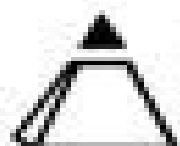


Florence - Le Mouvement de la Renaissance

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Florence Le Mouvement De La Renaissance

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Florence Le Mouvement De La Renaissance:

The Man Who Broke Michelangelo's Nose Felipe Pereda, 2024-08-20 Renaissance sculptor Pietro Torrigiano has long held a place in the public imagination as the man who broke Michelangelo's nose. Indeed, he is known more for that story than for his impressive prowess as an artist. This engagingly written and deeply researched study by Felipe Pereda, a leading expert in the field, teases apart legend and history and reconstructs Torrigiano's work as an artist. Torrigiano was in fact one of the most fascinating characters of the sixteenth century. After fighting in the Italian wars under Cesare Borgia, the Florentine artist traveled across four countries working for such patrons as Margaret of Austria in the Netherlands and the Tudors in England. Torrigiano later went to Spain where he died in prison, accused of heresy by the Inquisition for breaking a sculpture of the Virgin and Child that he had made with his own hands. In the course of his travels, Torrigiano played a crucial role in the dissemination of the style and the techniques that he learned in Florence and he interacted with local artisanal traditions and craftsmen, developing a singular terracotta modeling technique that is both a response to the authority of Michelangelo and a unique testimony to artists' mobility in the period. As Pereda shows, Torrigiano's life and work constitute an ideal example to rethink the geography of Renaissance art, challenging us to reconsider the model that still sees the Renaissance as expanding from an Italian center into the western periphery.

The Composer As Intellectual Jane F. Fulcher, 2005-08-25 In *The Composer as Intellectual*, musicologist Jane Fulcher reveals the extent to which leading French composers between the World Wars were not only aware of but also engaged intellectually and creatively with the central political and ideological issues of the period. Employing recent sociological and historical insights, she demonstrates the extent to which composers, particularly those in Paris since the Dreyfus Affair, considered themselves and were considered to be intellectuals and interacted closely with intellectuals in other fields. Their consciousness, raised by the First World War and the xenophobic nationalism of official culture, some joined parties or movements allying themselves with and propagating different sets of cultural and political social goals. Fulcher shows how these composers furthered their ideals through the specific language and means of their art, rejecting the dominant cultural exclusions or constraints of conservative postwar institutions and creatively translating their cultural values into terms of form and style. This was not only the case with Debussy in wartime but with Ravel in the twenties when he became a socialist and unequivocally refused to espouse a narrow exclusionary nationalism. It was also the case with the group called Les Six who responded culturally in the twenties and then politically in the thirties when most of them supported the programs of the Popular Front. Others could not be enthusiastic about the latter and largely excluded from official culture sought out more compatible movements or returned to the Catholic Church. Like many French Catholics, they faced the crisis of Catholicism in the thirties when the church not only supported Franco but Mussolini's imperialistic aggression in Ethiopia. While Poulenc embraced traditional Catholicism, Messiaen turned to more progressive Catholic movements that embraced modern art and insisted that religion must cross national and racial

boundaries Fulcher demonstrates how closely music had become a field of clashing ideologies in this period She shows also how certain French composers responded and how their responses influenced specific aspects of their professional and stylistic development She thus argues that from this perspective we can not only better understand specific aspects of the stylistic evolution of these composers but also perceive the role that their art played in the ideological battles and in heightening cultural political awareness of their time An Introduction to the French Language Alphonse Naus Van

Daell,1893 **La sculpture florentine: Le XVIe siècle et les successeurs de l'école florentine** Marcel Reymond,1900

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Mémoires couronnés et mémoires des savants étrangers ,1856 *Higher Education and the Growth of Knowledge* Michael Segre,2015-07-24 This book sketches the history of higher education in parallel with the development of science Its goal is to draw attention to the historical tensions between the aims of higher education and those of science in the hope of contributing to improving the contemporary university A helpful tool in analyzing these intellectual and social tensions is Karl Popper s philosophy of science demarcating science and its social context Popper defines a society that encourages criticism as open and argues convincingly that an open society is the most appropriate one for the growth of science A closed society on the other hand is a tribal and dogmatic society Despite being the universal home of science today the university as an institution that is thousands of years old carries traces of different past cultural social and educational traditions The book argues that by and large the university was and still is a closed society and does not serve the best interests of the development of science and of students education

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