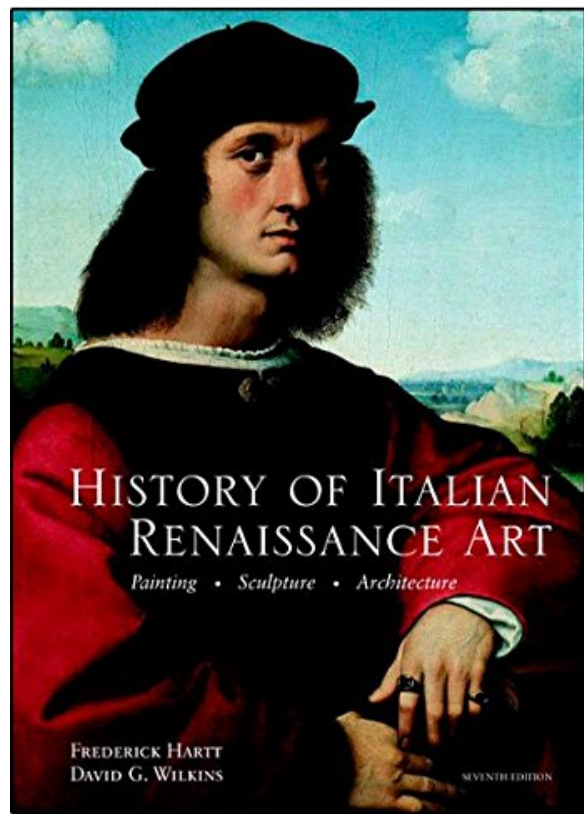
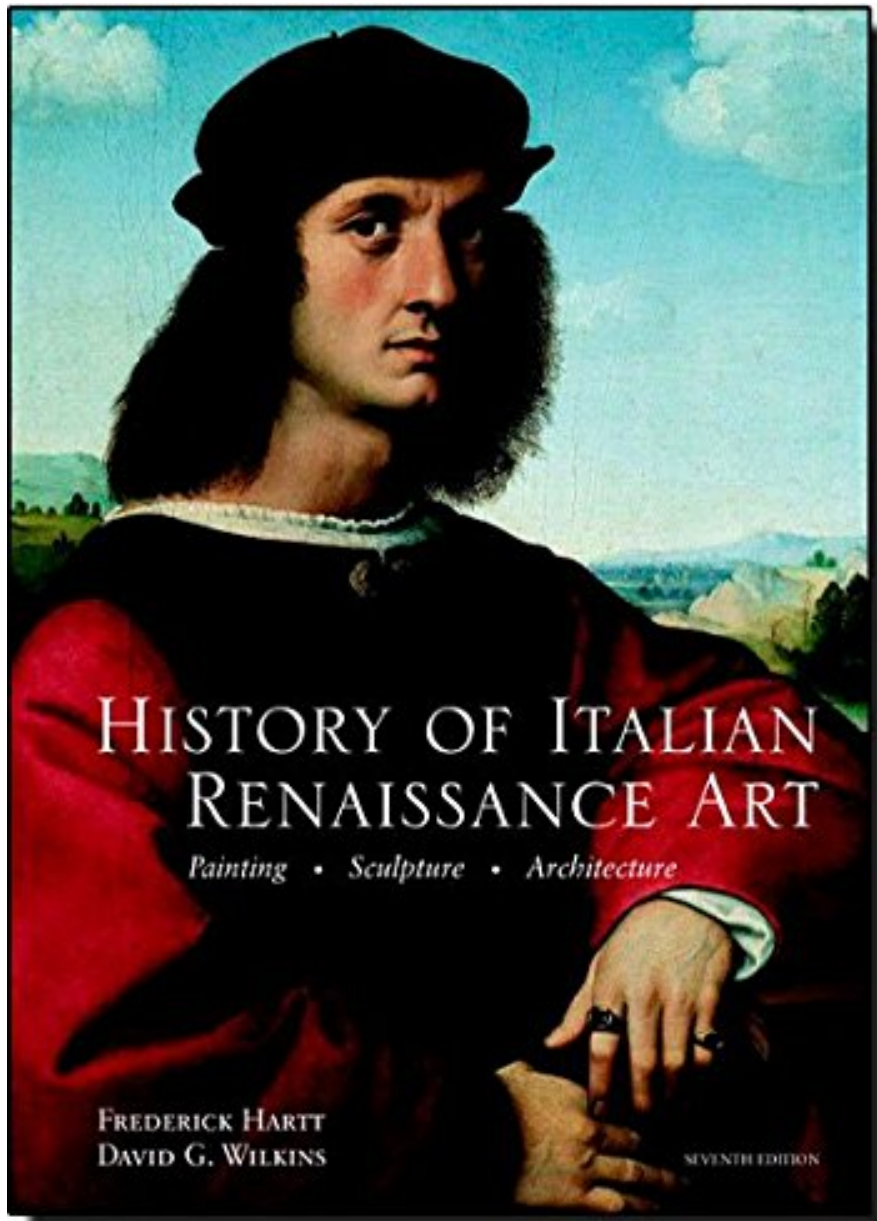


