

Secular Goldsmiths' Work in Medieval France:
A History
R. W. Lightbown, F.S.A.



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Secular Goldsmiths Work In Medieval France

Basil Hunnisett



Secular Goldsmiths Work In Medieval France:

Secular Goldsmiths' Work in Medieval France R. W. Lightbown, 1978 This study by Mr R W Lightbown is the product of considerable research and deals with the gold and silver secular plate of medieval France from the historical antiquarian artistic and iconographical standpoints It contains a corpus of all the surviving examples bringing out the central role played by France in the history of Gothic art and medieval social life

Secular Goldsmiths' Work in Medieval France a History R. W. Lightbown, 1978 Material Culture and Queenship in 14th-century France Marguerite Keane, 2016-05-18 In Material Culture and Queenship in 14th century France The Testament of Blanche of Navarre 1331 1398 Marguerite Keane considers the object collection of the long lived fourteenth century French queen Blanche of Navarre the wife of Philip VI d 1350 This queen s ownership of works of art books jewelry reliquaries and textiles among others and her perceptions of these objects is well documented because she wrote detailed testaments in 1396 and 1398 in which she described her possessions and who she wished to receive them Keane connects the patronage of Blanche of Navarre to her interest in her status and reputation as a dowager queen as well as bringing to life the material adornment and devotional interests of a medieval queen and her household

English Medieval Industries John Blair, W. John Blair, Nigel Ramsay, 1991-01-01 English Medieval Industries is an authoritative modern survey of medieval crafts and their products It is heavily illustrated by pictures of surviving objects and contemporary representations of medieval work Each industry is approached by material amongst others stone tin lead copper iron brick glass leather bone and wood discussing its acquisition working and sale as a finished product The contributors are the leading experts in their fields They describe the specialist work that went to make the housing clothing tools vessels and ornaments of medieval people A general bibliography provides a valuable reference tool

The Clement Bible at the Medieval Courts of Naples and Avignon Cathleen A. Fleck, 2017-07-05 As a biography of the fourteenth century illustrated Bible of Clement VII an opposition pope in Avignon from 1378 94 this social history traces the Bible s production in Naples c 1330 through its changing ownership and meaning in Avignon c 1340 1405 to its presentation as a gift to Alfonso King of Aragon c 1424 The author s novel approach based on solid art historical and anthropological methodologies allows her to assess the object s evolving significance and the use of such a Bible to enhance the power and prestige of its princely and papal owners Through archival sources the author pinpoints the physical location and privileged treatment of the Clement Bible over a century The author considers how the Bible s contexts in the collection of a bishop several popes and a king demonstrate the value of the Bible as an exchange commodity The Bible was undoubtedly valued for the aesthetic quality of its 200 luxurious images Additionally the author argues that its iconography especially Jerusalem and visionary scenes augments its worth as a reflection of contemporary political and religious issues Its images offered biblical precedents its style represented associations with certain artists and regions in Italy and its past provided links to important collections Fleck s examination of the art production around the Bible in Naples and Avignon

further illuminates the manuscript's role as a reflection of the court cultures in those cities. Adding to recent art historical scholarship focusing on the taste and signature styles in late medieval and Renaissance courts, this study provides new information about workshop practices and techniques. In these two court cities, the author analyzes styles associated with different artists, different patrons, and even with different rooms of the rulers' palaces, offering new findings relevant to current scholarship, not only in art history but also in court and collection studies.

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.

Dictionary of Enamelling Erika Speel, 2018-10-26. First Published in 1998. The Dictionary of Enamelling is the first book to provide a comprehensive guide to this most diverse of the decorative arts. Indispensable for anyone interested in the evolution of enamelling technique, the book includes some 400 entries covering every aspect of its history. There are entries on key pieces, individual enamellers, designers, schools, techniques, and the major achievements are described in every era. The knowledge and insight of Erika Speel's account are supported and enhanced by a brilliantly researched collection of 200 illustrations, 100 in colour, portraying the most dazzling and important pieces, a unique visual record of enamelling history. The Dictionary of Enamelling will be invaluable to people who collect, study, create, and enjoy enamels.

Western Decorative Arts: Volume 1 National Gallery of Art (U.S.), Rudolf Distelberger, 1993. This volume is one of several that examines the National Gallery of Art's distinguished collection of decorative arts. The second volume will be published in 1996. The group treated here is composed primarily of works acquired from the Widener Collection and amplified by holdings acquired from the Kress family. Included are more than eighty Medieval, Renaissance, and later historic objects in a wide variety of media encompassing metalwork, stained glass, enamels, ceramics, and jewels. Among the highlights are a Limoges reliquary chasse, a Mosan lion aquamanile, thirty-eight pieces in a remarkable cohesive group of Italian maiolica, three of the very rare pottery objects known as Saint Porchaire, and the centerpiece of the collection, the Suger chalice, an ancient sardonyx cup to which the Abbot Suger added a bejewelled golden setting in the twelfth century. Like other volumes in the Systematic Catalogue of the National Gallery of Art Collections, *Western Decorative Arts* includes a thoroughly researched entry for each object together with an artist biography, up-to-date bibliography, and a technical analysis.

