

The Luminous Image

Painted Glass Roundels in the Lowlands, 1480–1560



THE METROPOLITAN MUSEUM OF ART

The Luminous Image Painted Glass Roundels In The Lowlands 1480 1560 Paperback

**Kevin Killeen, Helen Smith, Rachel
Judith Willie**



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The Luminous Image Timothy Husband, Ellen Konowitz, Zsuzsanna van Ruyven-Zeman, Metropolitan Museum of Art (New York, N.Y.), 1995 Published in conjunction with a 1995 exhibit at The Metropolitan Museum of Art in New York this catalog features extensive explication of a relatively unknown art focusing on problems of style workshop techniques the dissemination of designs iconographic variety the functions of the diversity of drawings details of specific patrons and commissions and the leading centers of Lowlands stained glass production Ghent Bruges and Leiden Includes 455 bandw and 22 color illustrations Annotation copyright by Book News Inc Portland OR

Picturing Experience in the Early Printed Book Elizabeth Ross, 2015-06-10 Bernhard von Breydenbach's Peregrinatio in terram sanctam Journey to the Holy Land first published in 1486 is one of the seminal books of early printing and is especially renowned for the originality of its woodcuts In Picturing Experience in the Early Printed Book Elizabeth Ross considers the Peregrinatio from a variety of perspectives to explain its value for the cultural history of the period Breydenbach a high ranking cleric in Mainz recruited the painter Erhard Reuwich of Utrecht for a religious and artistic adventure in a political hot spot a pilgrimage to research the peoples places plants and animals of the Levant The book they published after their return ambitiously engaged with the potential of the new print medium to give an account of their experience The Peregrinatio also aspired to rouse readers to a new crusade against Islam by depicting a contest in the Mediterranean between the Christian bastion of the city of Venice and the region's Muslim empires This crusading rhetoric fit neatly with the state of the printing industry in Mainz which largely subsisted as a tool for bishops consolidation of authority including selling the pope's plans to combat the Ottoman Empire Taking an artist on such an enterprise was unprecedented Reuwich set a new benchmark for technical achievement with his woodcuts notably a panorama of Venice that folds out to 162 meters in length and a foldout map that stretches from Damascus to Sudan around the first topographically accurate view of Jerusalem The conception and execution of the Peregrinatio show how and why early printed books constructed new means of visual representation from existing ones and how the form of a printed book emerged out of the interaction of eyewitness experience and medieval scholarship real travel and spiritual pilgrimage curiosity and fixed belief texts and images

The Oxford Handbook of the Bible in Early Modern England, c. 1530-1700 Kevin Killeen, Helen Smith, Rachel Judith Willie, 2015-08-27 The Bible was by any measure the most important book in early modern England It preoccupied the scholarship of the era and suffused the idioms of literature and speech Political ideas rode on its interpretation and deployed its terms It was intricately related to the project of natural philosophy And it was central to daily life at all levels of society from parliamentarian to preacher from the boy that driveth the plough famously invoked by Tyndale to women across the social scale It circulated in texts ranging from elaborate folios to cheap catechisms it was mediated in numerous forms as pictures songs and embroideries and as proverbs commonplaces and quotations Bringing together leading scholars from a range of fields The Oxford Handbook of the Bible in Early Modern

England 1530 1700 explores how the scriptures served as a generative motor for ideas and a resource for creative and political thought as well as for domestic and devotional life Sections tackle the knotty issues of translation the rich range of early modern biblical scholarship Bible dissemination and circulation the changing political uses of the Bible literary appropriations and responses and the reception of the text across a range of contexts and media Where existing scholarship focuses typically on Tyndale and the King James Bible of 1611 The Oxford Handbook of the Bible in England 1530 1700 goes further tracing the vibrant and shifting landscape of biblical culture in the two centuries following the Reformation

Illuminating Metalwork Joseph Salvatore Ackley, Shannon L. Wearing, 2021-12-20 The presence of gold silver and other metals is a hallmark of decorated manuscripts the very characteristic that makes them illuminated Medieval artists often used metal pigment and leaf to depict metal objects both real and imagined such as chalices crosses tableware and even idols the luminosity of these representations contrasted pointedly with the surrounding paints enriching the page and dazzling the viewer To elucidate this key artistic tradition this volume represents the first in depth scholarly assessment of the depiction of precious metal objects in manuscripts and the media used to conjure them From Paris to the Abbasid caliphate and from Ethiopia to Bruges the case studies gathered here forge novel approaches to the materiality and pictoriality of illumination In exploring the semiotic material iconographic and technical dimensions of these manuscripts the authors reveal the canny ways in which painters generated metallic presence on the page **Illuminating Metalwork** is a landmark contribution to the study of the medieval book and its visual and embodied reception and is poised to be a staple of research in art history and manuscript studies accessible to undergraduates and specialists alike

The Medieval Cook Bridget Ann Henisch, 2009 The figure of the medieval cook revealed in the context of time and circumstance Stylish and racy An excellent book and a delight to read written with panache and entirely convincing Professor PETER COSS Cardiff University This book takes us into the world of the medieval cook from the chefs in the great medieval courts and aristocratic households catering for huge feasts to the peasant wife attempting to feed her family from scarce resources from cooking at street stalls to working as hired caterers for private functions It shows how they were presented in the art literature and moral commentary of the period valued on some grounds despised on others how they functioned and how they coped with the limitations and the expectations which faced them in different social settings Particular use is made of their frequent appearance in the margins of illuminated manuscript whether as decoration or as a teaching tool

Flemish and Dutch Artists in Early Modern England Mary Bryan H. Curd, 2017-07-05 By examining their production practices in a variety of genres including manuscript illustration glass painting and staining tapestry manufacture portrait painting and engraving this book explores how Netherlandish artists migrating to England in the early modern period overcame difficulties raised by their outsider status This study examines for the first time in this context the challenges of alien status to artistic production and the effectiveness of cooperation as a countermeasure The author demonstrates that collaboration was chief among the strategies that these

foreigners chose to secure a position in London's changing art market. Curd's exploration of these collaborations primarily follows Pierre Bourdieu's model of establishment and challenger in which dominance in a field of cultural production depends upon how much cultural, political, and economic capital can be accumulated and the effectiveness of the strategies used to confront competition. The analysis presented here challenges received opinion that a collaborative work is only a joint effort of artists working together on a single monument by demonstrating that the participation of patrons and middlemen can also shape the final appearance of a work of art. Furthermore, this book shows that the strategic use of collaboration served the goal of competition by helping to establish foreign artists in the London art market and suggests that their coping strategies have implications for the study of immigrant behaviors today. **Annual Report of the Trustees** Metropolitan Museum of Art (New York, N.Y.), 1995. RACAR, Revue D'art Canadienne, 2001. *Northern Renaissance Art* Susie Nash, 2008-11-27. The history of northern Renaissance art from the late 14th to the early 16th century drawing on a rich range of sources to show how northern European art dominated the visual culture of Europe in this formative period. **Daniel After Babylon** Jennie Grillo, 2024. Jennie Grillo traces across cultures and languages the reception history of the Additions to the Book of Daniel through three key themes: martyrdom, afterlife worlds, and the act of seeing beauty. Exploring commentary, iconography, fine art, and more, this study demonstrates the longer Daniel book's abiding significance for theology.

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