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Stained Glass Before 1700 In American Collections New England And New York

Richard Marks



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Stained Glass Before 1700 in American Collections National Gallery of Art Staff, **Stained Glass Before 1700 in American Collections** Madeline Harrison Caviness, 1985 **Stained Glass Before 1700 in American Collections**, 1985 Stained Glass Before 1700 in the Collections of the Midwest States: Michigan, Ohio Virginia Chieffo Raguin, Helen Jackson Zakin, Elizabeth Carson Pastan, 2001 Stained Glass Before 1700 in American Collections Jane Hayward, International Center of Medieval Art, 1987 Investigations in Medieval Stained Glass, 2019-06-07 With many excellent books on medieval stained glass available the reader of this anthology may well ask what is the contribution of this collection In this book we have chosen to step away from national chronological and regional models Instead we started with scholars doing interesting work in stained glass and called upon colleagues to contribute studies that represent the diversity of approaches to the medium as well as up to date bibliographies for work in the field Contributors are Wojciech Balus Karine Boulanger Sarah Brown Elizabeth Carson Pastan Madeline H Caviness Michael W Cothren Francesca Dell Acqua Uwe Gast Fran oise Gatouillat Anne Granboulan Anne F Harris Christine Hediger Michel H rold Timothy B Husband Alyce A Jordan Herbert L Kessler David King Brigitte Kurmann Schwarz Claudine Lautier Ashley J Laverock Meredith P Lillich Isabelle Pallot Frossard Hartmut Scholz Mary B Shepard Ellen M Shortell Nancy M Thompson *Women Medievalists and the Academy* Jane Chance, 2005 Pioneering An important and timely collection that profiles the lives and professional careers of women medievalists in the last centuries Maureen Mazzaoui University of Wisconsin Madison **English and French Medieval Stained Glass in the Collection of the Metropolitan Museum of Art** Jane Hayward, Metropolitan Museum of Art (New York, N.Y.), 2003 This comprehensive two volume catalogue covers the outstanding collection of English and French medieval stained glass in the Metropolitan Museum of Art in New York Written by curator Jane Hayward the catalogue is posthumously published as Part I in the Corpus Vitrearum series and represents the culmination of Hayward s pioneering work in the field 123 panels are examined in depth ranging from 12th century border ornaments from the Abbey Church of Saint Denis to early 16th century English Passion glass The catalogue is illustrated with over 500 black and white reproductions and 40 colour plates It includes discussions on provenance collection history dating style and iconography as well as detailed descriptions restoration charts and considerations of the current condition of each panel Stained Glass Before 1700 in American Collections: New England and New York Corpus Vitrearum Medii Aevi. United States of America, 1985 Women Medievalists and the Academy, Volume 2 Jane Chance, 2018-05-22 Long overlooked in standard reference works pioneering women medievalists finally receive their due in *Women Medievalists and the Academy* This comprehensive edited volume brings to life a diverse collection of inspiring figures through memoirs biographical essays and interviews Covering many different nationalities and academic disciplines including literature philology history archaeology art history theology or religious studies and philosophy each essay delves into one woman s life intellectual contributions and

efforts to succeed in a male dominated field Together these extraordinary personal histories constitute a new standard reference that speaks to a growing interest in women s roles in the development of scholarship and the academy The collection begins in the eighteenth century with Elizabeth Elstob and continues to the present and includes among more than seventy profiles such important figures as Anna Jameson Lina Eckenstein Georgiana Goddard King Eileen Power Dorothy L Sayers Dorothy Whitelock Susan Mosher Stuard Marcia Colish and Caroline Walker Bynum among others

Studies in the History of Art ,1982 *Studies in the Art and Imagery of the Middle Ages* Richard Marks,2013-12-31 *The Armor of Light* Meredith Parsons Lillich,2023-12-22 This landmark study is the first to look closely at the stained glass produced between 1250 and 1325 in western France during the late Capetian era Generously illustrated with a wealth of color and black and white images never before published including many from French churches now closed to the public Lillich greatly expands our knowledge of both the art and the society from which it emerged The period Lillich chronicles begins with the region s new vitality following the knights return from the crusades and ends with the onset of economic uncertainty and unrest that preceded the Hundred Years War She reveals that the stained glass of this 75 year span is forceful and uninhibited dramatic and dazzling characteristic of what we now term expressionism Lillich tracks and identifies painters glazing shops working methods models and sources to argue that the stained glass is a major style with its own developmental evolution and character putting to rest the notion that this art is merely transitional and provincial This landmark study is the first to look closely at the stained glass produced between 1250 and 1325 in western France during the late Capetian era Generously illustrated with a wealth of color and black and white images never before published including

Medieval Iconography John B. Friedman,Jessica M. Wegmann,2021-11-18 First published in 1998 the present volume aims to help the researcher locate visual motifs whether in medieval art or in literature and to understand how they function in yet other medieval literary or artistic works

