

*The Figino*  
OR  
*On the Purpose of Painting*  
Art Theory in the Late Renaissance

Gregorio Comanini

Edited by Ann Doyle-Anderson and Giancarlo Maiorino

# Figino Or On The Purpose Of Painting

**Thomas DaCosta Kaufmann**



## **Figino Or On The Purpose Of Painting:**

**The Figino, Or, On the Purpose of Painting** Gregorio Comanini, 2001-01-01 Of the many treatises written in Italy during the Counter Reformation none is more illustrative of the intellectual fermentation of the period than Comanini's work on the purpose of painting *Il Figino overo del fine della Pittura* 1591 Although the importance of *Il Figino* has long been recognized the text has remained largely inaccessible to many scholars throughout the world This first complete English translation will make the work available to those readers for the first time In *Il Figino* Comanini addresses all of the most hotly debated aesthetic issues of the time drawing on an array of classical medieval and Renaissance sources including Plato Aristotle Horace Mazzoni Tasso and Paleotti The editor and translator provide copious notes which clarify Comanini's aesthetic and theological references as well as a lucid introduction that places the issues and debates in context Comanini's impressive erudition makes his treatise an excellent barometer of the state of scholarship in the Counter Reformation era This translation is a long overdue addition to the field of Renaissance studies [Early Modern Art Theory. Visual Culture and Ideology, 1400-1700](#) James Hutson, 2016-03 The development of art theory over the course of the Renaissance and Baroque eras is reflected in major stylistic shifts In order to elucidate the relationship between theory and practice we must consider the wider connections between art theory poetic theory natural philosophy and related epistemological matrices Investigating the interdisciplinary reality of framing art making and interpretation this treatment rejects the dominant synchronic approach to history and historiography and seeks to present anew a narrative that ties together various formal approaches focusing on stylistic transformation in particular artist's oeuvres Michelangelo Annibale Carracci Guercino Guido Reni Poussin and others and the contemporary environments that facilitated them Through the dual understanding of the art theoretical concept of the Idea an evolution will be revealed that illustrates the embittered battles over style and the overarching intellectual shifts in the period between art production and conceptualization based on Aristotelian and Platonic notions of creativity beauty and the goal of art as an exercise in encapsulating the divine truth of nature [Sperone Speroni and the Debate over Sophistry in the Italian Renaissance](#) Teodoro Katinis, 2017-11-01 In *Sperone Speroni and the Debate over Sophistry in the Italian Renaissance* Teodoro Katinis mines a number of little or unstudied primary sources and offers the first book on the rebirth of ancient sophists in the Italian literature of the fifteenth and sixteenth centuries from Leonardo Bruni to Jacopo Mazzoni with a focus on the Italian writer and philosopher Sperone Speroni 1500-1588 Katinis convincingly argues that Speroni is a unique case of an early modern thinker who explicitly rejected Plato's demonization and defended the public role of the sophistic rhetoric which enhanced the debate over the sophistic arts and scepticism in a variety of fields and anticipated some of the most revolutionary modern thoughts **The Procaccini and the Business of Painting in Early Modern Milan** Angelo Lo Conte, 2020-12-30 The book investigates the lives and careers of the Procaccini brothers Camillo 1561-1629 Carlo Antonio 1571-1631 and Giulio Cesare 1574-1625 the most important family of painters working in

northern Italy at the start of the seventeenth century The Procaccinis work is here analysed by interconnecting their individual stories and understanding their success as the combination of mutual artistic choices a high level of specialization and precise business organization The book looks at this family of painters as entrepreneurs emphasizing their conscious response to the requests of public and private patrons as well as their ability to balance instances of originality and imitation in an era characterized by a wide range of artistic opportunities including religious commissions national and international patronage and multifaceted markets This book will be of interest to scholars studying art history early modern studies the art market Italian studies and Italian history

The Spiritual Language of Art: Medieval Christian Themes in Writings on Art of the Italian Renaissance Steven F.H. Stowell,2014-11-13 Analyzing the literature on art from the fifteenth and sixteenth centuries The Spiritual Language of Art explores the complex relationship between visual art and spiritual experiences during the Italian Renaissance Though scholarly research on these writings has predominantly focused on the influence of classical literature this study reveals that Renaissance authors consistently discussed art using terms concepts and metaphors derived from spiritual literature By examining these texts in the light of medieval sources greater insight is gained on the spiritual nature of the artist s process and the reception of art Offering a close re readings of many important writers Alberti Leonardo Vasari etc this study deepens our understanding of attitudes toward art and spirituality in the Italian Renaissance