HISTORY OF ITALIAN RENAISSANCE ART, 7TH EDITION BY FREDERICK HARTT, DAVID WILKINS



**DOWNLOAD EBOOK : HISTORY OF ITALIAN RENAISSANCE ART, 7TH
EDITION BY FREDERICK HARTT, DAVID WILKINS PDF**

 **Free Download**



Click link bellow and free register to download ebook:

HISTORY OF ITALIAN RENAISSANCE ART, 7TH EDITION BY FREDERICK HARTT, DAVID WILKINS

[DOWNLOAD FROM OUR ONLINE LIBRARY](#)

HISTORY OF ITALIAN RENAISSANCE ART, 7TH EDITION BY FREDERICK HARTT, DAVID WILKINS PDF

If you want really obtain the book *History Of Italian Renaissance Art, 7th Edition By Frederick Hartt, David Wilkins* to refer currently, you have to follow this page always. Why? Remember that you require the History Of Italian Renaissance Art, 7th Edition By Frederick Hartt, David Wilkins resource that will give you right expectation, don't you? By seeing this site, you have actually begun to make new deal to always be updated. It is the first thing you can begin to get all profit from being in a web site with this History Of Italian Renaissance Art, 7th Edition By Frederick Hartt, David Wilkins and various other compilations.

From the Back Cover

For survey courses in Italian Renaissance art. "A broad survey of art and architecture in Italy between c. 1250 and 1600, this book approaches the works from the point of view of the artist as individual creator and as an expression of the city within which the artist was working." "History of Italian Renaissance Art," Seventh Edition, brings you an updated understanding of this pivotal period as it incorporates new research and current art historical thinking, while also maintaining the integrity of the story that Frederick Hartt first told so enthusiastically many years ago. Choosing to retain Frederick Hartt's traditional framework, David Wilkins' incisive revisions keep the book fresh and up-to-date.

About the Author

The late Frederick Hartt was one of the most distinguished art historians of the twentieth century. A student of Berenson, Schapiro, and Friedlaender, he taught for more than fifty years, influencing generations of Renaissance scholars. At the time of his death he was Paul Goodloe McIntire Professor Emeritus of the History of Art at the University of Virginia. He was a Knight of the Crown of Italy, a Knight Officer of the Order of Merit of the Italian Republic, an honorary citizen of Florence, and an honorary member of the Academy of the Arts of Design, Florence, a society whose charter members included Michelangelo and the Grand Duke Cosimo I de' Medici.

Hartt authored, among other works, *Florentine Art under Fire* (1949); *Botticelli* (1952); *Giulio Romano* (1958); *Love in Baroque Art* (1964); *The Chapel of the Cardinal of Portugal* (1964); three volumes on the painting, sculpture, and drawings of Michelangelo (1964, 1969, 1971); *Donatello, Prophet of Modern Vision* (1974); *Michelangelo's Three Pietàs* (1975); and the monumental *Art: A History of Painting, Sculpture, Architecture*, now in its fourth edition (1993).

David G. Wilkins is professor emeritus of the history of art and architecture at the University of Pittsburgh and former chair of the department. He has also served on the faculties of the University of Michigan in Florence and the Semester at Sea Program. He is author of *Donatello* (1984, with Bonnie A. Bennett); *Maso di Banco: A Florentine Artist of the Early Trecento* (1985); *The Illustrated Bartsch: "Pre-Rembrandt Etchers,"* vol. 53 (1985, with Kahren Arbitman); *A History of the Duquesne Club* (1989, with Mark Brown and Lu Donnelly); *Art Past/Art Present*, a broad survey of the history of art (fifth edition, 2005, with Bernard

Schultz and Kathryn M. Linduff); and *The Art of the Duquesne Club* (2001). He was the revising author for the fourth and fifth editions of *History of Italian Renaissance Art: Painting, Sculpture, and Architecture* (1994, 2003) and co-editor of *The Search for a Patron in the Middle Ages and the Renaissance* (1996, with Rebecca L. Wilkins) and *Beyond Isabella: Secular Women Patrons of Art in Renaissance Italy* (2001 with Sheryl E. Reiss). He was editor of *The Collins Big Book of Art* (2005). In 2005 he also received the College Art Association's national award for Distinguished Teaching in Art History.

Excerpt. © Reprinted by permission. All rights reserved.

When Frederick Hartt's *History of Italian Renaissance Art* was first published, more than thirty years ago, it was an epoch-making achievement. This large volume with its dozens of color plates presented for the reader the story of Italian Renaissance art as it was loved, appreciated, and understood by one of the great scholars of the period. Before his death in 1991, Frederick Hartt was able to revise the book for two later editions. In 1994 a fourth edition offered minor revisions to Hartt's text and illustrations in the light of new discoveries and the restoration of the Sistine Chapel and other works. Now, at the beginning of the twenty-first century, this new edition has been undertaken to update and enhance Hartt's original vision. I think he would have been especially pleased with our ability to offer color illustrations throughout the book, uniting the images with the text in a manner not possible before.

As I set about updating Hartt's vision, my intent was to maintain the integrity of the story that he had first told so enthusiastically many years ago. The organization of the text as he planned it has been retained, and many of the works illustrated are the same. The new works added here were chosen to expand and enhance Hartt's original vision.

