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RESEARCH ARTICLE

Regarding Style, Theories and Traditions in Renaissance Italian Two –Dimensional Religious Art

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ARTICLE INFO	ABSTRACT
	Typically, the dramatic narratives surrounding the development of Renaissance art revolve around a single hero—an extraordinary artist whose creative vision enabled him to translate a concept into a striking visual statement. In the last fifty years, it has become more and more clear that these stories of creation need to include a new name: the patron, who commissioned and purchased the artwork. When patronage is discussed, it is common to assume that one individual or organization is to blame. This is how our idea of the Renaissance patron remains faithful to the Romantic idea of the individual, whether as a patron or an artist. Although there has been a great deal of research done on Renaissance art, it often (and rightly) concentrates more on historical paintings than religious communities and tends to be biographical, looking at the body of work of a certain artist or art school. It is regrettable that, given the significant role that faith-related art had during that time, there aren't many studies that focus only on the stylistic development of religious images between 1400 and 1600. This essay sought to identify some of the most significant stylistic advancements in religious painting and fresco throughout the Italian Renaissance and to look at the factors that led to their specific development. This research added to the body of information on the issue by demonstrating and concluding that the aforementioned causes all had measurable influence on ideas of style in Italian Renaissance iconography. The survey's findings highlight the phenomenon's complexity and the need for an interdisciplinary analysis as well as a more comprehensive historical perspective. Future study on the same issue may use a meta- or transcultural methodology to get a deeper knowledge of it.
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1. INTRODUCTION

The study of art history is focused on style. The term "style" describes the distinctive way that a person creates or performs an act, such as Rembrandt's painting technique. Groups of works with a common typology of traits, as the Impressionist or High Renaissance styles, are sometimes referred to as styles. It is the responsibility of art historians to recognise, describe, and define styles using evidence from the actual artwork as well as an examination of the historical and cultural context of the piece's creation. Despite the fact that style is visible and universally acknowledged, no one, comprehensive explanation explains how or why style evolves. Prominent experts in the field of art history have composed compelling essays highlighting the significance of style to the study of art history and the ensuing challenge of determining or elucidating style and its evolution. Association for Artificial Intelligence Advancement.

Connoisseurship has so far shown to be one of the best ways to identify the styles of individual artists and distinguish between different style groups and eras within bigger movements. Artificial intelligence research has shown that a computer can learn to distinguish between several style categories, such Renaissance, the Baroque, Cubism, etc., with a fair degree of accuracy. Art historians, however, are not interested in machine-generated style classifications. What machine learning may teach us about the patterns or chronology of style modifications, as well as how style features are determined, are the most pressing challenges? Art historians can get no insight into the style issue from any of the previously cited articles. The machine's ability to identify styles suggests that, via its visual study of the paintings, it has acquired an internal image that contains discriminative properties. Still, it is common for the computer to employ non-human interpretable visual cues. This restricts the amount of information that can be learned from these findings.

The conflict between two realities is dramatised in Carpaccio's picture. The system of out-of-date citations builds to a crescendo within the wall niche at the centre of the image, where it eventually collapses in on itself. Augustine has a statue of the risen Christ on his personal altar. Here, Carpaccio has created an image of an Early Christian altar, complete with a freestanding bronze in place of a carved and painted rentable. Obviously, no such piece would have been placed on an altar in the fifth century. Carpaccio was really describing a contemporary piece, a bronze figure that is now on display in Milan's Museo Poldi Pezzoli. The piece was created in the Veneto in the early 1490s and was on an altar at the Venice church of S. Maria delta Carita when Carpaccio painted his portrait of it. Domenico di Piero, a wealthy goldsmith and antiquarian, commissioned both it and a complex the church. It is noteworthy at 54% feet (138 centimetres).

The themes they portray, their degree of "naturalistic" quality, their use of perspective and space, and other formal aspects situate them artistically within the canonical history of Western art, which includes the Classical, Mediaeval, Renaissance, Neo-Classical, Impressionist, Modernist, among so on. Furthermore, these elements—along with others like the setting in which the photographs were initially intended to be seen and the types of viewers they anticipate—helped create "ways of seeing" that were intricately linked to the context of society and historical period of the paintings. We can write a long history of art since visual culture historically evolves along with societal developments.

