

A CORPUS OF FLORENTINE PAINTING



THE ORIGINS
OF FLORENTINE PAINTING
1100 - 1270

MIKLÓS BOSKOVITS

GIUNTI

The Origins Of Florentine Painting 11001270 A Critical And Historical Corpus Of Florentine Painting

**Richard Offner, Miklós Boskovits, Klara
Steinweg, Mina Gregori, Martina
Ingendaay Rodio**

The Origins Of Florentine Painting 1100-1270 A Critical And Historical Corpus Of Florentine Painting:

The Origins of Florentine Painting, 1100-1270 Miklós Boskovits, 1993 Attempts to provide a comprehensive study of the paintings produced in Florence between circa 1100 and 1270 the scope of the book ranges from early examples of medieval art to the generation of painters preceding Cimabue All known works of the period are included accompanied by descriptions

A Critical and Historical Corpus of Florentine Painting Richard Offner, Miklós Boskovits, Klara Steinweg, Mina Gregori, Martina Ingendaay Rodio, 2001 This new volume proposes in similar format but with recent photographs illustrating the painting in their present state the new edition of the book dedicated by Richard Offner in 1947 to the workshop of Bernardo Daddi artist very much in demand in the first half of the 14th century To some 70 pictures catalogued by Offner with entries which are now updated with new data on state and history as well as with bibliography ten further hitherto unpublished or little known items are given in this edition The survey offered here makes the circle of Daddi where several of chief figures of the Florentine painting in the second half of the Trecento were formed one of the better known areas of the history of Italian painting of the Middle Age and early Renaissance

A Critical and Historical Corpus of Florentine Painting Richard Offner, 2007

A Critical and Historical Corpus of Florentine Painting: The fourteenth century. v. 1. The St. Cecilia Master and his circle Richard Offner, 2000

Giotto the Painter. Volume 1-3 Michael Viktor Schwarz, 2023-04-17 Vol 1 Life Giotto 1334 is the first European artist about whom it is possible to write following the schema of life and work The situation of the sources however is complicated On Giotto's life there are on the one hand biographical accounts from the mid fourteenth century onwards that responded to various ideological requirements patriotism humanism Renaissance ideology cult of the artist on the other there is extensive documentary material from Giotto's lifetime which seems to reflect less the biography of an artist than that of a bourgeois businessman resolutely climbing the social ladder The present volume focuses on this second aspect of the Giotto figure's double life relating it to the form of existence of the pre modern artist Vol 2 Works The paintings examined and contextualised in this volume are those secured for Giotto through early written sources These sources also help to reconstruct the sequence of his works and artistic inventions as is plausible in the context of media culture in the decades around and after 1300 while Giotto was spiritually and intellectually formed in the sphere of the Florentine Dominicans his artistic path began in Rome in the shadow of the Curia The breakthrough to his own artistic concept came immediately before and during his work in Padua In addition to prominent churchmen ecclesiastical institutions and the King of Naples his clients were predominantly members of Italy's urban and financial elites The adoption and further development of his inventions by other especially Sienese painters pressured him in his later years to try new approaches again Vol 3 Survival Giotto is considered by many to be the founder of modern painting This thesis is discussed and modified in the present volume on an empirical basis What emerges is that Giotto's impact cannot be reduced simply to the introduction of the study of nature Rather his art was involved in the

