinal Marchisano Vicar General of the Pope for the State of Vatican City

L'Officina dello sguardo AA. VV., 2016-02-03T00:00:00+01:00 I due volumi raccolgono contributi di autorevoli studiosi italiani e stranieri che, partendo dalla pluralità di orizzonti di interesse di Maria Andaloro, avviano inediti percorsi critici e storiografici. Se *I luoghi dell'arte*, titolo della prima serie di saggi, s'incentra sulla geografia artistica della Sicilia e del Mediterraneo, di Roma e di Bisanzio nel Medioevo, raggiungendo però anche territori 'altri', dall'Anatolia preistorica fino alla Cina, la seconda raccolta, *Immagine, memoria, materia*, sviluppa una varietà di affondi tematici che comprende gli sguardi dell'estetica, della critica d'arte, della diagnostica e del restauro, in omaggio al pensiero della studiosa, sempre volto a riunificare e al contempo a distinguere i molteplici ambiti del sapere artistico, in un'ottica di vitale complessità creativa.

Bollettino d'arte, 2006

Late Prehistoric Fortifications in Europe: Defensive, Symbolic and Territorial Aspects from the Chalcolithic to the Iron Age Davide Delfino, Fernando Coimbra, Gonçalo P. C. Cruz, Daniela Cardoso, 2020-03-19 This book presents 19 papers from the International Colloquium 'FortMetalAges' (Portugal, 2017); they discuss different interpretive ideas for defensive structures whose construction had necessitated large investment, present new case studies, and conduct comparative analysis between different regions and periods (Chalcolithic to Iron Age).

Napoli nobilissima, 1969

Marriage, Dowry, and Citizenship in Late Medieval and Renaissance Italy Julius Kirshner, 2015-02-26 Through his research on the status of women in Florence and other Italian cities, Julius Kirshner helped to establish the socio-legal history of women in late medieval and Renaissance Italy and challenge the idea that Florentine women had an inferior legal position and civic status. In *Marriage, Dowry, and Citizenship in Late Medieval and Renaissance Italy*, Kirshner collects nine important essays which address these issues in Florence and the cities of northern and central Italy. Using a cross-disciplinary approach that draws on the methodologies of both social and legal history, the essays in this collection present a wealth of examples of daughters, wives, and widows acting as full-fledged social and legal actors. Revised and updated to

reflect current scholarship, the essays in Marriage, Dowry, and Citizenship in Late Medieval and Renaissance Italy appear alongside an extended introduction which situates them within the broader field of Renaissance legal history.

Mundunur Michele A. Di Marco, 2022-09-01 Montenero Val Cocchiara viene solitamente chiamato Montenero o, in dialetto locale, Mundunur. Montenero é un tipo paese di montagna situato in Molise, al confine con l'Abruzzo, ma è anche molto altro. Sicuramente il villaggio e i suoi abitanti possiedono tradizioni e tratti caratteriali unici dovuti al relativo isolamento. All stesso tempo - come ampiamente rivelato da questo libro - la storia di Montenero é anche frutto del contatto con diversi popoli che si sono alternati nel corso dei secoli. Napoli era il cuore politico e culturale del Sud Italia, il cui patrimonio comune unisce Montenero alle altre realtà del Meridione. Chiunque abbia radici meridionali gradirà sicuramente questa lettura. La maggiore aspirazione dell'autore é che altri riescano a vedere in Montenero una metafora delle proprie origini - indipendentemente dalla nazione - o che lo percepiscano come un microcosmo, dove la storia e la cultura forgiavano il carattere delle persone.

Epoca ,1994

La scultura in legno del Rinascimento in Sicilia Paolo Russo, 2009

Bollettino d'arte del Ministero della educazione nazionale ,1991

Bibliographie D'histoire de L'art ,1997

Manuale del recupero delle antiche tecniche costruttive napoletane ,1996

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