



STEFAN LOCHNER

IMAGE MAKING IN FIFTEENTH-CENTURY COLOGNE

JULIEN CHAPUIS

BREPOLS

Stefan Lochner Image Making In 15th Century Cologne

**Julien Chapuis, Svea Janzen, Stephan
Kemperdick, Lothar Lambacher, Jan
Friedrich Richter, Michael Roth**

Stefan Lochner Image Making In 15th Century Cologne:

The Painted Triptychs of Fifteenth-Century Germany Lynn F. Jacobs, 2025-10-01 This book presents four case studies that interrogate how German fifteenth century painted triptychs engage with and ultimately blur various boundaries. Some of the boundaries are internal to the triptych format for example transgressed frames between narrative scenes on triptych interiors or interconnections between imagery on triptych interiors and exteriors. Other blurred boundaries are regional ones between the Netherlands and Cologne, metaphysical ones between heaven and earth, and artistic distinctions between the media of painting and sculpture. The book's case studies, which shed new light on Conrad von Soest, Stefan Lochner, and the Master of the St Bartholomew Altarpiece, illuminate the importance of German fifteenth century painting while providing a fresh assessment of relations between German triptychs and their more famous Netherlandish counterparts. The case studies also demonstrate the value of probing mediality, that is, the implications of format and medium for generating meaning. A coda assesses the triptych in the age of Dürer.

German Paintings in the Metropolitan Museum of Art, 1350-1600 Maryan W. Ainsworth, Joshua P. Waterman, Dorothy Mahon, Metropolitan Museum of Art (New York, N.Y.), 2013 Paintings by Renaissance masters Lucas Cranach the Elder, Albrecht Dürer, and Hans Holbein the Younger are among the works featured in this lavish volume, the first to comprehensively study the largest collection of early German paintings in America. These works, created in the 14th through 16th centuries in the region that comprises present-day Germany, Austria, and Switzerland, include religious images such as Virgin and Child with Saint Anne by Dürer and the double-sided altarpiece *The Dormition of the Virgin* by Hans Schaufelein, as well as remarkable portraits by Holbein and the iconic *Judgment of Paris* by Cranach. In all, more than 70 works are thoroughly discussed and analyzed, making this volume an incomparable resource for the study of this rich artistic period.

Medieval Cologne Joseph P. Huffman, 2024-11-18 In Anglophone literature, historical questions about urban socio-economic, political, religious, and cultural development have often been answered using Anglo-French, Anglo-Low Countries, and Anglo-Italian paradigms and sources. Medieval Germany has been largely overlooked, seen as a peripheral and irrelevant anomaly. Conversely, scholars from the German Rhineland have mostly remained within the traditions of civic public history and *Landesgeschichte*. As a result, they rarely engage with the historical questions raised in wider European discourses. This volume challenges these historiographical propensities by offering a fresh perspective on medieval urban Germany. It aims to integrate Cologne and the Rhineland more accurately and equitably into the wider histories of medieval Europe. The book engages with historical questions of wider relevance across both German and European medieval histories. It invites all scholars and students of medieval Europe to utilize Cologne as a key source for their research and writing.

The Grove Encyclopedia of Medieval Art and Architecture Colum Hourihane, 2012 This volume offers unparalleled coverage of all aspects of art and architecture from medieval Western Europe from the 6th century to the early 16th century. Drawing upon the expansive scholarship in the celebrated Grove

Dictionary of Art and adding hundreds of new entries it offers students researchers and the general public a reliable up to date and convenient resource covering this field of major importance in the development of Western history and international art and architecture Stefan Lochner Julien Chapuis,2004 The sumptuous paintings of Stefan Lochner d Cologne 1451 are among the most familiar yet least understood images of the late Middle Ages His depictions of the Virgin and Child have entered the popular imagination as models of sweetness and grace values superficially attached to them since their rediscovery two hundred years ago Appreciation of Lochner s achievements has also been impeded by criticism that artificially judges him in terms of perceived realism Both attitudes have blinded us to Lochner s creativity and invention This book explores Lochner s oeuvre from various vantage points Tracing current conceptions of the artist back to the earliest recorded testimonies it first reviews Lochner s changing critical fortunes A perceptual account of Lochner s major paintings and illuminated manuscripts follows clarifying the artist s passion for the nature of representation and the different ways in which he engages the viewer In addition study of Lochner s works by means of infrared reflectography reveals a draftsman of the first order his complex underdrawings foreshadow Martin Schongauer s graphic style of forty years later Lochner s atelier and the different forms of collaboration that took place within it are the focus of a separate chapter The book then identifies criteria in his images that contemporaries would have valued such as his enduring engagement with the goldsmith s art which typifies the manner in which his technical versatility enhanced the sensorial and emotive appeal of his images An excursus examines painting in Cologne at the end of Lochner s career while a catalogue provides basic information on all the paintings associated with Lochner and discusses the reflectography of most of them The appendices contain Truus van Bueren s transcription and translation of all the known documents related to Lochner the regulations of the Cologne painters corporation and Peter Klein s dendrochronological findings on Lochner s panels The first monograph on Stefan Lochner since 1938 this book is richly illustrated with 69 color plates and 225 black and white reproductions it includes a bibliography and index **St. Ursula and the Eleven Thousand Virgins of Cologne** Scott Bradford Montgomery,2010 The cult of St