The history of Italian Renaissance art is a vast and complex subject that could be told in a number of ways. Frederick Hartt's view was a traditional one that had its roots in the first history of Renaissance art, written by Giorgio Vasari in the sixteenth century. Like Vasari, Hartt emphasized the art that was created in Florence, Rome, Siena, and Venice. While art historians have discovered much that is interesting and important in the art created in Naples, Milan, Ferrara, and other centers during the Renaissance, to include this material in extensive detail would have detracted from Hartt's thesis that Renaissance art evolved in Florence and had its most fulfilling later development in Rome, Siena, and Venice. His belief that each of these cities evolved a unique style was the basis for his organization; as such, chapters were devoted to the developments in each center. Such an approach remains appropriate, for the story of each city's art has an internal integrity that is based on its own independent political and social structure and development.

Hartt's model, Vasari's *Lives of the Artists*, was based on an interest in understanding each artist as a creative individual. While such a biographical and focused approach is still rewarding, it means that each artist is isolated and discussed independently. This organization provides readers with a strong sense of the personality and artistic development of each individual, while at the same time requiring that they re-create the original, overlapping chronology of events and works.

While choosing to maintain Hartt's traditional framework, I have at the same time introduced a number of changes. Illustrations have been deleted to make way for other works that enrich our understanding of the diversity of the period. While Hartt emphasized religious art, I have added a number of secular works. Also new is a series of portraits of significant patrons and personalities of the period. Extracts from Renaissance texts have been added to enhance the historical context. The emphasis throughout, however, remains as Hartt envisioned it—on the work of art and on the individual creator rather than on the broader social and historical context within which these works were created.

One of Harrt's goals was to help the reader see the works of art as he saw them through the use of evocative and poetic language. As an example of his descriptive powers, note how quickly he captured the effect of Parmigianino's *Vision of St. Jerome* (see fig. 18.54): "In the darkness that veils any possibility of establishing spatial relationships, rays of light flash from the Madonna's head and shoulders like shards of ice." Again and again his words send the reader back for another, closer look at the work of art.

My own love for this period was established when I first visited Florence in 1963 in preparation for a position at the University of New Hampshire. Although at the time I thought of myself as a medievalist in training, my job required that I teach a full semester course on Italian Renaissance art. As a result I devoted extra time to Italy and Renaissance art; when I left Florence that summer, I knew that I would be going back. I owe a special debt to all my teachers at the University of Michigan: Ludovico Borgo, Eleanor Collins, Marvin Eisenberg, Ilene Forsyth, Oleg Grabar, Victor Meisel, Clifton Olds, James Snyder, Harold Wetthey, and Nathan Whitman.

In preparing this edition I want to thank a number of individuals for their assistance, including my family—Ann Thomas Wilkins, Rebecca Wilkins, Katherine Wilkins, Chris Colborn, Tyler Jennings—and past and present students and colleagues at the University of Pittsburgh—Bonnie Apgar Bennett, Maria Carolina Carrasco, Jennifer Craven, Roger Crum, Holly Ginchereau, Ann Sutherland Harris, Ray Anne Lockard, Sarah Cameron Loyd, Erin Marr, Stacey Mitchell, Elizabeth Prince, Azar Rejaie, David Rigo, Jane Vadnal, and Jim Wilkinson. I profited, as always, from the thoughtful and enthusiastic assistance of the excellent staff at Harry N. Abrams, Inc., including Julia Moore, head of the textbooks division, my editor and project manager for this revision, Cynthia Henthorn, and Julia Chmaj, Holly Jennings, and Sabine Rogers for editorial; John Crowley for picture research; and former publisher Mark Magowan for his inspired support. Much appreciation also goes to Diana Gongora, Alia Mansoori, Doria Romero, and David Savage for picture research and permissions; John McKenna for illustration; Adrian Kitzinger for map design; and the staff of BTD, Inc., Beth Tondreau, Erica Harrison, Lorie Pagnozzi, and Mia Risberg for design. My hearty thanks to all. Errors and omissions are, as always, my responsibility alone.

DAVID G. WILKINS

Silver Lake, New Hampshire, December 2001

HISTORY OF ITALIAN RENAISSANCE ART, 7TH EDITION BY FREDERICK HARTT, DAVID WILKINS PDF

[Download: HISTORY OF ITALIAN RENAISSANCE ART, 7TH EDITION BY FREDERICK HARTT, DAVID WILKINS PDF](#)

Do you believe that reading is an essential activity? Discover your factors why adding is necessary. Reviewing an e-book **History Of Italian Renaissance Art, 7th Edition By Frederick Hartt, David Wilkins** is one component of delightful tasks that will certainly make your life top quality a lot better. It is not about simply just what type of e-book History Of Italian Renaissance Art, 7th Edition By Frederick Hartt, David Wilkins you read, it is not just concerning the amount of books you check out, it has to do with the practice. Reading behavior will be a means to make book History Of Italian Renaissance Art, 7th Edition By Frederick Hartt, David Wilkins as her or his buddy. It will despite if they invest cash and also spend even more books to complete reading, so does this publication History Of Italian Renaissance Art, 7th Edition By Frederick Hartt, David Wilkins

This letter might not affect you to be smarter, yet the book *History Of Italian Renaissance Art, 7th Edition By Frederick Hartt, David Wilkins* that we provide will stimulate you to be smarter. Yeah, at the very least you'll understand greater than others which don't. This is exactly what called as the quality life improvisation. Why must this History Of Italian Renaissance Art, 7th Edition By Frederick Hartt, David Wilkins It's since this is your favourite motif to review. If you like this History Of Italian Renaissance Art, 7th Edition By Frederick Hartt, David Wilkins style about, why don't you read guide History Of Italian Renaissance Art, 7th Edition By Frederick Hartt, David Wilkins to enrich your discussion?