It is true that although the majority of art historians write specialised studies on specific artists and their works, all of these studies presuppose and develop a canonical vast history of art; without a comprehension of Impressionism or Renaissance painting, one cannot comprehend Monet. However, no effort has ever been made, nor has the idea of a broad-brush, massive amounts historical overview of ancient visual culture even been considered.

This is not for want of study material; compared to the 2800 years of historical art, Europe possesses 40,000 years of ancient iconography. Studying Spanish or French art from thirty or forty millennia ago is not for want of change; it is completely different from late iron-age art from two millennia ago. Contextualising such a history is not due to a lack of social development; in fact, the urban, stratified art worlds of the mediaeval and modern eras were quite different from the universes of Palaeolithic those who foraged, the Neolithic Er villages, and Bronze and Iron Age people. Discipline-related issues are the real reason this project wasn't previously tried. One problem is the interpretation's purpose; historically, archaeologists have concentrated primarily on the "meaning" of ancient art rather than its use as material or visual culture.

The altarpiece (pala or Ancona), usually was composed of many pieces encircled by gilded and carved frames (alla greca) in a complicated polyptych (politico), was the primary kind of religious artwork in the early Renaissance. This was only simplified into a single huge panels (all'antica) of a rectangular or condensed shape (sometimes with a semi-circular top piece, the lunetta) representing the primary religious theme during the fifteenth century. Although they were less large and had more panels at the bottom that showed more in-depth historical accounts, they were still seen as an essential component of the altarpiece.

Panels gave way to canvases all through time. Only in the latter XV century were oil colours introduced (and for a time coexisted with tempera), most likely as a result of Antonello da Messina's importation of the technique from Flemish painters. Even when closely analysing artistic a commission, as in O'Malley's cases (2005, 2013), art historians tend to see Renaissance art pricing as

a question of the honour, prestige, and status of the component parts, rather than measurable characteristics or the laws of a market that is competitive where price differences reflect differences in painters' perceived quality as judged by buyers.

O'Malley states that pricing were determined by social factors, including human connections, the expression of social ideals like splendour, and sometimes the attraction of new patrons. Contrary to popular belief, artists who had great demand for their work did not always command enormous rates.

Although their prices varied during their respective careers, artists with acknowledged skill often made more for particular pieces of art compared did artists of lesser calibre. In general, prices did not increase throughout the course of their lives and were not predictable in relation to observable quantities like size or the number of characters in the composition. Such a viewpoint runs counter to the expectations of an efficient primary market, where prices should represent both variations in perceived quality at the time as well as variations in tangible characteristics associated with the paintings pertaining to expenditures and unpredictable incentives (the demand side).

The creation of a tomb depended on two groups: benefactors and artists. Roman Renaissance tombs required cooperation between and among these organisations in both instances. The family, personal heirs, and lawyers may have contributed to the realisation of the tomb at various points in time, in addition to the dead, who might have actually prepared for his own tomb. The lengthy amount of time required to finish a tomb inevitably led to such shifts in sponsorship.

However, Roman patrons often demanded that their monuments be erected as soon as possible, and this need for expediency sometimes resulted in the involvement of many sculptors, sometimes even multiple workshops. Despite seeming to be quite different from one another, the Barbo and Brusati tombs really have a great deal in common. All Roman Renaissance graves had to demonstrate the flexibility and collaboration between patrons and artists, which is what these two tombs do.

Regarding the Brusati memorial, the 1485 contract names Milan's Luigi Capponi and Carrara's Giacomo Della Pietra as the two sculptors engaged to create the tomb. As per their agreement, the parties were legally obligated to the shape of the intended tomb, provided that a sketch of the tomb, shared by the clerk and the artists, was split in half. This procedure is a replication of the one used by the Sienese Commune officials when they negotiated the Fonte Gaia with Jason della Quercia in 1409. There is very little evidence of any form of sculptors' drawings in fifteenth-century Rome, and the Roman contracts drawing has not survived. A sketch of a now-lost sacrament tabernacle at San Lorenzo in Damaso, created in 1500, is one significant survival. In reality, only half of the tabernacle is seen, perhaps because the two sides of the piece were the same.