Ursula and the Eleven Thousand Virgin Martyrs of Cologne was the most widespread relic cult in medieval Europe The sheer abundance of relics of the Eleven Thousand Virgins which allowed for the display of immense collections shaped the notion of corporate cohesion that characterized the cult Though the primacy of St Ursula as the leader of this holy band was established by the tenth century she was conceived as the head of a corporate body Innumerable inventories and liturgical texts attest to the fact that this cult was commemorated and referenced as a collective mass Undecim millium virginum This group identity informed and was formulated by the presentation of their relics as well as much of the imagery associated with this cult This book explores the visual textual performative and perceptual aspects of this phenomenon with particular emphasis on painting and sculpture in late medieval Cologne Examining the ways in which both texts and images worked as vestments garbing the true core of relics which formed the body of the cult the book examines the cult from the core outward

seeking to understand hagiographic texts and images in terms of their role in articulating relic cults Counting the Miracles: Jewish Thought, Mysticism, and the Arts from Late Antiquity to the Present Silvana Greco, Judith Olszowy-Schlanger, 2025-05-19 In honor of the writings of Giulio Busi scholar of Jewish culture the book investigates from a multidisciplinary perspective the extraordinary richness of Jewish culture in the Diaspora from antiquity to the latter part of the 20th century A number of rabbinic writings medieval manuscripts from the South of France visual qabbalah the Yiddish language artistic expressions as well as the philosophical and social traditions of some prominent twentieth century figures will be explored While the Jewish cultural tradition has always incorporated the cultural influences of the broader socio historical context in which it was embedded it has in turn been a source of inspiration for the intellectual life of the majority society In this regard the volume will examine the fruitful mutual exchange between Jewish scholars and Christian humanists during the Renaissance However the life of Jews in the Diaspora did not always take place in a context of peaceful integration It was punctuated by harsh confrontations and persecution Finally the book will illustrate how precisely during the darkest and most tragic period of the 20th century Jewish culture was an important tool of resistance and struggle against Nazi Fascism *Northern Renaissance Art* Susie Nash, 2008-11-27 This book offers a wide ranging introduction to the way that art was made valued and viewed in northern Europe in the age of the Renaissance from the late fourteenth to the early years of the sixteenth century Drawing on a rich range of sources from inventories and guild regulations to poetry and chronicles it examines everything from panel paintings to carved altarpieces While many little known works are foregrounded Susie Nash also presents new ways of viewing and understanding the more familiar such as the paintings of Jan van Eyck Rogier van der Weyden and Hans Memling by considering the social and economic context of their creation and reception Throughout Nash challenges the perception that Italy was the European leader in artistic innovation at this time demonstrating forcefully that Northern art and particularly that of the Southern Netherlands dominated visual culture throughout Europe in this crucial period **Art, Travel, and Exchange between Iberia and Global Geographies, c. 1400-1550** , 2024-12-16 Traditional narratives hold that the art and architecture of the Iberian Peninsula in the late 15th century were transformed by the arrival of artists objects and ideas from northern Europe The year 1492 has been interpreted as a radical rupture marking the end of the Islamic presence on the peninsula the beginning of global encounters and the intensification of exchange between Iberia and Renaissance Italy This volume aims to nuance and challenge this narrative considering the Spanish and Portuguese worlds in conjunction and emphasising the multi directional migrations of both objects and people to and from the peninsula This long marginalised region is recast as a diffuse artistic centre in close contact with Europe and the wider world The chapters interweave varied media geographies and approaches to create a rich tapestry held together by itinerant artworks artists and ideas Contributors are Lu s Urbano Afonso Sylvia Alvares Correa Vanessa Henriques Antunes Piers Baker Bates Costanza Beltrami Ant nio Candeias Ana Cardoso Maria L Carvalho Maria Jos Francisco Bart Fransen Alexandra Lauw Marta