The presented book History Of Italian Renaissance Art, 7th Edition By Frederick Hartt, David Wilkins our company offer right here is not sort of normal book. You recognize, reading now does not imply to take care of the printed book History Of Italian Renaissance Art, 7th Edition By Frederick Hartt, David Wilkins in your hand. You could obtain the soft file of History Of Italian Renaissance Art, 7th Edition By Frederick Hartt, David Wilkins in your gizmo. Well, we suggest that guide that we proffer is the soft file of the book History Of Italian Renaissance Art, 7th Edition By Frederick Hartt, David Wilkins The material and all points are very same. The distinction is just the kinds of guide History Of Italian Renaissance Art, 7th Edition By Frederick Hartt, David Wilkins, whereas, this problem will specifically pay.

HISTORY OF ITALIAN RENAISSANCE ART, 7TH EDITION BY FREDERICK HARTT, DAVID WILKINS PDF

For survey courses in Italian Renaissance art.

A broad survey of art and architecture in Italy between c. 1250 and 1600, this book approaches the works from the point of view of the artist as individual creator and as an expression of the city within which the artist was working.

History of Italian Renaissance Art, Seventh Edition, brings you an updated understanding of this pivotal period as it incorporates new research and current art historical thinking, while also maintaining the integrity of the story that Frederick Hartt first told so enthusiastically many years ago. Choosing to retain Frederick Hartt's traditional framework, David Wilkins' incisive revisions keep the book fresh and up-to-date.

- Sales Rank: #222952 in Books
- Published on: 2010-01-13
- Original language: English
- Number of items: 1
- Dimensions: 11.40" h x 1.50" w x 8.50" l, 4.96 pounds
- Binding: Paperback
- 736 pages

From the Back Cover

For survey courses in Italian Renaissance art. "A broad survey of art and architecture in Italy between c. 1250 and 1600, this book approaches the works from the point of view of the artist as individual creator and as an expression of the city within which the artist was working." "History of Italian Renaissance Art," Seventh Edition, brings you an updated understanding of this pivotal period as it incorporates new research and current art historical thinking, while also maintaining the integrity of the story that Frederick Hartt first told so enthusiastically many years ago. Choosing to retain Frederick Hartt's traditional framework, David Wilkins' incisive revisions keep the book fresh and up-to-date.

About the Author

The late Frederick Hartt was one of the most distinguished art historians of the twentieth century. A student of Berenson, Schapiro, and Friedlaender, he taught for more than fifty years, influencing generations of Renaissance scholars. At the time of his death he was Paul Goodloe McIntire Professor Emeritus of the History of Art at the University of Virginia. He was a Knight of the Crown of Italy, a Knight Officer of the Order of Merit of the Italian Republic, an honorary citizen of Florence, and an honorary member of the Academy of the Arts of Design, Florence, a society whose charter members included Michelangelo and the Grand Duke Cosimo I de' Medici.

Hartt authored, among other works, *Florentine Art under Fire* (1949); *Botticelli* (1952); *Giulio Romano* (1958); *Love in Baroque Art* (1964); *The Chapel of the Cardinal of Portugal* (1964); three volumes on the

painting, sculpture, and drawings of Michelangelo (1964, 1969, 1971); Donatello, Prophet of Modern Vision (1974); Michelangelo's Three Pietàs (1975); and the monumental *Art: A History of Painting, Sculpture, Architecture*, now in its fourth edition (1993).

David G. Wilkins is professor emeritus of the history of art and architecture at the University of Pittsburgh and former chair of the department. He has also served on the faculties of the University of Michigan in Florence and the Semester at Sea Program. He is author of *Donatello* (1984, with Bonnie A. Bennett); *Maso di Banco: A Florentine Artist of the Early Trecento* (1985); *The Illustrated Bartsch: "Pre-Rembrandt Etchers,"* vol. 53 (1985, with Kahren Arbitman); *A History of the Duquesne Club* (1989, with Mark Brown and Lu Donnelly); *Art Past/Art Present*, a broad survey of the history of art (fifth edition, 2005, with Bernard Schultz and Katheryn M. Linduff); and *The Art of the Duquesne Club* (2001). He was the revising author for the fourth and fifth editions of *History of Italian Renaissance Art: Painting, Sculpture, and Architecture* (1994, 2003) and co-editor of *The Search for a Patron in the Middle Ages and the Renaissance* (1996, with Rebecca L. Wilkins) and *Beyond Isabella: Secular Women Patrons of Art in Renaissance Italy* (2001 with Sheryl E. Reiss). He was editor of *The Collins Big Book of Art* (2005). In 2005 he also received the College Art Association's national award for Distinguished Teaching in Art History.

