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Studies in Late Medieval and Renaissance Painting in Honor of Millard Meiss: Text Irving Lavin, 1977

Studies in Late Medieval and Renaissance Painting in Honor of Millard Meiss: Plates Irving Lavin, John Plummer, 1977 Volume 1 Text **Fifteenth-Century Studies** William C. McDonald, Edelgard E. DuBruck, 2000-03 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 medicine philosophy painting religion science philology history theater ritual and custom music and poetry The editors strive to do justice to the most contested medieval century a period that is the stepchild of research The period defies consensus on fundamental issues some dispute in fact whether the fifteenth century 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 tripartite influence of Gutenberg the Turks and Columbus Volume 25 offers a rich palette of art theology literature and aesthetics of the 15th century ranging geographically from the British Isles to Tibet and thematically from witch trials and beast epic to early modern science and a definition of courtliness Four studies on theatre make dramatic art the point of emphasis in volume 25 Clifford Davidson s on mystery plays J r n Bockmann and Judith Klinger s on the English Secunda pastorum Michelle M Butler s on the York and Townley pageants and Jean Marc Pastr s on the carneval plays Included as standard features are Edelgard DuBruck s article on the current state of fifteenth century research and a book review section William C McDonald is professor of German at the University of Virginia Edelgard E DuBruck is professor in the Modern Languages Department at Marygrove College Detroit Michigan **Medieval and Renaissance Series** Southeastern Institute of Medieval and Renaissance Studies, 1982

Insights and Interpretations Colum Hourihane, 2002 Established in 1917 the Index of Christian Art located at Princeton University is now the largest archive of medieval art in existence and the most specialized resource for the iconographer Throughout its eighty five years it has justly been recognized as one of the most learned institutions for the study of the art and culture of the medieval world The essays in this book all by staff or scholars of the archive highlight some of the current research in the archive and the scholarship for which it has been widely renowned The studies cover art from the Late Antique period to the end of the fifteenth century and include most of the media represented in the archive from manuscripts to sculpture to glass From reinterpreting previous scholarship to making new insights into the medieval mind they explore such themes as Jephtha s Daughter Mary Magdalene Saints Blaise Paul Joseph and Elisabeth of Hungary and topics including women in the Bibles moralis es Late German sermons the iconographic program at Bourges Cathedral Franciscan devotional art and a late medieval Islamic manuscript This volume presents some of the most exciting and interdisciplinary approaches to the study of these subjects from the home of medieval iconography in Princeton The contributors are Adelaide Bennett Lois Drewer Ivan Great Judith Golden Gerald Guest Margaret Jennings Margaret Lindsey

Mika Natif Lynn Ransom Pamela Sheingorn and A E Wright *Indefinite Visions* Martine Beugnet, 2017-07-07 Moving image culture seems to privilege the instantly identifiable the recognizable face the well timed stunt the perfectly synchronized line of dialogue Yet perfect in focus visibility does not come naturally to the moving image and if there is one visual effect the eye of the camera can record better than the human eye it is blur Looking beyond popular media to works of experimental cinema and video art this groundbreaking collection addresses the aesthetics and politics of moving images in states of decay distortion indistinctness and fragmentation A range of international scholars examines what is at stake in these images sometimes radical foregrounding of materiality and mediation or of evanescence and spectrality as well as their challenging of the dominant position accorded to legible images How have artists and filmmakers rendered the indefinite image and what questions does it pose With a range of approaches from aesthetics to phenomenology to production studies the authors in this volume investigate techniques themes and concepts that emerge from this wilful excavation of the moving image s material base *Medieval and Renaissance Studies* Southeastern Institute of Medieval and Renaissance Studies, 1982

Classica et mediaevalia Vaslef, 2024-03-25 *Journal of the Rocky Mountain Medieval and Renaissance Association* Rocky Mountain Medieval and Renaissance Association, 1986 **Cosmè Tura of Ferrara** Stephen John Campbell, 1997-01-01 A major study of Cosm Tura c 1430 1495 who came to prominence as painter to the Este court As well as close examination of his paintings Tura s life and works are used as a starting point for the investigation of the 15th cent artist s role and status at court and urban culture *Art and Architecture of Late Medieval Pilgrimage in Northern Europe and the British Isles* , 2022-07-18 This collection includes essays on the visual experience and material culture at medieval pilgrimage shrines of northern Europe and the British Isles particularly the art and architecture created to intensify spiritual experience for visitors These studies focus on regional pilgrimage centers which flourished from the 12th 16th centuries addressing various aspects of visual imagery and architectural space which inspired devotees to value cults of enshrined saints and to venerate them in memory from afar Subjects include pilgrim dress jeweled and painted reliquaries labyrinths elaborate processions printed texts of the saint s life shrines sculpture and other architectural decoration and pilgrim souvenirs Profusely illustrated with 350 photographs this work will interest scholars and students of art history history religious studies and popular culture Contributors include Ilana Abend David Virginia Blanton Sarah Blick Katja Boertjes James Bugslag Lisa Victoria Ciresi Daniel K Connolly M Cecilia Gaposchkin Laura D Gelfand Anja Grebe Anne F Harris Kelly M Holbert Vida J Hull Jos Koldewey Marike de Kroon Claire Labrecque Stephen Lamia Nora Laos Jennifer M Lee Albert Lemeunier Mitchell B Merback Scott B Montgomery Jeanne Nuechterlein Rita Tekippe William J Travis Kristen Van Ausdall Beno t Van den Bossche The print edition is available as a set of two volumes 9789004475168 **Michelangelo's Sculpture** Leo Steinberg, 2018-11-28 Leo Steinberg was one of the most original and daring art historians of the twentieth century known for taking interpretative risks that challenged the profession by overturning reigning orthodoxies In essays