Manso Eva March Encarna Montero Tortajada Elena Paulino Montero Fernando Ant nio Baptista Pereira Joana Balsa de Pinho Mar a Sanz Juli n Steven Saverwyns Marco Silvestri Maria Vittoria Spissu Sara Valadas C line Ventura Teixeira Nelleke de Vries and Armelle Weitz *Saint Cecilia in the Renaissance* John A. Rice, 2022-07-04 This study uncovers how Saint Cecilia came to be closely associated with music and musicians Until the fifteenth century Saint Cecilia was not connected with music She was perceived as one of many virgin martyrs with no obvious musical skills or interests During the next two centuries however she inspired many musical works written in her honor and a vast number of paintings that depicted her singing or playing an instrument In this book John A Rice argues that Cecilia s association with music came about in several stages involving Christian liturgy visual arts and music It was fostered by interactions between artists musicians and their patrons and the transfer of visual and musical traditions from northern Europe to Italy Saint Cecilia in the Renaissance explores the cult of the saint in Medieval times and through the sixteenth century when musicians guilds in the Low Countries and France first chose Cecilia as their patron The book then turns to music and the explosion of polyphonic vocal works written in Cecilia s honor by some of the most celebrated composers in Europe Finally the book examines the wealth of visual representations of Cecilia especially during the Italian Renaissance among which Raphael s 1515 painting The Ecstasy of Saint Cecilia is but the most famous example Thoroughly researched and beautifully illustrated in color Saint Cecilia in the Renaissance is the definitive portrait of Saint Cecilia as a figure of musical and artistic inspiration Song Beyond the Nation Philip Ross Bullock, Laura Tunbridge, 2021-05-20 This book challenges that assumption by exploring the ways in which song crosses national borders Whether by incorporating foreign canons of poetry alongside native ones or conveying literature across linguistic borders through acts of performance song functions as a means of translation **Virgin Whore** Emma Maggie Solberg, 2018-12-15 In Virgin Whore Emma Maggie Solberg uncovers a surprisingly prevalent theme in late English medieval literature and culture the celebration of the Virgin Mary s sexuality Although history is narrated as a progressive loss of innocence the Madonna has grown purer with each passing century Looking to a period before the idea of her purity and virginity had ossified Solberg uncovers depictions and interpretations of Mary discernible in jokes and insults icons and rituals prayers and revelations allegories and typologies and in late medieval vernacular biblical drama More unmistakable than any cultural artifact from late medieval England these biblical plays do not exclusively interpret Mary and her virginity as fragile In a collection of plays known as the N Town manuscript Mary is represented not only as virgin and mother but as virgin and promiscuous adulteress dallying with the Trinity the archangel Gabriel and mortals in kaleidoscopic erotic combinations Mary s virginity signifies invulnerability rather than fragility redemption rather than renunciation and merciful license rather than ascetic discipline Taking the ancient slander that Mary conceived Jesus in sin as cause for joyful laughter the N Town plays make a virtue of those accusations through bawdy yet divine comedy she redeems and exalts the crime By revealing the presence of this promiscuous Virgin in early English drama and late medieval literature and culture in

dirty jokes told by Boccaccio and Chaucer Malory's Arthurian romances and the double entendres of the allegorical Mystic Hunt of the Unicorn Solberg provides a new understanding of Marian traditions

Late Gothic Julien Chapuis, Svea Janzen, Stephan Kemperdick, Lothar Lambacher, Jan Friedrich Richter, Michael Roth, 2021-01-01 Kaum eine Epoche der Kunst ist von so durchgreifenden Veränderungen geprägt wie die Spätgotik im 15. Jahrhundert Angeregt durch niederländische Vorbilder werden Licht und Schatten Körper und Raum zunehmend wirklichkeitsnah dargestellt Der Alltag erhält Einzug in die Kunst Mit der Erfindung der Drucktechnik kommt es zu einer ungeahnten Verbreitung von Bildern und Texten Künstler wie Nicolaus Gerhaert oder Martin Schongauer erlangen überregionale Berühmtheit und nehmen über alle Gattungen hinweg Einfluss auf die Entwicklung der Bildkunst in ganz Europa Die Gegenüberstellung der unterschiedlichen Gattungen macht den Katalog zu einem Handbuch der Kunst am Übergang zur Neuzeit