development of pictorial idioms that were attuned to the skills and interests of their audiences The new approaches in his painting contributed in particular to the possibility of examining and communicating psychological narrative and allegorical content of great complexity outside the media of language and text which not only changed the face of European art but certainly contributed to the intellectual opening of Western societies *The Art of the Franciscan Order in Italy* Roger Cook,2005-08-01 This volume of essays by a group of scholars from the United States and Great Britain presents a panoramic look at the study of Franciscan art in late medieval and early Renaissance Italy In addition to being important case studies the articles suggest a range of methodologies and interdisciplinary perspectives on important works of art Senior scholars who have worked in the field for decades are joined by a new generation of researchers in the field New studies of the Basilica in Assisi as well as innovative looks at early panel paintings and Franciscan stained glass are included Those who study the Franciscan tradition as well as art historians historians literary critics and theologians will find the studies relevant to their work Contributors Donal Cooper Janet Robson Daniel T Michaels Marilyn Lavin Thomas De Wesselow Beth Mulvaney Ronald B Herzman Gregory W Ahlquist William R Cook Nancy M Thompson *Giotto the Painter. Volume 3: Survival* Michael Viktor Schwarz,2023-04-17 Giotto is considered by many to be the founder of modern painting This thesis is discussed and modified in the present volume on an empirical basis What emerges is that Giotto s impact cannot be reduced simply to the introduction of the study of nature Rather his art was involved in the development of pictorial idioms that were attuned to the skills and interests of their audiences The new approaches in his painting contributed in particular to the possibility of examining and communicating psychological narrative and allegorical content of great complexity outside the media of language and text which not only changed the face of European art but certainly contributed to the intellectual opening of Western societies Routledge Revivals: Medieval Italy (2004). Christopher Kleinhenz,2017 **Mary Magdalene, Iconographic Studies from the Middle Ages to the Baroque** ,2012-11-21 Mary Magdalene Iconographic Studies from the Middle Ages to the Baroque examines the iconographic inventions in Magdalene imagery and the contextual factors that shaped her representation in visual art from the fourteenth to the seventeenth centuries Unique to other saints in the medieval lexicon images of Mary Magdalene were altered over time to satisfy the changing needs of her patrons as well as her audience By shedding light on the relationship between the Magdalene and her patrons both corporate and private as well as the religious institutions and regions where her imagery is found this anthology reveals the flexibility of the Magdalene s character in art and in essence the reinvention of her iconography from one generation to the next

Routledge Revivals: Key Figures in Medieval Europe (2006) Richard Emmerson,2017-07-05 First published in 2006 Key Figures in Medieval Europe brings together in one volume the most important people who lived in medieval Europe between 500 and 1500 Gathered from the biographical entries from the series Routledge Encyclopedias of the Middle Ages these A Z biographical entries discuss the lives of over 575 individuals who have had a historical impact in such areas as

politics religion and the arts It includes individuals from places such as medieval England France Germany Iberia Italy and Scandinavia as well as those from the Jewish and Islamic worlds In one convenient volume students scholars and interested readers will find the biographies of the people whose actions beliefs creations and writings shaped the Middle Ages one of the most fascinating periods of world history

Saint Francis and the Sultan John V. Tolan, 2009-03-26 In September 1219 as the armies of the Fifth Crusade besieged the Egyptian city of Damietta Francis of Assisi went to Egypt to preach to Sultan al Malik al Kamil Although we in fact know very little about this event this has not prevented artists and writers from the thirteenth century to the twentieth unencumbered by mere facts from portraying Francis alternatively as a new apostle preaching to the infidels a scholastic theologian proving the truth of Christianity a champion of the crusading ideal a naive and quixotic wanderer a crazed religious fanatic or a medieval Gandhi preaching peace love and understanding Al Kamil on the other hand is variously presented as an enlightened pagan monarch hungry for evangelical teaching a cruel oriental despot or a worldly libertine Saint Francis and the Sultan takes a detailed look at these richly varied artistic responses to this brief but highly symbolic meeting Throwing into relief the changing fears and hopes that Muslim Christian encounters have inspired in European artists and writers in the centuries since it gives a uniquely broad but precise vision of the evolution of Western attitudes towards Islam and the Arab world over the last eight hundred years

Giotto the Painter. Volume 2: Works Michael Viktor Schwarz, 2023-04-17 The paintings examined and contextualised in this volume are those secured for Giotto through early written sources These sources also help to reconstruct the sequence of his works and artistic inventions as is plausible in the context of media culture in the decades around and after 1300 while Giotto was spiritually and intellectually formed in the sphere of the Florentine Dominicans his artistic path began in Rome in the shadow of the Curia The breakthrough to his own artistic concept came immediately before and during his work in Padua In addition to prominent churchmen ecclesiastical institutions and the King of Naples his clients were predominantly members of Italy's urban and financial elites The adoption and further development of his inventions by other especially Sienese painters pressured him in his later years to try new approaches again