**Italian Literature before 1900 in English Translation** Robin Healey,2011-12-15 Italian Literature before 1900 in English Translation provides the most complete record possible of texts from the early periods that have been translated into English and published between 1929 and 2008 It lists works from all genres and subjects and includes translations wherever they have appeared across the globe In this annotated bibliography Robin Healey covers over 5 200 distinct editions of pre 1900 Italian writings Most entries are accompanied by useful notes providing information on authors works translators and how the translations were received Among the works by over 1 500 authors represented in this volume are hundreds of editions by Italy s most translated authors Dante Alighieri Machiavelli and Boccaccio and other hundreds which represent the author s only English translation A significant number of entries describe works originally published in Latin Together with Healey s Twentieth Century Italian Literature in English Translation this volume makes comprehensive information on translations accessible for schools libraries and those interested in comparative literature

*The Agency of Female Typology in Italian Renaissance Paintings* Edward J. Olszewski,2023-06-30 This study employs cognitive theory as a heuristic framework to interrogate the agency of female types in select Italian Renaissance paintings with emphasis on Venus Medusa the Amazon Boccaccio s Lady Fiammetta Cleopatra Susanna the Magdalene and the Madonna The study disrupts assumptions about the identity of sitters and readings of paintings as it challenges paradigms of female representation It interrogates why certain paintings were crafted by whom and for whom Works are placed in the context of meta painting with stress on the cognitive decisions negotiated between patron and artist The ludic aspects of several paintings are

examined with a fine grain semiotic approach to expand their iconographies Psychoanalytic readings are unpacked based on the flawed mythological metaphors and incomplete clinical studies of Sigmund Freud s theorizing The rubric of female agency is deliberately selected to unify popular but enigmatic master paintings of disparate subjects

**Pontormo and the Art of Devotion in Renaissance Italy** Jessica A. Maratsos, 2021-09-09 Both lauded and criticized for his pictorial eclecticism the Florentine artist Jacopo Carrucci known as Pontormo created some of the most visually striking religious images of the Renaissance These paintings which challenged prevailing illusionistic conventions mark a unique contribution into the complex relationship between artistic innovation and Christian traditions in the first half of the sixteenth century Pontormo s sacred works are generally interpreted as objects that reflect either pure aesthetic experimentation or personal and cultural anxiety Jessica Maratsos however argues that Pontormo employed stylistic change deliberately for novel devotional purposes As a painter he was interested in the various modes of expression and communication direct address tactile evocation affective incitement as deployed in a wide spectrum of devotional culture from sacri monti to Michelangelo s marble sculptures to evangelical lectures delivered at the Accademia Fiorentina Maratsos shows how Pontormo translated these modes in ways that prompt a critical rethinking of Renaissance devotional art

**Renaissance Theories of Vision** John Shannon Hendrix, Charles H. Carman, 2016-12-05 How are processes of vision perception and sensation conceived in the Renaissance How are those conceptions made manifest in the arts The essays in this volume address these and similar questions to establish important theoretical and philosophical bases for artistic production in the Renaissance and beyond The essays also attend to the views of historically significant writers from the ancient classical period to the eighteenth century including Plato Aristotle Plotinus St Augustine Ibn Sina Avicenna Ibn al Haytham Alhazen Ibn Sahl Marsilio Ficino Nicholas of Cusa Leon Battista Alberti Gian Paolo Lomazzo Gregorio Comanini John Davies Rene Descartes Samuel van Hoogstraten and George Berkeley Contributors carefully scrutinize and illustrate the effect of changing and evolving ideas of intellectual and physical vision on artistic practice in Florence Rome Venice England Austria and the Netherlands The artists whose work and practices are discussed include Fra Angelico Donatello Leonardo da Vinci Filippino Lippi Giovanni Bellini Raphael Parmigianino Titian Bronzino Johannes Gump and Rembrandt van Rijn Taken together the essays provide the reader with a fresh perspective on the intellectual confluence between art science philosophy and literature across Renaissance Europe

*Enargeia in Classical Antiquity and the Early Modern Age* Heinrich F. Plett, 2012-08-14 The present study provides an extensive treatment of the topic of enargeia on the basis of the classical and humanist sources of its theoretical foundation These serve as the basis for detailed analyses of verbal and pictorial works of the Classical Antiquity and the Early Modern Age

*Music and Visual Culture in Renaissance Italy* Chriscinda Henry, Tim Shephard, 2023-05-24 The chapters in this volume explore the relationship between music and art in Italy across the long sixteenth century considering an era when music making was both a subject of Italian painting and a central metaphor in treatises on the arts

