



Artistic Practices and Cultural Transfer in Early Modern Italy: Essays in Honour of Deborah Howard

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For too long, the a "centrea (TM) of the Renaissance has been considered to be Rome and the art produced in, or inspired by it. This collection of essays dedicated to Deborah Howard brings together an impressive group of internationally recognised scholars of art and architecture to showcase both the diversity within and the porosity between the a "centrea (TM) and a "peripherya (TM) in Renaissance art. Without abandoning Rome, but together with other centres of art production, the essays both shift their focus away from conventional categories and bring together recent trends in Renaissance studies, notably a focus on cultural contact, material culture and historiography. They explore the material mechanisms for the transmission and evolution of ideas, artistic training and networks, as well as the dynamics of collaboration and exchange between artists, theorists and patrons. The chapters, each with a wealth of groundbreaking research and previously unpublished documentary evidence, as well as innovative methodologies, reinterpret Italian art relating to canonical sites and artists such as Michelangelo, Titian, Tintoretto, Veronese, and Sebastiano del Piombo, in addition to showcasing the work of several hitherto neglected architects, painters, and an inimitable engineer-inventor.

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