The Culture of Food in England, 1200-1500 C. M. Woolgar, 2016-01-01. In this revelatory work of social history, C. M. Woolgar shows that food in late medieval England was far more complex, varied, and more culturally significant than we imagine today. Drawing on a vast range of sources, he charts how emerging technologies, as well as an influx of new flavors and trends from abroad, had an impact on eating habits across the social spectrum. From the pauper's bowl to elite

tables from early fad diets to the perceived moral superiority of certain foods and from regional folk remedies to luxuries such as lampreys Woolgar illuminates desire necessity daily rituals and pleasure across four centuries *Out of Bounds* Pamela A. Patton, Maria Alessia Rossi, 2023-10-03 Where are the limits of medieval art as a field of study What happens when conventionally trained art historians disregard the chronological geographical or cultural parameters that both direct and protect their scholarship Beginning with Thelma K Thomas and Alicia Walker s acute assessment of the need for a medieval art history for now the essays in *Out of Bounds* ask what happens when the study of medieval art disregards boundaries that it once obeyed The volume focuses on questions surrounding the production of knowledge and on how scholarly investigation beyond the conventional thematic boundaries of medieval art history is changing demonstrating how the field can address the ethics of scholarship today by positing a global turn in response to growing demands for socially responsible medieval studies Collectively the contributors demonstrate how going out of bounds can transform modern understanding of the people traditions and relationships that gave rise to medieval works As such this book argues for the necessity of reshaping scholarly discourse about the nature and significance of medieval art and generates fresh scholarly interpretations and important new critical tools for teaching and researching the Middle Ages The contributors to this volume are Suzanne Conklin Akbari Michele Bacci Jill Caskey Eva Frojmovic Sarah M Gu rin Christina Maranci Alice Isabella Sullivan Thelma K Thomas Michele Tomasi and Alicia Walker *A Convert's Tale* Tamar Herzig, 2019-12-03 Salomone da Sesso was a virtuoso goldsmith in Renaissance Italy Brought down by a sex scandal he saved his skin by converting to Catholicism Tamar Herzig explores Salamone s world his Jewish upbringing his craft and patrons and homosexuality In his struggle for rehabilitation we see how precarious and contested was the meaning of conversion *A Feast for the Eyes* Christina Normore, 2015-05-01 To read accounts of late medieval banquets is to enter a fantastical world where live lions guard nude statues gilded stags burst into song and musicians play from within pies We can almost hear the clock sound from within a glass castle taste the fire breathing roast boar and smell the rose water cascading in a miniature fountain Such vivid works of art and performance required collaboration among artists in many fields as well as the participation of the audience *A Feast for the Eyes* is the first book length study of the court banquets of northwestern Europe in the fourteenth and fifteenth centuries Christina Normore draws on an array of artworks archival documents chroniclers accounts and cookbooks to re create these events and reassess the late medieval visual culture in which banquets were staged Feast participants she shows developed sophisticated ways of appreciating artistic skill and attending to their own processes of perception thereby forging a court culture that delighted in the exercise of fine aesthetic judgment Challenging modern assumptions about the nature of artistic production and reception *A Feast for the Eyes* yields fresh insight into the long history of multimedia work and the complex relationships between spectacle and spectators *Engraved on Steel* Basil Hunnisett, 2018-09-05 First published in 1998 *Engraved on Steel* focuses on engraving and engravers exploring the use of steel engraving in both the decorative arts and in

printing Basil Hunnisett also describes the context of the steel engraver's work The processes by which steel engraving became one of the most widely used forms of printing in the 19th century are described in detail as the developments in the print industry paper manufacture and publishing that determined its history The activities of print publishers are also examined including those of art unions *Irish and Scottish Art, c. 900-1900* Heather Pulliam, Rachel Moss, 2024-11-30 As evidenced by the famed Book of Kells and monumental high crosses Scotland and Ireland have long shared a distinctive artistic tradition The story of how this tradition developed and flourished for another millennium through survival adaptation and revival is less well known Some works were preserved and repaired as relics objects of devotion believed to hold magical powers Respect for the past saw the creation of new artefacts through the assemblage of older parts or the creation of fakes and facsimiles Meanings and values attached to these objects and to places with strong early Christian associations changed over time but their Celtic and or Gaelic character has remained to the forefront of Scottish and Irish national expression Exploring themes of authenticity imitation heritage conservation and nationalism these interdisciplinary essays draw attention to a variety of understudied artworks and illustrate the enduring link that exists between Scottish and Irish cultures