Key Figures in Medieval Europe Richard K. Emmerson, 2013-10-18 From emperors and queens to artists and world travelers from popes and scholars to saints and heretics Key Figures in Medieval Europe brings together in one volume the most important people who lived in medieval Europe between 500 and 1500 Gathered from the biographical entries from the on going series the Routledge Encyclopedias of the Middle Ages these A-Z biographical entries discuss the lives of over 575 individuals who have had a historical impact in such areas as politics religion or the arts Individuals from places such as medieval England France Germany Iberia Italy and Scandinavia are included as well as those from the Jewish and Islamic worlds A thematic outline is included that lists people not only by categories but also by regions For a full list of entries contributors and more visit the Routledge Encyclopedias of the Middle Ages website

Italy, Cyprus, and Artistic Exchange in the Medieval Mediterranean Anthi Andronikou, 2022-09-08 In this

volume Anthi Andronikou explores the social cultural religious and trade encounters between Italy and Cyprus during the late Middle Ages from ca 1200 1400 and situates them within several Mediterranean contexts Revealing the complex artistic exchange between the two regions for the first time she probes the rich but neglected cultural interaction through comparison of the intriguing thirteenth century wall paintings in rock cut churches of Apulia and Basilicata the puzzling panels of the Madonna della Madia and the Madonna di Andria and painted chapels in Cyprus Lebanon and Syria Andronikou also investigates fourteenth century cross currents that have not been adequately studied notably the cult of Saint Aquinas in Cyprus Crusader propaganda in Santa Maria Novella in Florence and a unique series of icons crafted by Venetian painters working in Cyprus Offering new insights into Italian and Byzantine visual cultures her book contributes to a broader understanding of cultural production and worldviews of the medieval Mediterranean

Giotto and His Publics Julian Gardner, 2011-05-15 This probing analysis of three of Giotto's major works and the patrons who commissioned them goes beyond the clichés of Giotto as the founding figure of Western painting It traces the interactions between Franciscan friars and powerful bankers and illuminates the complex interactions between mercantile wealth and the iconography of poverty

The Mosaics of the Baptistery of Florence Miklós Boskovits, 2007

Medieval Italy Christopher Kleinhenz, 2004-08-02 This Encyclopedia gathers together the most recent scholarship on Medieval Italy while offering a sweeping view of all aspects of life in Italy during the Middle Ages This two volume illustrated A Z reference is a cross disciplinary resource for information on literature history the arts science philosophy and religion in Italy between A D 450 and 1375 For more information including the introduction a full list of entries and contributors a generous selection of sample pages and more visit the Medieval Italy An Encyclopedia website

The Glory of Byzantium Metropolitan Museum of Art (New York, N.Y.), 1997 Serves as both visual and textual record of the exhibition of the same name surveying the art of the Middle Byzantine period from the restoration of the use of icons by the Orthodox Church in 843 to the occupation of Constantinople by the Crusader forces from the West from 1204 to 1261 Conceived as a sequel to the 1976 exhibition Age of Spirituality which focused on the first centuries of Byzantium Preceding the catalogue 17 essays treat the historical context religious sphere and secular courtly realm of the empire and the interactions between Byzantium and other medieval cultures Abundantly illustrated Annotation copyrighted by Book News Inc Portland OR

A Critical and Historical Corpus of Florentine Painting: v. 1. The origins of Florentine painting, 1100-1270 Richard Offner, 1930

The Cult of St Clare of Assisi in Early Modern Italy Nirit Ben-Aryeh Debby, 2017-07-05 Notwithstanding the wealth of material published about St Clare of Assisi 1193 1253 in the context of medieval scholarship and the wealth of visual material regarding her there is a dearth of published scholarship concerning her cult in the early modern period This work examines the representations of St Clare in the Italian visual tradition from the thirteenth century on but especially between the fifteenth and the mid seventeenth centuries in the context of mendicant activity Through an examination of such diverse

visual images as prints drawings panels sculptures minor arts and frescoes in relation to sermons of Franciscan preachers starting in the thirteenth century but focusing primarily on the later tradition of early modernity the book highlights the cult of women saints and its role in the reform movements of the Osservanza and the Catholic Reformation and in the face of Muslim Christian encounter of the early modern era Debby s analyses of the preaching of the times and iconographic examination of neglected artistic sources makes the book a significant contribution to research in art history sermon studies gender studies and theology

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