Beginning in the fifteenth century transformations emerge in the depiction of music within visual arts the conceptualization of music in ethics and poetics and in the practice of musical harmony This book brings together contributors from across musicology and art history to consider the trajectories of these changes and the connections between them both in theory and in the practices of everyday life In sixteen chapters the contributors blend iconographic analysis with a wider range of approaches investigate the discourse surrounding the arts and draw on both social art history and the material turn in Renaissance studies They address not only paintings and sculpture but also a wide range of visual media and domestic objects from instruments to tableware to reveal a rich varied and sometimes tumultuous exchange among musical and visual arts and ideas Enriching our understanding of the subtle intersections between visual material and musical arts across the long Renaissance this book offers new insights for scholars of music art and cultural history Chapter 15 and Chapter 11 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

### **Redefining Eclecticism in Early Modern**

**Bolognese Painting** Daniel Unger, 2025-10-01 *Redefining Eclecticism in Early Modern Bolognese Painting Ideology Practice and Criticism* focuses on the unique nature of early modern Bolognese painting that found its expression in stylistic diversity The flourishing of different stylistic approaches in the Mannerist paintings of the previous generation evolved at the turn the seventeenth century in the work of the Bolognese painters into an approach best described as eclecticism characterized by the combination of two or more styles in a single work of art Eclecticism was a major innovation and major contribution to the history of art But it then also became a critical term that suffered much negative press The book therefore also traces the role of eclecticism as a concept in the evolution of criticism and scholarship about the Bolognese school of painting over 250 years showing how the dramatically vacillating attitudes towards this concept shaped the historical view of the Bolognese painters ultimately having a tremendous dampening impact on our understanding of seventeenth century art

*Art and the Religious Image in El Greco's Italy* Andrew R. Casper, 2015-06-13 *Art and the Religious Image in El Greco's Italy* is the first book length examination of the early career of one of the early modern period's most notoriously misunderstood figures Born around 1541 Domenikos Theotokopoulos began his career as an icon painter on the island of Crete He is best known under the name El Greco for the works he created while in Spain paintings that have provoked both rapt admiration and scornful disapproval since his death in 1614 But the nearly ten years he spent in Venice and Rome from 1567 to 1576 have remained underexplored until now Andrew Casper's examination of this period allows us to gain a proper understanding of El Greco's entire career and reveals much about the tumultuous environment for religious painting after the Council of Trent *Art and the Religious Image in El Greco's Italy* is a new book in the Art History Publication Initiative AHPI a collaborative grant from the Andrew W Mellon Foundation Thanks to the AHPI grant this book will be available in popular e book formats

[The Endless Periphery](#) Stephen J. Campbell, 2019-11-26 While the masterpieces of the Italian Renaissance are usually associated

with Italy's historical seats of power some of the era's most characteristic works are to be found in places other than Florence Rome and Venice They are the product of the diversity of regions and cultures that makes up the country In *Endless Periphery* Stephen J Campbell examines a range of iconic works in order to unlock a rich series of local references in Renaissance art that include regional rulers patron saints and miracles demonstrating for example that the works of Titian spoke to beholders differently in Naples Brescia or Milan than in his native Venice More than a series of regional microhistories *Endless Periphery* tracks the geographic mobility of Italian Renaissance art and artists revealing a series of exchanges between artists and their patrons as well as the power dynamics that fueled these exchanges A counter history of one of the greatest epochs of art production this richly illustrated book will bring new insight to our understanding of classic works of Italian art

[Space, Image, and Reform in Early Modern Art](#) Arthur J. DiFuria, Ian Verstegen, 2021-11-08 The essays in *Space Image and Reform in Early Modern Art* build on Marcia Hall's seminal contributions in several categories crucial for Renaissance studies especially the spatiality of the church interior the altarpiece's facture and affectivity the notion of artistic style and the controversy over images in the era of Counter Reform Accruing the advantage of critical engagement with a single paradigm this volume better assesses its applicability and range The book works cumulatively to provide blocks of theoretical and empirical research on issues spanning the function and role of images in their contexts over two centuries Relating Hall's investigations of Renaissance art to new fields *Space Image and Reform* expands the ideas at the center of her work further back in time further afield and deeper into familiar topics thus achieving a cohesion not usually seen in edited volumes honoring a single scholar