Locating Renaissance Art Carol M. Richardson, 2007-01-01 Renaissance art history is traditionally identified with Italian centers of production and Florence in particular Instead this book explores the dynamic interchange between European artistic centers and artists and the trade in works of art It also considers the impact of differing locations on art and artists and some of the economic political and cultural factors crucial to the emergence of an artistic center During c 1420-1520 no city or court could succeed in isolation and so artists operated within a network of interests and local and international identities The case studies presented in this book portray the Renaissance as an exciting international phenomenon with cities and courts inextricably bound together in a web of economic and political interests

The Master of Flémalle and Rogier Van Der Weyden Bastian Eclercy, Maître de Flémalle, Rogier van der Weyden, 2009 This volume collects more than 50 masterpieces from the most important museums in the world and presents them side by side to encourage direct comparison

Искусство эпохи Возрождения. Нидерланды, Германия, Франция, Испания, Англия Александр Степанов, 2024-06-10 V VI

Annuaire du Musée royal des beaux-arts Anvers Koninklijk Museum voor Schone Kunsten (Belgium), 2004

Northern European and Spanish Paintings Before 1600 in the Art Institute of Chicago Art Institute of Chicago, Martha Wolff, 2008 This volume documents the Art Institute of Chicago's significant yet relatively unknown collection of French Spanish Netherlandish English and German paintings created before 1600 More than one hundred works including altarpieces private devotional works portraits and landscapes by such masters as Lucas Cranach Gerard David El Greco Jan Gossart and Rogier van der Weyden receive their first in-depth analysis More than 350 images including comparative illustrations of underdrawings reconstructed ensembles and related works accompany the entries

BOOK JACKET

Die Kunst zu sehen Johannes Rößler, 2020-10-26 Goethes Kunstberater Johann Heinrich Meyer 1760-1832 war einer der Hauptakteure der klassizistischen Bewegung um 1800 Die Studie untersucht sein künstlerisches und schriftstellerisches Œuvre im Wechselverhältnis Praktiken der Aufzeichnung vor Ort des Kopierens und Nachzeichnens werden als zentrale operative Elemente der klassizistischen Theoriebildung und Historisierung der Kunst gesehen Umfanglich ausgewertet werden auch die italienischen Aufzeichnungen

aus den Jahren 1795 1797 die sich als wertvolle Quelle zur Sammlungsgeschichte und Provenienzforschung erweisen Die Untersuchung von Meyers künstlerischem und schriftstellerischem Nachlass verfolgt die Rekonstruktion einer künstlerischen Gelehrtenpraxis die sich nicht zuletzt in Goethes Farbenlehre produktiv niedergeschlagen hat

Music and Instruments of the Elizabethan Age Michael Jonathan Fleming, Michael Fleming, Christopher Page, 2021 Uses the rare depictions of musical instruments and musical sources found on the Eglantine Table to understand the musical life of the Elizabethan age and its connection to aspects of culture now treated as separate disciplines of historical study The reign of Elizabeth I 1558 1603 has often been regarded as the Golden Age of English music Many works of high quality both vocal and instrumental were composed and performed by native and immigrant musicians while balladry and minstrelsy flourished in hall street and alehouse No single source of the sixteenth century presents this rich musical culture more vividly than the inlaid surface of the Eglantine Table This astonishing piece of furniture was made in the late 1560s for the family of Elizabeth or Bess of Hardwick Countess of Shrewsbury 1527 1608 The upper surface bears a wealth of marquetry that depicts amidst the briar roses and other plants numerous Elizabethan musical instruments in exquisite detail together with open books or scrolls of music with legible notation Given that depictions of musical instruments and musical sources are rare in all artistic media of the Elizabethan period the Eglantine Table is a very important resource for understanding the musical life of the age and its connection to aspects of culture now treated separately in disciplines such as art history social and political history or the study of material culture This volume assembles a group of leading scholars in the history of instruments and associated fields to ground future research upon the most expert assessment of the depicted instruments the music and the decorative imagery that is currently attainable A final section of the book takes a broad view placing the Table and the musical components of its decoration in relation to the full range of Elizabethan musical life

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