

THE ITALIAN RENAISSANCE AND CULTURAL MEMORY

Why did Renaissance art come to matter so much, so widely, and for so long? Patricia Emison's answer draws on a recalibrated view of the long Renaissance – from 1300 to 1600 – synthesizing the considerable evolution in our understanding of the epoch since the foundational nineteenth-century studies of Jacob Burckhardt and Heinrich Wölfflin. Demonstrating that the imitation of nature and of antiquity must no longer define its limits, she exposes the self-consciously modern aspect of Renaissance style. She sets the art against the literary and political interests of time and analyzes works of both very familiar artists – Leonardo, Michelangelo, and Raphael – and lesser-known figures, such as Cima da Conegliano and Federico Barocci, as well as various printmakers. Succinct yet expansive, this treatment of the period also explores its layered significance for subsequent generations, from the Old Masters to the Post-Modernists.

Patricia Emison is Professor in the Department of Art and Art History at the University of New Hampshire. She is the author of several books, including *Creating the "Divine" Artist: From Dante to Michelangelo*, *The Shaping of Art History: Meditations on a Discipline*, *The Simple Art: Printed Works on Paper in an Age of Magnificence*, *Low and High Style in Italian Renaissance Art*, and *The Art of Teaching: Sixteenth-Century Allegorical Prints and Drawings*.

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PATRICIA EMISON

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To my grandmother, Ruth Miller Emison, who believed education ought to include travel, whose house was a hospitable place of great beauty, and whose many tall bookshelves she and my grandfather, John Clinton Emison, had filled two deep throughout – no paperbacks. And to my hometown, Rome, New York, whose small yet grand railway station hinted at that other Rome’s monumentality.

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se non degne di lode, almeno di scusa ...

If not worthy of praise, at least of apology ...

Giorgio Vasari, of his own life and work

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Any remaining errors are fully my own.

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NOTE TO THE READER

Publications about the Renaissance are generally available either on the level of picture books for adults or in highly specialized studies. Attempting to find a middle ground has produced many bibliographical quandaries. My objective has been to satisfy the needs of basic scholarship, and even to give a taste of the bounty that awaits, without overwhelming the newcomer to the field. Similarly, for the sake of general readability, names and titles of monarchs and nobles have been anglicized, and quotations from original sources almost always relegated to the footnotes. Translations are mine unless indicated otherwise. Measurements are cited in metric, height preceding width, and in some cases rounded from inches. Adam von Bartsch's catalogue of prints is referred to by the initial B., followed by the volume number and then by both page and entry numbers: Adam von Bartsch, *Le peintre graveur*, 21 vols. (1803–21) and subsequent editions; also, *The Illustrated Bartsch* (New York, 1978–). A.E. Hind's *Early Italian Engraving*, 7 vols. (London, 1938–48) is referred to by volume number and catalogue number, following the initial "H."

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