

Art And Authority In Renaissance Milan

(310). The process of Venetianization continues into the twelfth century with the construction of the votive temple on the Lido, dedicated to the Virgin of the Nikopecta, ancient icon of Venice's political survival. The city begins to articulate the choice between the desires of "superba necropolis" and "brutale modernizzazione" (320). Architectural experiment is legitimized in the museological context of the Biennale's pavilions. Meanwhile, the formation in 1594 of a consortium of firms specializing in traditional crafts generates a new Venetian revival in interior design. Paradoxically, innovation, like tradition, is best confined to interiors, as Carlo Scarpa's work demonstrates. In the open air, Venice's self-identity becomes fossilized in an uncertain vision of the city's cultural future, schemes by Wright and Le Corbusier remaining on the drawing board. Only in the case of popular housing, where a neo-vernacular quest seems valid, can these age-old conflicts be reconciled.

The theme of myth creation (and creation myth) pervades the book—sometimes reflecting on associations already recognized by historians (and often shared by other states and cities), such as those with Troy, the new Jerusalem, or the Virgin; elsewhere suggesting new alter egos such as Orpheus calming the rooves of nature with art and musical harmony. For Concina, the grecophile bias of early Renaissance humanism is associated not only with diplomacy, trade, and war, but also with Venice's sympathy with the great poetic tradition of the Greek world, the world of the Odyssey, no less than the Trojan myths.

Many of Concina's suggestions of symbolic associations are original and thought-provoking, such as the idea of the staircase of the Scuola Grande di S. Giovanni Evangelista as a metaphor for Jacob's ladder. The claim by the monastery of S. Giobbe to have acquired the body of St. Luke from Bosnia adds a new dimension to the interpretation of this church. Not merely an example of ducal patronage of the Observants, it thus achieves its own *translatio*, becoming an apostle's church like S. Marco. Later, on Palladio's facade of S. Francesco della Vigna, Venice's other ducal-Observant church, Concina ponders the significance of the eagle in the pediment: symbol of Christ and divine wisdom, naturally; but also the attribute of St. John the

Evangelist, name saint of Cardinal Giovanni Grimani, as well as symbol of his monastic order, the hierarchy of Aquileia. Even after the fall of the republic, sensitivity to such mythical and religious associations did not fade. In a poetically nostalgic moment, Concina refers to the intention of Baron Franchetti, restorer of the Ca' d'Oro, "di ottenere che vi si collocasse la Venere di Cirene, nel atrio aperto sul canal Grande... era l'idea formale, sacrale e decadente, di una Venezia-Venere rinascete, in arte, dalle onde." (To arrange for the Venus of Cyrene to be placed there, in the open atrium on the Grand Canal... it was the formal idea, sacred and decadent, of a Venice-Venus rising again, thought art, from the waves.)

Unsurprisingly, the theme of Venice as Jerusalem, by now a familiar topos in Venetian art history, is a recurrent one in the book. The imagery of the Holy City is so rich that numerous connections can be made. The Venetian love of gilding in the late Gothic period, for instance, is associated here with Venice's self-fashioning as the city of the Apocalypse. Although the supposed Solomonian source of columns in the narthex of S. Marco is mentioned, Concina does not connect the twin monoliths of the Piazzetta with Hiram's giant columns outside the Palace of Solomon (or even with the Pillars of Hercules and their imperial associations), preferring instead to relate them to the giant columns of Constantinople and to the two columns at the end of the Applan Way at Brindisi. The question of the Salute steps is intriguing. Concina takes over from earlier writers (including this reviewer) the idea that the fifteen steps allude to the Temple of Jerusalem, though he is puzzled that Longhena's original model had only thirteen. In fact, there are sixteen steps; the significance of the fifteen steps was a myth created in the poem of 1644 by Longo, from which the notion originally derives. Nonetheless, one can hardly doubt Longhena's conscious revival of the traditional Renaissance image of the Temple, erroneously based as it was on the Dome of the Rock.

Like much of Tafuri's later work, Concina's book reflects the late twentieth-century fascination with paradox, ambiguity, and the interplay of conflicting ideas. Yet, despite the wealth of new material and ideas throughout the book, the publisher's

claim on the dust jacket that the book is largely based on original research (*largamente fondato su ricerche originali*) misrepresents the author's real achievement. Moving from myth to modernization, Concina traces a clear and consistent path, meditating on the city's vision of itself, in which the reality of its buildings seems to be dematerialized like a reflection in the waters of the lagoon.