The Four Modes of Seeing ElizabethCarson Pastan,2017-07-05 Borrowing its title from Madeline Harrison Caviness s influential work on the modes of seeing articulated by the twelfth century cleric Richard of Saint Victor this interdisciplinary collection brings together the work of thirty scholars from England France Germany Italy Switzerland and the United States Each author has contributed an original article that engages with ideas formulated in Caviness s wide ranging scholarship The historiographic introduction discusses themes in Caviness s publications and their importance for art historical and medieval studies today The book s thematic matrix groups together essays concerned with The Material Object Documentary Reconstruction Post Disciplinary Approaches Multiple Readings Gender and Reception Performativity Text and Image Collecting and Consumption and Politics and Ideology The contributors include curators art historians historians and literary scholars Their subjects range from medieval stained glass to the nineteenth century Gothic Revival the Sachsenspiegel and Mel Gibson s *The Passion of the Christ* Many foreground issues of gender reception and textuality which have permeated Caviness s scholarship Some also present approaches to

sites that have been the subject of important studies by Caviness including Canterbury Chartres Reims Saint Denis Sens and Troyes The volume offers a broad range of methodological approaches to key topics in the study of medieval imagery and thus highlights the vitality of the field today Recent Acquisitions: A Selection, 1987-1988, 1988 Imago and Contemplatio in the Visual Arts and Literature (1400-1700) Stijn Bussels, Karl A.E. Enenkel, Michel Weemans, Elliott D. Wise, 2024-01-22 This volume contains twenty four essays which in their subjects and methodology pay tribute to the scholarship of Walter S Melion The contributions are grouped under three categories Devotion Art and Image Theory and Vision and Contemplation The Devotion section addresses votive practices theological theory and polemic literature The Art and Image Theory section focuses on Jesuit image theory the reflexive dimension of works and artists reflections on the function of images Finally the Vision and Contemplation section discusses the early modern eye as a tool for thoughtful prolonged looking to ascertain visual wit deception self assessment and friendship sacred and profane allegories *The Last Knight* Pierre Terjanian, Andrea Bayer, Adam B. Brandow, Lisa Demets, Chassica Kirchhoff, Stefan Krause, Guido Messling, Elizabeth Morrison, Alison Manges Nogueira, Matthias Pfaffenbichler, Veronika Sandbichler, Delia Scheffer, Peter Scholz, Roland Sila, Larry Silver, Freyda Spira, Robert Wlattnig, Barbara Wolf, Christina Zenz, 2019-10-02 Maximilian I 1459-1551 skillfully crafted a public persona and personal mythology that eventually earned him the romantic sobriquet Last Knight From the time he became duke of Burgundy at the age of eighteen until his death his passion for the trappings and ideals of knighthood served his worldly ambitions imaginative strategies and resolute efforts to forge a legacy A master of self promotion he ordered exceptional armor from the most celebrated armorers in Europe as well as heroic autobiographical epics and lavish designs for prints Indeed Maximilian's quest to secure his memory and expand his sphere of influence despite chronic shortages of funds that left many of his most ambitious projects unfinished was indomitable Coinciding with the 500th anniversary of Maximilian's death this catalogue is the first to examine the masterworks that he commissioned revealing how art and armor contributed to the construction of Maximilian's identity and aspirations and to the politics of Europe at the dawn of the Renaissance p p1 margin 0 0px 0 0px 0 0px font 14 0px Verdana *THE CLOISTERS*. Elizabeth C. Parker, 1992 Painting on Light Barbara Butts, Lee Hendrix, 2001-03-01 The names Albrecht Dürer and Hans Holbein the Younger evoke the dazzling accomplishments of Renaissance panel painting and printmaking but they may not summon images of stained glass Nevertheless Dürer Holbein and their southern German and Swiss contemporaries designed some of the most splendid works in the history of the medium This lavish volume is a comprehensive survey of the contribution to stained glass made by these extraordinarily gifted draftsmen and the equally talented glass painters who rendered their compositions in glass Included are discussions of both monumental church windows and smaller scale stained glass panels made for cloisters civic buildings residences and private chapels The subjects of these rarely seen drawings and panels range from religious topics to secular themes including love planets hunts and battles Focusing on stained glass

produced in Germany and Switzerland from about 1495 to 1530 Painting on Light includes drawings by D rer Holbein Albrecht Altdorfer Hans Baldung Grien J rg Breu the Elder Hans Burgkmair Urs Graf Hans von Kulmbach Hans Leu the Younger Niklaus Manuel Deutsch Hans Sch ufelein Hans Weiditz and others This informative book is published in conjunction with an exhibition at the Getty Museum from July 11 through September 24 2000 and from November 7 2000 to January 4 2001 at the Saint Louis Art Museum

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