Mother and Sons, Inc. Kathryn Reyerson, 2018 In the late 1320s Martha de Cabanis was widowed with three young sons Mothers and Sons Inc shows how the widow Martha maneuvered within the legal constraints of her social economic and personal status and illuminates the opportunities and the limits of what was possible for elite mercantile women *Ancient & Historic Metals* David A. Scott, Jerry Podany, Brian B. Considine, 1994 The sixteen essays in this volume reflect a wide range of research concerning methods for metals conservation particularly in respect to ancient and historic objects The variety of issues discussed includes considerations in the cleaning of ancient bronze vessels the processes involved in bronze casting finishing patination and corrosion studies of manufacturing techniques of gold objects in ancient African and medieval European metalworking techniques of mercury gilding in the 18th century an investigation of patina in the classification of bronze surfaces from land and lake environments an examination of bronze objects from the Benin Kingdom Nigeria the history of restoration of the Marcus Aurelius monument in Rome the corrosion of iron in architecture and applications of radiographic tomography to the study of metal objects *"Agency, Visuality and Society at the Chartreuse de Champmol"* Sherry C.M. Lindquist, 2017-07-05 Grounded in archival sources this interdisciplinary study explores the profound historical significance of the mausoleum of the Valois Dukes of Burgundy the Chartreuse de Champmol Although the monument is well known as the site of pivotal works of art by Claus Sluter Melchior Broederlam Jean de Beaumetz and others until now art historians have not considered how these works functioned at the center of a complex social matrix Sherry Lindquist here considers the sacred subjects of the various sculptures and paintings not merely as devotional tools or theological statements but as profoundly influential social instruments that negotiated complex interactions of power Lindquist's sophisticated discussion coordinates analysis of primary sources with the most up to date scholarship in the field of art history not only

with respect to late medieval Burgundian art but also to more theoretical questions pertaining to reception

A Cultural History of Peace in the Renaissance Isabella Lazzarini, 2022-02-24 A Cultural History of Peace presents an authoritative survey from ancient times to the present The set of six volumes covers over 2500 years of history charting the evolving nature and role of peace throughout history This volume A Cultural History of Peace in the Renaissance explores peace in the period from 1450 to 1648 As with all the volumes in the illustrated Cultural History of Peace set this volume presents essays on the meaning of peace peace movements maintaining peace peace in relation to gender religion and war and representations of peace A Cultural History of Peace in the Renaissance is the most authoritative and comprehensive survey available on peace in the early modern era

Groundwork David Young Kim, 2022-10-18 An illuminating look at a fundamental yet understudied aspect of Italian Renaissance painting The Italian Renaissance picture is renowned for its depiction of the human figure from the dramatic foreshortening of the body to create depth to the subtle blending of tones and colors to achieve greater naturalism Yet these techniques rely on a powerful compositional element that often goes overlooked Groundwork provides the first in depth examination of the complex relationship between figure and ground in Renaissance painting Ground can refer to the preparation of a work s surface the fictive floor or plane or the background on which figuration occurs In laying the material foundation artists perform groundwork opening the ground as a zone that can precede penetrate or fracture the figure David Young Kim looks at the work of Gentile da Fabriano Giovanni Bellini Giovanni Battista Moroni and Caravaggio reconstructing each painter s methods to demonstrate the intricacies involved in laying ground layers whose translucency and polychromy permeate the surface He charts significant transitions from gold ground painting in the Trecento to the darkened grounds in Baroque tenebrism and offers close readings of period texts to shed new light on the significance of ground forms such as rock face wall and cave This beautifully illustrated book reconceives the Renaissance picture revealing the passion and mystery of groundwork and discovering figuration beyond the human figure

A Companion to the Great Western Schism (1378-1417) , 2009-09-30 The division of the Church or Schism that took place between 1378 and 1417 had no precedent in Christianity No conclave since the twelfth century had acted as had those in April and September 1378 electing two concurrent popes This crisis was neither an issue of the authority claimed by the pope and the Holy Roman Emperor nor an issue of authority and liturgy The Great Western Schism was unique because it forced upon Christianity a rethinking of the traditional medieval mental frame It raised question of personality authority human fallibility ecclesiastical jurisdiction and taxation and in the end responsibility in holding power and authority This collection presents the broadest range of experiences center and periphery clerical and lay male and female Christian and Muslim Theology including exegesis of Scripture diplomacy French literature reform art and finance all receive attention

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