and lectures that ranged from old masters to contemporary art he combined scholarly erudition with an eloquent prose that illuminated his subject and a credo that privileged the visual evidence of the image over the literature written about it His works sometimes provocative and controversial remain vital and influential reading For half a century Steinberg delved into Michelangelo's work revealing the symbolic structures underlying the artist's highly charged idiom This volume of essays and unpublished lectures explicates many of Michelangelo's most celebrated sculptures applying principles gleaned from long hard looking Almost everything Steinberg wrote included passages of old fashioned formal analysis but here put to the service of interpretation He understood that Michelangelo's rendering of figures as well as their gestures and interrelations conveys an emblematic significance masquerading under the guise of naturalism Michelangelo pushed Renaissance naturalism into the furthest reaches of metaphor using the language of the body and its actions to express fundamental Christian tenets once expressible only by poets and preachers or as Steinberg put it in Michelangelo's art anatomy becomes theology Michelangelo's *Sculpture* is the first in a series of volumes of Steinberg's selected writings and unpublished lectures edited by his longtime associate Sheila Schwartz The volume also includes a book review debunking psychoanalytic interpretation of the master's work a light hearted look at Michelangelo and the medical profession and finally the shortest piece Steinberg ever published

Thresholds of Medieval Visual Culture Elina Gertsman, Jill Stevenson, 2012

Interdisciplinary approaches to the material culture of the middle ages from illuminated manuscripts to church architecture

Distance Points James S. Ackerman, 1994 These essays by one of America's foremost historians of art and architecture range over theory and criticism the search for connections between art and science in the Renaissance and specific works of Renaissance architecture The largest group of essays dealing with the character of Renaissance architecture are models of art historical scholarship in their direct approach to identifying the essentials of a building and the social and intellectual context in which they should be viewed Another group of essays explores encounters between the traditions of artistic practice and early optics and color theory The three essays that begin this collection bring to light the intellectual and moral concerns that underlie all of Ackerman's art historical work

Medieval Illuminators and Their Methods of Work

Jonathan James Graham Alexander, 1992-01-01 Who were the medieval illuminators How were their hand produced books illustrated and decorated In this beautiful book Jonathan Alexander presents a survey of manuscript illumination throughout Europe from the fourth to the sixteenth century He discusses the social and historical context of the illuminators lives considers their methods of work and presents a series of case studies to show the range and nature of the visual sources and the ways in which they were adapted copied or created anew Alexander explains that in the early period Christian monasteries and churches were the main centers for the copying of manuscripts and so the majority of illuminators were monks working in and for their own monasteries From the eleventh century lay scribes and illuminators became increasingly numerous and by the thirteenth century professional illuminators dominated the field During this later period illuminators

were able to travel in search of work and to acquire new ideas they joined guilds with scribes or with artists in the cities and their ranks included nuns and secular women Work was regularly collaborative and the craft was learned through an apprenticeship system Alexander carefully analyzes surviving manuscripts and medieval treatises in order to explain the complex and time consuming technical processes of illumination its materials methods tools choice of illustration and execution From rare surviving contracts he deduces the preoccupation of patrons with materials and schedules Illustrating his discussion with examples chosen from religious and secular manuscripts made all over Europe Alexander recreates the astonishing variety and creativity of medieval illumination His book will be a standard reference for years to come Studies in Late Medieval and Renaissance Painting in Honor of Millard Meiss: Plates Millard Meiss, 1977 Volume 1 Text

Dissimilar Similitudes Caroline Walker Bynum, 2020-09-29 From an acclaimed historian a mesmerizing account of how medieval European Christians envisioned the paradoxical nature of holy objects Between the twelfth and the sixteenth centuries European Christians used a plethora of objects in worship not only prayer books statues and paintings but also pieces of natural materials such as stones and earth considered to carry holiness dolls representing Jesus and Mary and even bits of consecrated bread and wine thought to be miraculously preserved flesh and blood Theologians and ordinary worshippers alike explained utilized justified and warned against some of these objects which could carry with them both anti Semitic charges and the glorious promise of heaven Their proliferation and the reaction against them form a crucial background to the European wide movements we know today as reformations both Protestant and Catholic In a set of independent but interrelated essays Caroline Bynum considers some examples of such holy things among them beds for the baby Jesus the headresses of medieval nuns and the footprints of Christ carried home from the Holy Land by pilgrims in patterns cut to their shape or their measurement in lengths of string Building on and going beyond her well received work on the history of materiality Bynum makes two arguments one substantive the other methodological First she demonstrates that the objects themselves communicate a paradox of dissimilar similitude that is that in their very details they both image the glory of heaven and make clear that that heaven is beyond any representation in earthly things Second she uses the theme of likeness and unlikeness to interrogate current practices of comparative history Suggesting that contemporary students of religion art and culture should avoid comparing things that merely look alike she proposes that humanists turn instead to comparing across cultures the disparate and perhaps visually dissimilar objects in which worshippers as well as theorists locate the other that gives religion enduring power **Italian Paintings Before 1600 in the Art Institute of Chicago** Christopher Lloyd, Art Institute of Chicago, Margherita Andreotti, Larry J. Feinberg, Martha Wolff, 1993 In color the rest in duotone there are also eighty comparative illustrations **Fifteenth Century Studies**, 2000 Includes a selection of papers presented at the Fifteenth Century Symposia 1977 *STUDIES IN LATE MEDIEVAL AND RENAISSANCE PAINTING IN HONOR OF MILLARD MEISS*. Irving Lavin, John Plummer,

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