

LATE MEDIEVAL ITALIAN ART *and its* CONTEXTS

Essays in Honour of Professor Joanna Cannon



Edited by
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BETH WILLIAMSON

Studies In Late Medieval Italian Art

Rosalind B. Brooke



Studies In Late Medieval Italian Art:

Studies in Late Medieval Italian Art John White, 1984 In this second volume of Professor White's studies the emphasis shifts to Italian art in the thirteenth and fourteenth centuries and the major figures who were responsible for the decisive changes in painting and sculpture that were to lead on to the Renaissance Here again however there is the same concern with the actual monuments The author devotes two major studies to the reconstruction of the original appearance of Duccio's Maesta and of Nicola Pisano's Perugia Fountain An important new study of the physical evidence for Cimabue's work at Assisi shows the value of an understanding of the working processes involved there This conviction that the starting point in a thorough investigation into the original appearance or development of any work of art lies in the observation of the physical evidence is central to Professor White's approach whether this may be the arrangement of panels on a polyptych or the scrutiny of giornate on a painted ceiling

Late Medieval Italian Art and Its Contexts Joanna Cannon, 2022 Joanna Cannon's scholarship and teaching have helped shape the historical study of thirteenth and fourteenth century Italian art this essay collection by her former students is a tribute to her work The essays collected here form a tribute to Joanna Cannon whose scholarship and teaching have done so much to shape the historical study of thirteenth and fourteenth century Italian art Her teaching lies at the heart of this book as its chapters are all written by those who gained their doctorates under her supervision The reach of her interests and expertise is also reflected in its range of subjects The book is unified by its concentration on Italian art history and material culture spanning the thirteenth to the fifteenth centuries but within that scope the individual essays focus on an impressive variety of subjects across many media including panel painting wall painting architecture sculpture metalwork manuscripts and gilded glass Ranging across Italy from Bologna to Siena to Assisi to Florence they address key themes in the field such as artistic patronage sainthood and sanctity the visual culture of the mendicant orders devotional practice and civic religion Some essays bring fresh approaches to familiar material Ambrogio Lorenzetti's Saint Nicholas panels the frescoes in Siena's Palazzo Pubblico Simone Martini's Holy Family while others illuminate objects and images that are less well known the central panel of the Santa Chiara triptych in Trieste and the statue of Saint Francis in San Francesco in Siena As a collection they combine to make an important contribution to the study of Early Italian art seeking thereby to echo the extraordinary contribution of Joanna Cannon's own work to that field Studies

in the Imagery of Mercy in Late Medieval Italian Art William R. Levin, *Studies in the Imagery of Mercy in Late Medieval Italian Art* William R. Levin, **The Image of St Francis** Rosalind B. Brooke, 2006-11-30 An important reappraisal of the

image of St Francis as it was recorded in literature documents architecture and art Highly illustrated throughout including colour and black and white plates and containing key extracts from the major sources this book bridges the boundaries of history and the history of art *Mary of Mercy in Medieval and Renaissance Italian Art* Katherine T. Brown, 2017-07-05

Mater Misericordiae Mother of Mercy emerged as one of the most prolific subjects in central Italian art from the late

thirteenth through the sixteenth centuries With iconographic origins in Marian cult relics brought from Palestine to Constantinople in the fifth century the amalgam of attributes coalesced in Armenian Cilicia then morphed as it spread to Cyprus An early concept of Mary of Mercy the Virgin standing with outstretched arms and a wide mantle under which kneel or stand devotees entered the Italian peninsula at the ports of Bari and Venice during the Crusades eventually converging in central Italy The mendicant orders adopted the image as an easily recognizable symbol for mercy and aided in its diffusion In this study the author's primary goals are to explore the iconographic origins of the Madonna della Misericordia as a devotional image by identifying and analyzing key attributes to consider circumstances for its eventual overlapping function as a secular symbol used by lay confraternities and to discuss its diaspora throughout the Italian peninsula Western Europe and eastward into Russia and Ukraine With over 100 illustrations the book presents an array of works of art as examples including altarpieces frescoes oil paintings manuscript illuminations metallurgy glazed terracotta stained glass architectural relief sculpture and processional banners *Art and Architecture in Italy 1250-1400* John White, John Reeves