In blatant defiance of the passage of time and despite the more than six millennia that now divide its early years from our days, the Renaissance accomplished the amazing achievement of being relevant to this day. It is an artistic era that never fails to pique the curiosity of both art enthusiasts and academics. It is one of the cornerstones of Western civilization and culture, along with Classical Antiquity, both historically and intellectually. It should not have been surprising that it has received so much interest over the years given its vast, intricate, and profitable nature.

Figure 1: Giacomo della Pietra and Luigi Capponi, Giovanni Francesco Brusati's tomb, San Clemente.

The classical concept of percentages of the ancients, which focused on the head rather than the face and proposed that the ideal form for humans was to be eight heads tall (although the typical human being is only a total of seven and a half heads tall), would be retrieved and applied again by artists around the same time as the Early Renaissance gradually gave way to what is known as the High Renaissance. The ratio of eighteen and a half heads to a body was primarily reserved for heroic depictions, be they of religious, mythical, or laic character.

In the words of Erwin Panofsky:

(...)During the Renaissance, the idea of proportions attained a previously unknown level of prominence. In this era of the philosopher Plato worship, the proportions of the human body were praised as a visual realisation of musical harmony; they were simplified to general arithmetical or geometrical rules (especially the "golden section") and associated with the various traditional gods, giving them an air of antiquity and history as well as mythical and astrological significance. Additionally, in response to a comment made by Vitruvius, fresh efforts were undertaken to correlate the proportions of humans with those of structures and building components in order to illustrate the human-looking liveliness of architecture as well as the architectonic "symmetry" of the human form.

Figure 2: An overview of Italian renaissance paintings.

Mannerism, as we will see later, aimed to create an idealised model of artificial elegance and beauty by stretching the average human figure's proportion to a conventional eight and a half or even nine faces tall.

2. INTERNATIONAL OR LATE GOTHIC'S LEGACY IN THE QUATTROCENTO

From the outside, the Renaissance seems to have been a period of major and (relatively) fast stylistic changes (which, in fact, it was), and these innovations quickly surpassed any earlier styles or traditions. However, the stubborn preservation of much of the Late Gothic movement, a characteristic that defined the second half of the fourteenth century (and, in certain regions of the Apennine peninsulas, such as Venice, even during the initial decade(s) of the seventeenth century), is essential to understanding the Age of Renaissance as the multifaceted and complex artistic period that it was.

It may be argued that Castagno's execution of a composition like the Ascension of the Virgin in the setting of Florence in the middle of the fifteenth century represents a conservative return to or recovery of his earlier style. However, in other regions, mostly to the north of the Tuscany region, there was never a starting location to return to since there was either no first departure at all or a gradual one. In certain circumstances, individual provincial schools did not make a clear break with the Gothic until the early Cinquecento. The School of Florence was one such institution (where Andrea Del Castagno's impact is clearly seen).

2.1 Contrast and naturalism

Leonardo da Vinci was another influential fifteenth-century theorist in along with Alberti. With the advent of Da Vinci, the naturalistic movement in art underwent yet another revolutionary shift. Da Vinci's relentless commitment to studying nature as closely and accurately as possible—rather than basing his style around or being influenced by his predecessors—is responsible for some of the works' unparalleled originality and distinctive quality. In several of his written narratives, he reiterated his belief in nature studies. He once said, "Never imitate the techniques of another is a painter or you are going to be called a great-grandson rather than a son of what is natural in your art," in reference to copying.

Religious iconography throughout the first part of the Quattrocento often comprised wall murals, altarpieces, Byzantinized icons, and practically life-like proportions or even life-sized single painting on panel or on occasion canvas. Portraits were typically saved for laic topics. But as the century went on, certain developments in religious portraits began to appear that were consistent with the previously discussed psychological analysis of the topic. One example of a precursor is Christ at the Columns (plate 25) by Antonello da Messina. Only the column that stands behind Jesus Christ, the crown of the thorns on the top of his head, and the rope surrounding his neck alludes to the Bible. Text where the entire scene can be found. Christ is depicted in this oil on panel measuring just thirty by 21 years old centimetres while being flagellated, consequently confronting viewers with an experience of great agony and struggling frozen in time and detached from its context.

