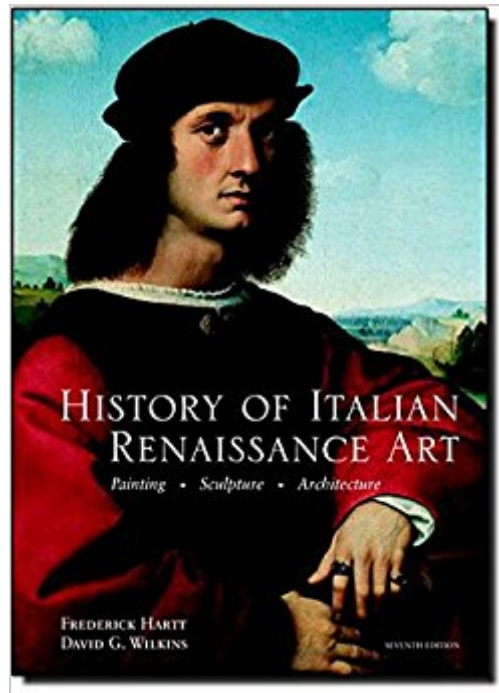




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# History Of Italian Renaissance Art, 7th Edition



## Synopsis

For survey courses in Italian Renaissance art. A A 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. A A 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.

## Book Information

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## Customer Reviews

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.

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.

I used this book for an art history course and now much later am rereading sections of it to decide what art works I will see on a trip to Florence and Venice. It covers the origins and periods of the Italian Renaissance up to 1600. The descriptions of art works are lengthy and detailed-needed for a class-and useful for learning another way to look at art when you are not an artist. The course and the book made me see this period of art as more than just a time of Madonna pictures. Works by the great artists of the time are covered as well as lesser known but interesting artists, architects, sculptors and leading figures of that period. It is a great reference book for artist and art lover alike.

The guide books mention many of the artists, churches and other buildings covered in this book, but the book has details that can help a traveler decide what to see if time does not allow seeing everything. Remember that it is about Italy only and not other countries that later experienced the Renaissance.

It's older, but I happen to be a fan. It's not the last word, but it's a good amount of good information. I'm glad to have it.

Greatly expanded edition with most of the images now in color. A first rate art history of the Renaissance.

High praise to Yankee Clipper Books. Had a minor glitch with this order and they handled it with great speed and friendliness. Highly recommend them!

I am quite excited about my Italian Renaissance book. The narration is very dense, yet the author skillfully zooms in and out, so a reader is safely, but deeply immersed in the flow while admiring the perspective.

perfect

Wonderful condition!

Excellent book, indeed. The coverage is good, but for art students the size of the bibliography section is not quite sufficient.

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