Excerpt. © Reprinted by permission. All rights reserved.

When Frederick Hartt's *History of Italian Renaissance Art* was first published, more than thirty years ago, it was an epoch-making achievement. This large volume with its dozens of color plates presented for the reader the story of Italian Renaissance art as it was loved, appreciated, and understood by one of the great scholars of the period. Before his death in 1991, Frederick Hartt was able to revise the book for two later editions. In 1994 a fourth edition offered minor revisions to Hartt's text and illustrations in the light of new discoveries and the restoration of the Sistine Chapel and other works. Now, at the beginning of the twenty-first century, this new edition has been undertaken to update and enhance Hartt's original vision. I think he would have been especially pleased with our ability to offer color illustrations throughout the book, uniting the images with the text in a manner not possible before.

As I set about updating Hartt's vision, my intent was to maintain the integrity of the story that he had first told so enthusiastically many years ago. The organization of the text as he planned it has been retained, and many of the works illustrated are the same. The new works added here were chosen to expand and enhance Hartt's original vision.

The history of Italian Renaissance art is a vast and complex subject that could be told in a number of ways. Frederick Hartt's view was a traditional one that had its roots in the first history of Renaissance art, written by Giorgio Vasari in the sixteenth century. Like Vasari, Hartt emphasized the art that was created in Florence, Rome, Siena, and Venice. While art historians have discovered much that is interesting and important in the art created in Naples, Milan, Ferrara, and other centers during the Renaissance, to include this material in extensive detail would have detracted from Hartt's thesis that Renaissance art evolved in Florence and had its most fulfilling later development in Rome, Siena, and Venice. His belief that each of these cities evolved a unique style was the basis for his organization; as such, chapters were devoted to the developments in each center. Such an approach remains appropriate, for the story of each city's art has an internal integrity that is based on its own independent political and social structure and development.

Hartt's model, Vasari's *Lives of the Artists*, was based on an interest in understanding each artist as a creative individual. While such a biographical and focused approach is still rewarding, it means that each artist is isolated and discussed independently. This organization provides readers with a strong sense of the personality and artistic development of each individual, while at the same time requiring that they re-create

the original, overlapping chronology of events and works.

While choosing to maintain Harrt's traditional framework, I have at the same time introduced a number of changes. Illustrations have been deleted to make way for other works that enrich our understanding of the diversity of the period. While Harrt emphasized religious art, I have added a number of secular works. Also new is a series of portraits of significant patrons and personalities of the period. Extracts from Renaissance texts have been added to enhance the historical context. The emphasis throughout, however, remains as Harrt envisioned it—on the work of art and on the individual creator rather than on the broader social and historical context within which these works were created.

One of Harrt's goals was to help the reader see the works of art as he saw them through the use of evocative and poetic language. As an example of his descriptive powers, note how quickly he captured the effect of Parmigianino's *Vision of St. Jerome* (see fig. 18.54): "In the darkness that veils any possibility of establishing spatial relationships, rays of light flash from the Madonna's head and shoulders like shards of ice." Again and again his words send the reader back for another, closer look at the work of art.

My own love for this period was established when I first visited Florence in 1963 in preparation for a position at the University of New Hampshire. Although at the time I thought of myself as a medievalist in training, my job required that I teach a full semester course on Italian Renaissance art. As a result I devoted extra time to Italy and Renaissance art; when I left Florence that summer, I knew that I would be going back. I owe a special debt to all my teachers at the University of Michigan: Ludovico Borgo, Eleanor Collins, Marvin Eisenberg, Ilene Forsyth, Oleg Grabar, Victor Meisel, Clifton Olds, James Snyder, Harold Wethey, and Nathan Whitman.

In preparing this edition I want to thank a number of individuals for their assistance, including my family—Ann Thomas Wilkins, Rebecca Wilkins, Katherine Wilkins, Chris Colborn, Tyler Jennings—and past and present students and colleagues at the University of Pittsburgh—Bonnie Apgar Bennett, Maria Carolina Carrasco, Jennifer Craven, Roger Crum, Holly Ginchereau, Ann Sutherland Harris, Ray Anne Lockard, Sarah Cameron Loyd, Erin Marr, Stacey Mitchell, Elizabeth Prince, Azar Rejaie, David Rigo, Jane Vadnal, and Jim Wilkinson. I profited, as always, from the thoughtful and enthusiastic assistance of the excellent staff at Harry N. Abrams, Inc., including Julia Moore, head of the textbooks division, my editor and project manager for this revision, Cynthia Henthorn, and Julia Chmaj, Holly Jennings, and Sabine Rogers for editorial; John Crowley for picture research; and former publisher Mark Magowan for his inspired support. Much appreciation also goes to Diana Gongora, Alia Mansoori, Doria Romero, and David Savage for picture research and permissions; John McKenna for illustration; Adrian Kitzinger for map design; and the staff of BTD, Inc., Beth Tondreau, Erica Harrison, Lorie Pagnozzi, and Mia Risberg for design. My hearty thanks to all. Errors and omissions are, as always, my responsibility alone.

DAVID G. WILKINS

Silver Lake, New Hampshire, December 2001

Most helpful customer reviews

66 of 68 people found the following review helpful.

Simply One Of The Best Books Ever!