For Leonardo, contrasts was a crucial component of art, and this was apparent in both his writing and artwork. For Leonardo, contradiction could mean a variety of things, including chiaroscuro, which he saw as the most overt use of contrast (between light and shadow), contrapposto, which he saw as a "decorative" tool, colour contrast, and contrasting in the positions, attitudes, gestures, proportions, and even the subjects' descriptive details. According to his way of thinking, any of these techniques might be used to create a composition that is dominated by contrast or, if not, highlighted by it. The importance of contrast as a crucial compositional ingredient would be emphasised even further in the Michelangelo paintings.

2.2   Imagination, idealism, and meauty

The meaning of the term "High Renaissance," its application, and the appropriateness of its use in modern art historical studies have been the focus of continuous discussions over the last several decades in academic research. So much so that this subject has been covered in-depth in whole books written on it. Rethinking the time of the High Renaissance is one of these groups of articles that provides a reference for anybody interested in learning more in-depth information about this specific subject:

Edited by Jill Burke, Culture and Visual Arts in Early Sixteenth-Century Rome features contributions from several renowned experts in the subject of Italian Renaissance studies. For the purposes of this paper, the term "High Renaissance" will be used with its traditional connections and content, disregarding any such discussions within academic communities and with no intention whatsoever of diminishing the significance of these matters. This means that the term will refer to the stylistic elements, works of art, and artists that one may find in an examination of Italian art during the past ten years of the 15th and the first few decades of the sixteenth centuries.

The aforementioned theoretical perspectives of Michelangelo are a result of his gradual departure from the Humanist ideas of the early Quattrocento and his adoption of more Neoplatonic beliefs combined with his own religious mystery later in life. This was initially spurred by his friendship with Savonarola and later intensified by his visits to Vittoria Colonna's intellectual circle.

'For example, he disagreed with the mathematical techniques that were central to Leonardo's or Alberta's theories.'

His later works of art also exhibit this change in perspective, maybe starting with The Last Judgement, when he used a freer hand. This famous fresco has characteristics that suggest it may have been an

early predecessor to the later a Mannerist style, which includes a certain lack of point of view, an absence of deep space in the correct sense, anatomies that depart from the usually accepted, ideal proportions, and an unresolved and congested composition. The Confession of Saul and the Cross of St. Peter, two of his murals in the Paul Chapel of the Apostolic Palace, also show a shift in his style towards the conclusion of his career. Leo Steinberg, which is an art historian and critic, observed that the pieces in the Cappella Paolina defied the established conventions of composition at the time and treated the subject matter in an unusual way.

2.3   Prefiguration and influences

In terms of politics, religion, and society, the first few decades of the 17th century were turbulent. In 1517, Luther's reformation began, a movement based on religion that would not only influence Italian society for the remainder of the century but also cause a rift in European politics and devotion to God that would ultimately lead to the Thirty Years' War.

The religious disputes came to an official end in 1648 with the Peace of Westphalia, but their effects persisted long into the second half of the 17th century. The art of the period reacted to these turbulent times by searching out new and varied forms of expression and interacting with a wide range of influences from both within and outside of Italy. The milieus of Rome and Florence were particularly unstable all over these years. Raphael's painting, which was taking a new turn in the years before his tragic and unexpected death, is one instance of this. Deliverance of Saint Peter, a highly dramatic piece with a Raphaelesque sense of asymmetry and equilibrium and fairly unique framing for an over-door fresco, is a fine example of this.

The use of both light and darkness, the relatively limited palette, the tripartite composition, the distribution of the figures throughout the image, and the unexpected and unusual decision to portray the scene as a continuous narrative are the most striking features of this work and what most distinguishes it from any previous Raphaels.

'[Lux ex tenebris, the phrase "light shining mysteriously out of darkness," nearly perfectly captures the idea of divine intervention. Among its unique qualities is the use of continuous depiction, a storytelling technique that was quite popular up until the end of the 16th century but was almost completely abolished by the Renaissance era in the sake of decency & logic.'