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Evelyn S. Welch
ART AND AUTHORITY
IN RENAISSANCE MILAN
New Haven and London: Yale
University Press, 1995, x + 368 pp.,
157 illus., 7 in color, \$55.00 (cloth).
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The subject of this very ambitious book is the patronage of works of art and architecture and their projection of civic authority in Milan from the late thirteenth through the fifteenth centuries. Evelyn Welch sets out to disentangle the complicated weave of lay, religious, and ducal patronage of selected Milanese artistic enterprises. Most of the major undertakings in Milan during this period have been thought of as products of signorial patronage, conditioned to a greater or lesser degree by the aspirations of the Visconti and the Sforza dynasties. However, it is Welch's thesis that, when the historical record is examined closely, especially in the Milanese archives, the projects turn out to have been equally, and even preponderantly, the result of an emerging civic patronage. Far from being solely the vehicles of legitimizing dynastic propaganda, these projects constitute an important phase in the construction of a Milanese civic cultural identity.

The core of the book consists of three sections, each devoted to a major Milanese building: Milan Cathedral, the Ospedale Maggiore, and the Castello Sforzesco. Each of these sprawling complexes, none of which was actually completed by the end of the fifteenth century, is a kind of sitefield within Milanese art historical studies. It is noteworthy that Welch has gone a long way toward defining the themes that unite them. She brackets these studies with introduction to late medieval Milan and an

Milan was one of the largest and most important cities in Renaissance Italy. Controlled by the Visconti and Sforza dynasties from until , its rulers were generous patrons of the arts, responsible for commissioning major monuments throughout the city and for supporting. Evelyn S. Welch examines issues of Renaissance court patronage and power in this impressive study of three key architectural and artistic monuments in. Review: Art and Authority in Renaissance Milan by Evelyn S. Welch. Derek A. R. Moore. Journal of the Society of Architectural Historians Vol. 56 No. 3, Sep. Charles Burroughs, "Art and Authority in Renaissance Milan. Evelyn S. Welch," Renaissance Quarterly 50, no. 4 (Winter,): Evelyn S. Welch, Art and Authority in Renaissance Milan. New Haven and London: Yale University Press, Pp. x, ; 12 color illus., black-and- white. Welch, Evelyn () Art and Authority in Renaissance Milan. Yale University Press, New Haven and London, pp. ISBN Art and Authority in Renaissance Milan by Evelyn S. Welch and a great selection of similar Used, New and Collectible Books available now at ijaring.com All about Art and authority in Renaissance Milan by Evelyn S. Welch. LibraryThing is a cataloging and social networking site for booklovers. Free Online Library: Art and Authority in Renaissance Milan. by "Renaissance Quarterly"; Humanities, general Literature, writing, book reviews Book reviews. Request PDF on ResearchGate Art and Authority in Renaissance Milan Milan was one of the largest and most important cities in. The Senses in the Marketplace: Sensory Knowledge in a Material World Welch, E. K. 1 Jan The Cultural History of the Senses in the Renaissance. Synopsis. Milan was one of the largest and most important cities in Renaissance Italy. This study explores the city itself, showing how the allegiances of the town. eBooks Art and Authority in Renaissance Milan [PDF] % free! Evelyn Welch (b.) was Chair of the Association of Art Historians from Book Title: Art and Authority in Renaissance Milan The author of the book: Evelyn Welch Language: English ISBN: ISBN ART AND AUTHORITY IN RENAISSANCE MILAN written by Welch, Evelyn published by Yale University Press (STOCK CODE:) for sale by Stella. Evelyn Welch is an art historian with a special interest in European visual and She is the author of Art and Authority in Renaissance Milan (Yale,), Art in examination of the links between Art and Authority in. Renaissance Milan (Yale University Press) coincided with the appearance of Alison Cole's volume on the. But in another Renaissance world in northern Italy, mercenary soldiers and humanist courtiers populate 4 p.m. Milan: Art and Authority. Milan - History: The earliest settlement on the site of Milan was founded by the Gauls about bc, In , however, as a result of tensions engendered by the authority of the archbishops and It was the golden period of the Italian Renaissance, typified by the splendour of the Sforza court. The Art Archive/ SuperStock.

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