By David A. Plouffe

I don't give 5-star ratings very often. I reserve them for only the best, and this is indeed the best book on the Italian Renaissance. I received both my BA and MA in Art History and this was the text used for my Renaissance classes. The book does not read as a textbook for those looking for leisure reading. It reads like

a novel and is written in easy to understand language. Chapters are broken down by time period. There are a TON of pictures! I would say 50% of the book is pictures and 95% of those are in color. There are a few B&W pictures but they are of rather obscure sculptures or paintings.

The book was originally written by Frederick Hartt who was one of the 'Monument Men' in World War II who went around Italy documenting art, missing, damaged, or otherwise. He has passed away, but David Wilkins has kept up on the new editions with the current scholarship being done in Renaissance Art. Whether you get this as a textbook for a class, or leisure reading, a coffee table book perhaps, or even a Christmas book for a hard-to-buy-for relative, it is well worth the money.

30 of 30 people found the following review helpful.

135 of 981 illustrations in color in 4th ed., 50 % in 5th, & all needed in 6th

By Eugene Tenenbaum Reluctant Reader

Everything that should be in color is only in the 6th edition with 736 pages. Approx. 50 % of the illustrations in the 5th edition (768 pp.) is black and white including a few important paintings what disappoints a bit. Accurately illustrating the visual arts when presenting or analyzing is essential. But fewer than 14 % of all illustrations is in color in the 4th edition (ISBN: 0133933806). Otherwise, it is exquisite including its beautiful printing and binding. All the illustrations occupy approx. a half of the 696 pages, but the text is what counts. Maps of the centers of Rome, Florence and Venice on the inside of the front cover and on the flyleaf show many important landmarks, but architecture appears to be a bit underrepresented.

CONTENTS (4th/5th/6th ed.)

Prefaces and Forewords p. 6 (4th/5th) / Preface p. 9 + Foreword p. 10 (6th)

A PORTFOLIO OF THE ITALIAN RENAISSANCE p. 9/10 (4th/5th/absent)

PRELUDE + 1. Italy and Italian Art p. 32 (absent/5th) / 1. Prelude: Italy and Italian Art p. 17 (6th)

PART ONE: THE LATE MIDDLE AGES

1. Italy and Italian Art p. 27 (4th/absent/absent)

2. Duecento Art in Tuscany and Rome p. 43/58/39

3. Florentine Art of the Early Trecento 76/92/73

4. Sienese Art of the Early Trecento 104/124/103

5. Later Gothic Art in Tuscany and Northern Italy 133/154/137

PART TWO: THE QUATTROCENTO

6. The Beginnings of Renaissance Architecture 152/180/159

7. Gothic and Renaissance in Tuscan Sculpture 167/198/177

8. Gothic and Renaissance in Florentine Painting 187/222/201

9. The Heritage of Masaccio and the Second Renaissance Style 213/244/221

10. The Second Renaissance Style in Architecture and Sculpture 229/264/239

11. Absolute and Perfect Painting: The Second Renaissance Style 252/292/265

12. Crisis and Crosscurrents 290/328/299

13. Science, Poetry, and Prose 317/358/325

14. The Renaissance in Central Italy 350/398/365

15. Gothic and Renaissance in Venice and Northern Italy 378/424/391

PART THREE: THE CINQUECENTO

16. The High Renaissance in Florence 430/476/445

17. The High Renaissance in Rome 479/524/493

18. High Renaissance and Mannerism 535/580/549

19. High and Late Renaissance in Venice and on the Mainland 582/630/599

20. Michelangelo and the Maniera 631/690/648

Glossary 662/724/692

Bibliography 669/732/700

Index 678/746/715

Credits 696/766 (4th/5th) / Photo Credits 735 + Literary Credits 736 (6th)

CONTENTS (7th ed.)

Preface 9

Foreword 10

Ch. 1 PRELUDE: ITALY AND ITALIAN ART 16

PART ONE: THE LATE MIDDLE AGES

Ch. 2 DUECENTO ART IN TUSCANY AND ROME 40

Ch. 3 FLORENTINE ART OF THE EARLY TRECENTO 72

Ch. 4 SIENESE ART OF THE EARLY TRECENTO 102

Ch. 5 LATER GOTHIC ART IN TUSCANY AND NORTHERN ITALY 136

PART TWO: THE QUATTROCENTO

Ch. 6 THE RENAISSANCE BEGINS: ARCHITECTURE 158

Ch. 7 TRANSITIONS IN TUSCAN SCULPTURE 180

Ch. 8 TRANSITIONS IN FLORENTINE PAINTING 202

Ch. 9 THE HERITAGE OF MASACCIO: FRA ANGELICO AND FRA FILIPPO LIPPI 222

Ch. 10 FLORENTINE ARCHITECTURE AND SCULPTURE, c. 1430--1455 238

Ch. 11 FLORENTINE PAINTING AT MID-CENTURY 262

Ch. 12 ART IN FLORENCE UNDER THE MEDICI I 294

Ch. 13 ART IN FLORENCE UNDER THE MEDICI II 318

Ch. 14 THE RENAISSANCE IN CENTRAL ITALY 358

Ch. 15 GOTHIC AND RENAISSANCE IN VENICE AND NORTHERN ITALY 388

PART THREE: THE CINQUECENTO

Ch. 16 THE ORIGINS OF THE HIGH RENAISSANCE 442

Ch. 17 THE HIGH RENAISSANCE IN ROME 486

Ch. 18 NEW DEVELOPMENTS c. 1520--50 542

Ch. 19 HIGH AND LATE RENAISSANCE IN VENICE AND ON THE MAINLAND 590

Ch. 20 THE LATE SIXTEENTH CENTURY 648

Glossary 692

Bibliography 700

Locating Works of Renaissance Art 715

Index 716

Photo Credits 735

Literary Credits 736

22 of 24 people found the following review helpful.