Later on, the Mannerists would draw inspiration from Raphael's grace and elegance as well as features of his later work, such as the stronger darkroom painting, emphasis on movement and expression, and decentralised compositions (like those found in his paintings in the Stanza's di Eliodoro and the Stanza for dell'Incendio). At times, these elements would lead to exaggeration.

Vasari is relevant in three ways, as previously mentioned: although his legacy as an art historian may be primarily associated with him, it is important to remember that he was also a skilled painter and that his contributions to art theory were recognised during his lifetime.

'The introduction of the new attribute of grace, la grazia, is the central idea of Vasari's theory. (..) Although grace is an ill-defined characteristic relying on judgement and hence the sight, beauty is an indefinable quality based on rules, as we can demonstrate by combining several passages in the Lives.'

It would be this attribute, elegance that would eventually become a core idea of Mannerism.

The finished tomb still occupies a space on the wall of the southern aisle of San Clemente. The mausoleum to its left, the imposing wall tomb built in honour of Bartolomeo Roverella, the Cardinal of San Clemente and uncle of Brusati, is so large that it is often overlooked.

The distinctions between the two graves reveal the men's respective statuses. Unlike Cardinal Roverella's tomb, which fills the whole height of the wall, Brusati's monument is a wall tomb that raises him practically above those whose grave markers remained on the floor. The combined graves of Roverella and Brusati assert a specific familial area in San Clemente for both of these clergymen. The two graves were ordered from two separate sculptors' firms that worked in tandem, despite not being requested for or by two separate persons. Regarding the Brusati tomb, a document designates Giacomo Della Pietra and Capponi as the tomb's owners.

While there isn't any written evidence for the Roverella tomb, stylistic similarities indicate that Andrea Bregno and Giovanni Dalmata, two of the most prominent sculptors in Rome around the 1470s, collaborated on the piece. The putti supporting the cardinal's coat of arms and the heavenly creatures in the scaffolding, as well as Dalmata's more realistic figures, exemplify Bregno's classicism, which is balanced throughout the design. Upon closer inspection, it is evident that the two businesses were given equal responsibility for both the main and minor components of the tomb. One of the most magnificent wall tombs from the late Quattrocento is the Roverella tomb, which is made out of a deep into the skin classical niche that protects the effigy and coffin.

The most remarkable feature is how the back wall is treated as an apse, replete with a relief that shows Saint Peter presenting the patron to the Madonna and Child while Saint Paul watches, and a figure of God the Father blessing from the semi-dome above. The tomb of Brusati is much simpler and smaller. The forms of graves in Rome varied greatly; in one instance, a rectangular relief with an effigy, inscription, and sarcophagus is topped by a lunette that seems to be an arcosolium.

It is not always feasible to determine the original shape of each Roman Quattrocento tomb due to the enormous number of them having been disassembled and rebuilt, but smaller versions of bigger wall tombs were often made in Rome. The Brusati tomb shows, in a lesser tone, the same principles and procedures applied on the Rover Ella monument. Even the simplest tomb, like the comparatively modest Brusati tomb, requires a significant degree of communal planning. The phases of development were equivalent to those involved in considerably more ornate tombs. This is an issue of procedure; yet the same may be said about composition. Smaller graves in Rome duplicate the key characteristics of its massive predecessors—the effigy with its sarcophagus, the conspicuous inscription, and a crowning element with a scene of intercession.
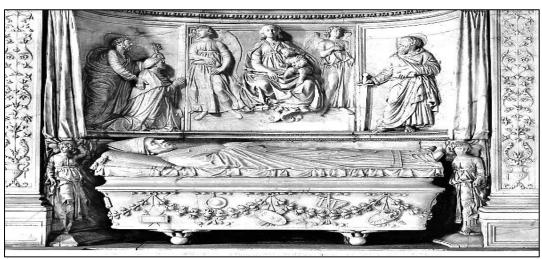

Figure 2: Andrea Bregno and Giovanni Dalmata, the tomb of Cardinal Bartolomeo Roverella at San Clemente.