White, 1993-01-01 The 14th century in Italian art is a very rich one and Professor White's book gives architecture equal weight with painting and sculpture The story of the Gothic style and the prehistory of the Renaissance is given all the facts are related but also the works of art are described with insight and for their own sakes and not simply as data for fitting into schemes and theories Among the great names are those of Arnolfo di Cambio the Pisani Cavallini Cimabue Duccio Giotto Simone Martini and the Lorenzetti among the buildings S Croce S Maria Novella the cathedral and the Palazzo Vecchio in Florence and the cathedrals of Siena Orvieto and Milan as well as churches castles and civic buildings from the Val d'Aosta to Sicily The third edition of this work includes colour illustrations and incorporates textual revisions and an updated bibliography

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 **Violence in**

Fifteenth-century Text and Image Edelgard E. DuBruck, Yael Even, 2002 Special issue focusing on violence in fifteenth century life text and image warfare and justice violence in family and milieu court town village and forest hagiography ethnicity and xenophobia gender relations and sexual violence brutality on the stage and the relation of text and image in the depiction of violence Founded in 1977 as the publication organ for the Fifteenth Century Symposium Fifteenth Century Studies has appeared annually since then It publishes essays on all aspects of life in the fifteenth century including literature drama history philosophy art music religion science and ritual and custom The editors strive to do justice to the most contested medieval century a period that has long been the stepchild of research The fifteenth century defies consensus on

fundamental issues some scholars dispute in fact whether it belonged to the middle ages at all arguing that it was a period of transition a passage to modern times At issue therefore is the very tenor of an age that stood under the influence of Gutenberg Columbus the Devotio Moderna and Humanism Volume 27 is a special issue offering a selection of outstanding papers on violence that will interest students of medieval history and the early Renaissance the humanities art history sociology anthropology and even the general reader The articles highlight warfare and justice violence in family and milieu court town village and forest hagiography ethnicity and xenophobia gender relations and sexual violence brutality on the stage and the relation of text and image in the depiction of violence Edelgard E DuBruck is professor in the Modern Languages Department at Marygrove College in Detroit Yael Even is associate professor of Art and Art History at the University of Missouri St Louis **2001 Lectures** F.M.L. Thompson, 2003-01-16 Volume 117 of the Proceedings of the British Academy contains 16 lectures delivered at the British Academy in 2001

This book delves into Studies In Late Medieval Italian Art. Studies In Late Medieval Italian Art is a vital topic that needs to be grasped by everyone, from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Studies In Late Medieval Italian Art, encompassing both the fundamentals and more intricate discussions.

1. This book is structured into several chapters, namely:

- Chapter 1: Introduction to Studies In Late Medieval Italian Art
- Chapter 2: Essential Elements of Studies In Late Medieval Italian Art
- Chapter 3: Studies In Late Medieval Italian Art in Everyday Life
- Chapter 4: Studies In Late Medieval Italian Art in Specific Contexts
- Chapter 5: Conclusion

2. In chapter 1, the author will provide an overview of Studies In Late Medieval Italian Art. The first chapter will explore what Studies In Late Medieval Italian Art is, why Studies In Late Medieval Italian Art is vital, and how to effectively learn about Studies In Late Medieval Italian Art.
3. In chapter 2, this book will delve into the foundational concepts of Studies In Late Medieval Italian Art. This chapter will elucidate the essential principles that must be understood to grasp Studies In Late Medieval Italian Art in its entirety.
4. In chapter 3, this book will examine the practical applications of Studies In Late Medieval Italian Art in daily life. This chapter will showcase real-world examples of how Studies In Late Medieval Italian Art can be effectively utilized in everyday scenarios.
5. In chapter 4, the author will scrutinize the relevance of Studies In Late Medieval Italian Art in specific contexts. The fourth chapter will explore how Studies In Late Medieval Italian Art is applied in specialized fields, such as education, business, and technology.
6. In chapter 5, the author will draw a conclusion about Studies In Late Medieval Italian Art. This chapter will summarize the key points that have been discussed throughout the book.

This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Studies In Late Medieval Italian Art.

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