

Title:

Andrea Riccio's Della Torre Tomb Monument: Humanism and Antiquarianism in Padua and Verona

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Abstract (summary):

An important masterpiece by the Paduan sculptor Andrea Riccio, the Della Torre tomb monument broke with contemporary funerary monuments in both its form and content. Understanding what enabled this break with tradition is the central issue in the study of this monument—one that has not been sufficiently addressed in previous scholarship. Despite the lack of overt references to the Christian faith on the Della Torre monument, the narrative programme is concerned with two very important Christian concerns—the necessity of a life of virtue and the health and afterlife of the soul. I argue that the narrative on the tomb, influenced by contemporary funerary oratory and poetry, presents a model of virtue for the viewer. Moreover, I argue that Riccio has illustrated the presence of this exemplar by the very structure of the monument itself. This dissertation focuses on the artistic and intellectual community surrounding the creation of this monument and, in particular, on the reconciliation of this strictly all'antica monument with Christian thought in this period. Upon a thorough contextual examination, this unprecedented monument becomes less of an anomaly. It reflects the ideas of an important circle of humanists from both Padua and Verona, thus illustrating the breadth of their interests and their involvement in contemporary debates over religion, the nature and potential immortality of the soul, and the necessity of virtue. Analysing this monument within the context of humanist ideas prevalent among the individuals within the Della Torre circle, those who had, or likely had, a great influence on the significance of the monument's narrative, gives this monument what has been long denied to it—a proper understanding of its Christian programme and didactic function. The fulfillment of this task, which promises to shed additional light on the adaptation of pagan elements to Christian purposes, is the overall aim of this work.

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Andrea Riccio (c. 1470 – 1532) was an Italian sculptor and occasional architect, whose real name was Andrea Briosco , but is usually known by his sobriquet meaning "curly"; he is also known as Il Riccio and Andrea Crispus ("curly" in Latin). He is mainly known for small bronzes , often practical objects such as inkwells, door knockers or fire-dogs , exquisitely sculpted and decorated in a classicising Renaissance style. He was born at Padua , and first trained as a goldsmith by his father, Ambrogio di Cristoforo Briosco. His bronze and marble tomb of the physician Girolamo della Torre in the church of San Fermo at Verona was beautifully decorated with reliefs, which were taken away by the French and are now in the Louvre . Verona was an important artistic center in the Renaissance and earlier, under the powerful della Scala family. You'll meet them everywhere, referred to as the Scaligeri. The leading 15th- and 16th-century architects were Fra Giocondo and Michele Sanmicheli, who were responsible for several splendid buildings and the bastioned town walls. Closer to Verona and also on the train route to Venice are the elegant Palladian villas of Vicenza and Renaissance Padua with its shrine of St. Anthony and magnificent Scrovegni chapel lined in frescoes by Giotto. Recent papers in Pre-humanism, Padua medieval history. Papers. People. I traditori appesi alla Torre 'del Comun'. Le tremante e allegoriche impiccagioni compiute sulla cima della Torre degli Anziani nell'ultima età carrarese: la fine dei traditori della Signoria padovana registrate nella 'Cronaca' dei Gattari. Save to Library. Download. Venice, Padua and Verona Architectural Identity in Altichiero da Zevio's Oratory of St George – RSA, Chicago (30 March-1 April 2017). Save to Library. by Livia Lupi. Piero della Francesca ranks with Giotto, Masaccio, and Raphael, as one of the supreme classical painters, placing his figures of monumental stature and gravity in settings of ideally conceived architectonic form. His importance as a painter cannot be exaggerated. His two pupils, Luca Signorelli (1450-1523) and Melozzo da Forli (1438-94), are worthy of their master: in particular Signorelli, whose paintings of nude figures in violent action, especially those at Orvieto Cathedral, are reminiscent of Antonio Pollaiuolo rather than of Piero, whose figures stand and move in an almost sculptural ser... The important centres of Northern Italian painting in the quattrocento were Ferrara, Verona, Padua and Venice. Veronese painting reached its height, as has been said, with Pisanello.

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