The lengthy inscription may be seen in the lowest portion of the Brusati tomb, which is supported by corbels.8 Contained within a simple carved frame, it is flanked by smaller panels displaying the two coats of arms, Roverella's on the left and Brusati's on the right. The Brusati effigy, created at least eight years after the bishop's death and hence unlikely to be a true self-portrait, is a duplicate of an effigy type used frequently in Andrea Bregno's work. The effigy on Cristoforo della Rovere's tomb in Santa Maria del Popolo is a particularly close resemblance. Bregno and Mino da Fiesole collaborated to create that tomb. It is a more elaborate and important work than Brusati's tomb, equivalent to Cardinal Roverella's tomb, and appears to have been created by two professional sculptors.

Whereas the great cardinal' tombs of this period typically have three-dimensional in nature effigies, Brusati's effigy is a simpler relief. The complex and exquisitely garlanded sarcophagi found on Bregno's more massive tombs and those on the Brusati tomb have a similar link. The Brusati tomb sculptors were clearly familiar with tombs from Andrea Bregno's studio. Although we currently know anything about Giacomo della Pietra, there is documentary evidence supporting the career of Luigi Capponi, a sculptor from northern Italy. The work of two sculptors is easily distinguished on the

Brusati monument. La Malfa attributes the effigy to the otherwise unknown Giovanni della Pietra, and the coat of arms with the moor's head and pilasters to Luigi Capponi. The effigy demonstrates Giacomo della Pietra's familiarity with Bregno's shop produce. Despite obvious stylistic variations (the waves of rounded fabric that characterise the outer arm on Cristoforo della Rovere's effigy have become sharp and pointy folds on the Brusati tomb), the bishop's effigy is a simplified version of Bregno's cardinal effigy.

The Brusati tomb contains Luigi Capponi's first known work; his early style, like that of his collaborator, confirms his relationship with Andrea Bregno and his shop. Significantly, the Brusati a contract refers to Luigi as "de mediolano," the same term used by Andrea Bregno in his 1485 signature on the Piccolomini Altar in Sienna. It is most possible that Capponi and Giorgio della Pietra gained experience in Bregno's workshop before venturing out on their own.

The arched lunette over Brusati's tomb is presently vacant, although it formerly housed an image of the the bishop's kneeling in prayer beneath the image of the Madonna and Child. Tosi depicted this group in his 1842 publication on Roman tombs. Although this aspect is not depicted in the seventeenth-century painting of the tomb preserved in the Codex Albani, Tosi's image is more complete in this and other respects, implying that the scene of intercessor was an actual element on the tomb. A painted, specifically frescoed, image over a carved corpse is not uncommon in Rome; the tomb of Bishop Daniel Del Coca in Santa Maria sopra Minerva, which as well as Giovanni della Rovere's tomb in Santa Maria del Popolo, still have painted decorations.

An image of Brusati in prayer below the Child and Madonna would have required the skills of another artist, this time a painter. If done in fresco, his work probably have been added after the tomb had been carved and placed. The Brusati tomb is particularly intriguing in the current issue because the contract calls for the work of two sculptors, and the finished tomb may have necessitated the services of a painter. This presents an essential concern: why should two sculptures who did not appear to share a workshop agree to work on a single tomb? Also, why would the patron need that agreement? Most scholars believe that a "primary" artist is often commissioned to create an important piece, such as a marble mausoleum. While he may hire helpers to help him, the finished tomb should be assigned to a single designer. When more than one distinct hand is evident, it is often best to infer that one of the sculptors was in command while the other was involved for a limited period of time due to some now-mysterious exigent scenario.16 The Brusati paper gives the evidence needed to indicate a different arrangement, which appears to have been common in Rome.

2.4 Mannerism

The previously noted intense argument about the use of the term 'High Renaissance' also applies to Mannerism. Before continue, keep in mind that the term 'Mannerist' should be used with caution. Linda Murray's words serve as an effective reminder in this regard:

Mannerism is a term that requires careful explanation because, unlike Early or High Renaissance and, later, Baroque, it is unable to be firmly associated with a particular era and used as an analogous and distinguishing title for all works produced within a given time frame. It is a considerably more narrow definition, as it refers exclusively to specific works of a certain type created by specific artists between around 1520 and 1590 in specific locations of Italy. (...) The absolutely sound time-label of Late Renaissance is available in German and would do so moreover, be a considerably better designation for the work produced after 1520 than the indiscriminate use of the name Mannerist.