Complete Reference for Italian Renaissance Art

By Linda

This a beautiful book. It is complete and definitive for reference to Italian Renaissance Art. The photographs are clear and the information is concise. I used this for my graduate Italian art history class. I am keeping this book and will not be selling it back!

See all 41 customer reviews...

HISTORY OF ITALIAN RENAISSANCE ART, 7TH EDITION BY FREDERICK HARTT, DAVID WILKINS PDF

We share you likewise the way to obtain this book **History Of Italian Renaissance Art, 7th Edition By Frederick Hartt, David Wilkins** without going to guide establishment. You could continue to go to the web link that we give and prepared to download and install History Of Italian Renaissance Art, 7th Edition By Frederick Hartt, David Wilkins When many individuals are busy to seek fro in the book establishment, you are quite simple to download the History Of Italian Renaissance Art, 7th Edition By Frederick Hartt, David Wilkins here. So, just what else you will choose? Take the inspiration right here! It is not just supplying the right book History Of Italian Renaissance Art, 7th Edition By Frederick Hartt, David Wilkins yet likewise the appropriate book collections. Below we constantly offer you the very best as well as most convenient way.

From the Back Cover

For survey courses in Italian Renaissance art. "A broad survey of art and architecture in Italy between c. 1250 and 1600, this book approaches the works from the point of view of the artist as individual creator and as an expression of the city within which the artist was working." "History of Italian Renaissance Art," Seventh Edition, brings you an updated understanding of this pivotal period as it incorporates new research and current art historical thinking, while also maintaining the integrity of the story that Frederick Hartt first told so enthusiastically many years ago. Choosing to retain Frederick Hartt's traditional framework, David Wilkins' incisive revisions keep the book fresh and up-to-date.

About the Author

The late Frederick Hartt was one of the most distinguished art historians of the twentieth century. A student of Berenson, Schapiro, and Friedlaender, he taught for more than fifty years, influencing generations of Renaissance scholars. At the time of his death he was Paul Goodloe McIntire Professor Emeritus of the History of Art at the University of Virginia. He was a Knight of the Crown of Italy, a Knight Officer of the Order of Merit of the Italian Republic, an honorary citizen of Florence, and an honorary member of the Academy of the Arts of Design, Florence, a society whose charter members included Michelangelo and the Grand Duke Cosimo I de' Medici.

Hartt authored, among other works, *Florentine Art under Fire* (1949); *Botticelli* (1952); *Giulio Romano* (1958); *Love in Baroque Art* (1964); *The Chapel of the Cardinal of Portugal* (1964); three volumes on the painting, sculpture, and drawings of Michelangelo (1964, 1969, 1971); *Donatello, Prophet of Modern Vision* (1974); *Michelangelo's Three Pietàs* (1975); and the monumental *Art: A History of Painting, Sculpture, Architecture*, now in its fourth edition (1993).

David G. Wilkins is professor emeritus of the history of art and architecture at the University of Pittsburgh and former chair of the department. He has also served on the faculties of the University of Michigan in Florence and the Semester at Sea Program. He is author of *Donatello* (1984, with Bonnie A. Bennett); *Maso di Banco: A Florentine Artist of the Early Trecento* (1985); *The Illustrated Bartsch: "Pre-Rembrandt Etchers,"* vol. 53 (1985, with Kahren Arbitman); *A History of the Duquesne Club* (1989, with Mark Brown and Lu Donnelly); *Art Past/Art Present*, a broad survey of the history of art (fifth edition, 2005, with Bernard Schultz and Kathryn M. Linduff); and *The Art of the Duquesne Club* (2001). He was the revising author for

the fourth and fifth editions of *History of Italian Renaissance Art: Painting, Sculpture, and Architecture* (1994, 2003) and co-editor of *The Search for a Patron in the Middle Ages and the Renaissance* (1996, with Rebecca L. Wilkins) and *Beyond Isabella: Secular Women Patrons of Art in Renaissance Italy* (2001 with Sheryl E. Reiss). He was editor of *The Collins Big Book of Art* (2005). In 2005 he also received the College Art Association's national award for Distinguished Teaching in Art History.

Excerpt. © Reprinted by permission. All rights reserved.

When Frederick Hartt's *History of Italian Renaissance Art* was first published, more than thirty years ago, it was an epoch-making achievement. This large volume with its dozens of color plates presented for the reader the story of Italian Renaissance art as it was loved, appreciated, and understood by one of the great scholars of the period. Before his death in 1991, Frederick Hartt was able to revise the book for two later editions. In 1994 a fourth edition offered minor revisions to Hartt's text and illustrations in the light of new discoveries and the restoration of the Sistine Chapel and other works. Now, at the beginning of the twenty-first century, this new edition has been undertaken to update and enhance Hartt's original vision. I think he would have been especially pleased with our ability to offer color illustrations throughout the book, uniting the images with the text in a manner not possible before.