*Arcimboldo* Thomas DaCosta Kaufmann, 2010-05-15 In Giuseppe Arcimboldo's most famous paintings grapes fish and even the beaks of birds form human hair A pear stands in for a man's chin Citrus fruits sprout from a tree trunk that doubles as a neck All sorts of natural phenomena come together on canvas and panel to assemble the strange heads and faces that constitute one of Renaissance art's most striking oeuvres The first major study in a generation of the artist behind these remarkable paintings Arcimboldo tells the singular story of their creation Drawing on his thirty five year engagement with the artist Thomas DaCosta Kaufmann begins with an overview of Arcimboldo's life and work exploring the artist's early years in sixteenth century Lombardy his grounding in Leonardesque traditions and his tenure as a Habsburg court portraitist in Vienna and Prague Arcimboldo then trains its focus on the celebrated composite heads approaching them as visual jokes with serious underpinnings images that poetically display pictorial wit while conveying an allegorical message In addition to probing the humanistic literary and philosophical dimensions of these pieces Kaufmann explains that they embody their creator's continuous engagement with nature painting and natural history He reveals in fact that Arcimboldo painted many more nature studies than scholars have realized a finding that significantly deepens current interpretations of the composite heads Demonstrating the previously overlooked importance of these works to natural history and still life painting Arcimboldo finally restores the artist's fantastic visual

jokes to their rightful place in the history of both science and art Re-inventing Ovid's Metamorphoses, 2020-10-26 This volume explores early modern recreations of myths from Ovid's immensely popular Metamorphoses focusing on the creative ingenuity of artists and writers and on the peculiarities of the various media that were applied. The contributors try to tease out what pictorial devices, perspectives and interpretative markers were used that do not occur in the original text of the Metamorphoses: what aspects were brought to the fore or emphasized and how these are to be explained. Expounding the whatabouts of these differences, the contributors discuss the underlying literary and artistic problems, challenges, principles and techniques, the requirements of the various literary and artistic media and the role of the cultural, ideological, religious and gendered contexts in which these recreations were produced. Contributors are Noam Andrews, Claudia Cieri Via, Daniel Dornhofer, Leonie Drees, Drylie Karl, A. E. Enenkel, Daniel Fulco, Barbara Hryszko, Gerlinde Huber, Rebenich Jan, L. de Jong, Andrea Lozano, V. Squez, Sabine L. tkemeyer, Morgan J. Macey, Kerstin Maria Pahl, Susanne Scholz, Robert Seidel and Patricia Zalamea.

**Encyclopedia of Renaissance Philosophy** Marco Sgarbi, 2022-10-27 Gives accurate and reliable summaries of the current state of research. It includes entries on philosophers, problems, terms, historical periods, subjects and the cultural context of Renaissance Philosophy. Furthermore, it covers Latin, Arabic, Jewish, Byzantine and vernacular philosophy and includes entries on the cross-fertilization of these philosophical traditions. A unique feature of this encyclopedia is that it does not aim to define what Renaissance philosophy is, rather simply to cover the philosophy of the period between 1300 and 1650.

**Writing and Seeing** Rui Manuel G. de Carvalho Homem, Maria de Fátima Lambert, 2006 The essays in this volume are informed by a variety of theoretical assumptions and of critical methodologies, but they all share an interest in the intersections of word and image in a variety of media. This unifying rationale secures the present collection's central position in the current critical context, defined as it predominantly is by ways of reading that are based on a relational nexus. The intertextual, the intermedial, the intersemiotic are indeed foregrounded and combined in these essays, conceptually as much as in the critical practices favoured by the various contributions. Studies of literature in its relation to pictorial genres enjoy a relative prominence in the volume, but the range of media and of approaches considered is broad enough to include photography, film, video, television, comic strips, animated film, public art, material culture. The backgrounds of contributors are likewise diverse, culturally, academically, linguistically. The volume combines contributions by prominent scholars and critics with essays by younger scholars from a variety of backgrounds. The resulting plurality of perspective is indeed a source of new insights into the relations between writing and seeing and it contributes to making this collection an exciting new contribution to word and image studies.

**Bizarre-Privileged Items in the Universe** Paul North, 2021-03-09 An imaginative new theory of likeness that ranges widely across history and subjects, from physics and evolution to psychology, language and art. A butterfly is like another butterfly. A butterfly is also like a leaf and at the same time like a paper airplane. An owl's face, a scholar flying from book to book. The most disparate things approach one another in a butterfly, the sort of



dense nodule of likeness that Roger Caillois once proposed calling a bizarre privileged item In response critical theorist Paul North proposes a spiritual exercise imagine a universe made up solely of likenesses There are no things only traits acting according to the law of series here and there a thick overlap that appears bizarre Centuries of thought have fixated on the concept of difference This book offers a theory that begins from likeness where at any instant a vast array of series proliferates and remote regions come into contact Bizarre Privileged Items in the Universe follows likenesses as they traverse physics and the physical universe evolution and evolutionary theory psychology and the psyche sociality language and art Divergent sources from an eccentric history help give shape to a new trans science homeotics

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