Keeping this in mind, the terms 'Mannerism' and 'Mannerist' will be approved and used in this article to refer to the artists, artworks, artistic concepts, and attributes that are traditionally included under the one umbrella term. Raphael died in 1520, marking a watershed point in the history of paintings. Leonardo having died the previous year, and the last remaining major exponent of the height of the Renaissance, that Michelangelo (who would continue to be elderly, dying only in 1564), started moving away from the early style that made him renowned.By the conclusion of the High the Age of Renaissance, the new population was disorganised. With the accomplishments of their legendary predecessors serving as a difficult standard to fulfil, new artists no longer aspired to seek immensity or technical spectacular in their creations, but instead shifted away from precise portrayal of nature & towards a more contemplative, expressive approach. The emphasis on medical terminology, light,

and physical characteristics was largely abandoned when new methodologies were embraced. Mannerist paintings (as they were subsequently dubbed due to their considered inhuman and forced demeanour) no longer tried to replicate nature in their work, but rather to express art itself.

In terms of religious art, the essential traits of Mannerism may be traced back to a sequence of Depositions from certain of the style's most prominent figures. Let us begin with Rosso Florentino's altarpiece Descent from the Cross, created in 1521, which is usually regarded as his masterpiece. It is most likely inspired by Filippo Lippi's son, Filippino Lippi's Departure from the Cross, which is a part of the Annunziata Polyptych and completed by Pietro Perugino. Unlike the Annunziata the panel, Rosso's painting has a circular design, which was unusual in prior Renaissance paintings. The examining upwards movement of the men climbing the ladders and the downward pull of Christ's lifeless carcass establish tension; similarly, in the bottom register, the juxtaposition of the kneeling Mary Magdalene thrusting her character at the feet of the Virgin and sobbing John the Evangelist, there is tension with their backs turned to each other. The same tension is represented chromatically, as seen in the placement of colours such as reds and ochres across the work.

3. CONCLUSION

I examined the art market in the Renaissance period in Italy using an exclusive set of data on primary committees for a figurative paintings, discovering preliminary proof of a competitive market in which, after governing for effectiveness, there was no significant price difference between different regional destinations, implying that market forces were at work. The hedonic pricing index shows a significant rise in the actual price of paintings, implying that the creative originality associated with the Renaissance was motivated by the rising profitability of the painter's vocation. When viewed as intended, Marco Barbo's tomb is one of among the most luxurious and elegant tombs constructed in the Renaissance Rome: the material, cosmatesque work, and the gilded, limestone sacraments altar combined to create a commemorative site deserving of Marco Barbo's status while carefully sustaining the fiction of his humbled nature. The cardinal's executors finished the whole programme in 1491, and afterwards attached the headstone to the porphyry grave slab.

The goals of this article were to determine what the primary stylistic innovations in Italian ecclesiastical art that was two-dimensional were throughout the course of the Renaissance, how they came to be, and why they took that specific shape. By shedding light on how art mathematical texts, both national and global artistic traditions and philosophical thought, trade, politics, and religion impacted the mentioned changes, an evolution in the notions of proportion, use of a different light in relation to narratives, naturalism, comparison, beauty, romanticism, and imagination was identified. In addition to the aforementioned variables, we have seen a stylistic shift from symbolic depictions of the subjects in the Late Gothic/Proto-Renaissance to naturalistic depiction throughout the Early and High Renaissance periods of time, and finally returning to an overwhelmingly symbolic mode of portrayal in the aftermath of the Renaissance (only for the pendulum to swing back in favour of naturalistic thought during the Baroque style). The findings revealed that the production of art was frequently very receptive to both the conceptual works of the time and the prevailing theories of Humanistic and Neoplatonist thought in philosophy, which had practical consequences for both the artists' approach to their work and the way society thought of the creative industries as constitutional subjects of study and pursuits of knowledge, but the so-called Liberal Arts. Although some philosophical works had an almost instantaneous effect on art, the influences were most obvious in artworks that were also inspired by previous compositions that addressed the same concepts and theoretical conceptions, that is, where artistic precedents existing.

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