As I set about updating Hartt's vision, my intent was to maintain the integrity of the story that he had first told so enthusiastically many years ago. The organization of the text as he planned it has been retained, and many of the works illustrated are the same. The new works added here were chosen to expand and enhance Hartt's original vision.

The history of Italian Renaissance art is a vast and complex subject that could be told in a number of ways. Frederick Hartt's view was a traditional one that had its roots in the first history of Renaissance art, written by Giorgio Vasari in the sixteenth century. Like Vasari, Hartt emphasized the art that was created in Florence, Rome, Siena, and Venice. While art historians have discovered much that is interesting and important in the art created in Naples, Milan, Ferrara, and other centers during the Renaissance, to include this material in extensive detail would have detracted from Hartt's thesis that Renaissance art evolved in Florence and had its most fulfilling later development in Rome, Siena, and Venice. His belief that each of these cities evolved a unique style was the basis for his organization; as such, chapters were devoted to the developments in each center. Such an approach remains appropriate, for the story of each city's art has an internal integrity that is based on its own independent political and social structure and development.

Hartt's model, Vasari's *Lives of the Artists*, was based on an interest in understanding each artist as a creative individual. While such a biographical and focused approach is still rewarding, it means that each artist is isolated and discussed independently. This organization provides readers with a strong sense of the personality and artistic development of each individual, while at the same time requiring that they re-create the original, overlapping chronology of events and works.

While choosing to maintain Hartt's traditional framework, I have at the same time introduced a number of changes. Illustrations have been deleted to make way for other works that enrich our understanding of the diversity of the period. While Hartt emphasized religious art, I have added a number of secular works. Also new is a series of portraits of significant patrons and personalities of the period. Extracts from Renaissance texts have been added to enhance the historical context. The emphasis throughout, however, remains as Hartt envisioned it—on the work of art and on the individual creator rather than on the broader social and historical context within which these works were created.

One of Hartt's goals was to help the reader see the works of art as he saw them through the use of evocative

and poetic language. As an example of his descriptive powers, note how quickly he captured the effect of Parmigianino's *Vision of St. Jerome* (see fig. 18.54): "In the darkness that veils any possibility of establishing spatial relationships, rays of light flash from the Madonna's head and shoulders like shards of ice." Again and again his words send the reader back for another, closer look at the work of art.

My own love for this period was established when I first visited Florence in 1963 in preparation for a position at the University of New Hampshire. Although at the time I thought of myself as a medievalist in training, my job required that I teach a full semester course on Italian Renaissance art. As a result I devoted extra time to Italy and Renaissance art; when I left Florence that summer, I knew that I would be going back. I owe a special debt to all my teachers at the University of Michigan: Ludovico Borgo, Eleanor Collins, Marvin Eisenberg, Ilene Forsyth, Oleg Grabar, Victor Meisel, Clifton Olds, James Snyder, Harold Wethey, and Nathan Whitman.

In preparing this edition I want to thank a number of individuals for their assistance, including my family—Ann Thomas Wilkins, Rebecca Wilkins, Katherine Wilkins, Chris Colborn, Tyler Jennings—and past and present students and colleagues at the University of Pittsburgh—Bonnie Apgar Bennett, Maria Carolina Carrasco, Jennifer Craven, Roger Crum, Holly Ginchereau, Ann Sutherland Harris, Ray Anne Lockard, Sarah Cameron Loyd, Erin Marr, Stacey Mitchell, Elizabeth Prince, Azar Rejaie, David Rigo, Jane Vadnal, and Jim Wilkinson. I profited, as always, from the thoughtful and enthusiastic assistance of the excellent staff at Harry N. Abrams, Inc., including Julia Moore, head of the textbooks division, my editor and project manager for this revision, Cynthia Henthorn, and Julia Chmaj, Holly Jennings, and Sabine Rogers for editorial; John Crowley for picture research; and former publisher Mark Magowan for his inspired support. Much appreciation also goes to Diana Gongora, Alia Mansoori, Doria Romero, and David Savage for picture research and permissions; John McKenna for illustration; Adrian Kitzinger for map design; and the staff of BTD, Inc., Beth Tondreau, Erica Harrison, Lorie Pagnozzi, and Mia Risberg for design. My hearty thanks to all. Errors and omissions are, as always, my responsibility alone.

DAVID G. WILKINS

Silver Lake, New Hampshire, December 2001

If you want really obtain the book *History Of Italian Renaissance Art, 7th Edition By Frederick Hartt, David Wilkins* to refer currently, you have to follow this page always. Why? Remember that you require the *History Of Italian Renaissance Art, 7th Edition By Frederick Hartt, David Wilkins* resource that will give you right expectation, don't you? By seeing this site, you have actually begun to make new deal to always be updated. It is the first thing you can begin to get all profit from being in a web site with this *History Of Italian Renaissance Art, 7th Edition By Frederick Hartt, David Wilkins* and various other compilations.