



# Masaccios Trinity

**Shirley Neilsen Blum**



## **Masaccios Trinity:**

**Renaissance Florence** Roger J. Crum, John T. Paoletti, 2006-04-03 This book examines the social history of Florence from the fourteenth through to sixteenth centuries

**Metamorphosis of a Death Symbol** Kathleen Cohen, Kathleen Rogers Cohen, 1973-01-01 This book focuses upon the tomb with a transi image which the author defines as a tomb with a representation of the deceased as a corpse shown either nude or wrapped in a shroud tombs that were peculiar to Northern Europe from the late fourteenth through the seventeenth centuries Cohen challenges the modern view that the transi image was a mere memento mori for the living Drawing upon 200 examples of tombs with as well as without transi images and upon poetry church hymns prayers sermons ceremonial texts and wills she demonstrates that in the course of the 15th 16th centuries the meaning of the transi evolved reflecting changes in religious social and intellectual life during this period

**Masaccio's 'Trinity'** Rona Goffen, 1998-01-28 Masaccio's Trinity examines one of the most influential paintings of the Italian Renaissance Renowned for the grandeur of its characterizations and for the perspectival illusion of its architectural setting the fresco was famous from the time it was painted in the 1420s and remembered despite its having been hidden from view for nearly two centuries This volume considers the Trinity in its historical and spiritual contexts and describes the significance of Masaccio's innovative depictions of time and space

*Painterly Perspective and Piety* John F. Moffitt, 2014-01-10 While the Renaissance is generally perceived to be a secular movement the majority of large artworks executed in 15th century Italy were from ecclesiastical commissions Because of the nature of primarily basilica plan churches a parishioner's view was directed by the diminishing parallel lines formed by the walls of the structure Appearing to converge upon a mutual point this resulted in an artistic phenomenon known as the vanishing point As applied to ecclesiastical artwork the Catholic Vanishing Point CVP was deliberately situated upon or aligned with a given object such as the Eucharist wafer or Host the head of Christ or the womb of the Virgin Mary possessing great symbolic significance in Roman liturgy Masaccio's fresco painting of the Trinity circa 1427 in the Florentine church of Santa Maria Novella analyzed in physical and symbolic detail provides the first illustration of a consistently employed linear perspective within an ecclesiastical setting Leonardo's Last Supper Venetian's St Lucy Altarpiece and Tome's Transparente illustrate the continuation of this use of liturgical perspective

**Making Renaissance Art** Kim Woods, Carol M. Richardson, Angeliki Lymberopoulou, 2007-01-01 This book explores key themes in the making of Renaissance painting sculpture architecture and prints the use of specific techniques and materials theory and practice change and continuity in artistic procedures conventions and values It also reconsiders the importance of mathematical perspective the assimilation of the antique revival and the illusion of life Embracing the full significance of Renaissance art requires understanding how it was made As manifestations of technical expertise and tradition as much as innovation artworks of this period reveal highly complex creative processes allowing us an inside view on the vexed issue of the notion of a renaissance

The New Art of the

Fifteenth Century: Faith and Art in Florence and The Netherlands Shirley Neilsen Blum, 2013-09-03 A fresh look at the early Renaissance considering Florentine and Netherlandish art as a single phenomenon at once deeply spiritual and entirely new Adam and Eve are driven from the Garden of Eden into a rocky landscape their naked bodies lit by a cold sun their gestures and expressions a study in shame and anguish A serious man well attired kneels in prayer before the Virgin and Child close enough to touch them almost his furrowed brow setting off the saintly perfection of their features In fifteenth century Florence and Flanders painters were using an arsenal of new techniques including perspective anatomy and the accurate treatment of light and shade to present traditional religious subjects with an unprecedented immediacy and emotional power Their art was the product of a shared Christian culture and their patrons included not only nobles and churchmen but also the middle classes of these thriving commercial centers Shirley Neilsen Blum offers a new synthesis of this remarkable period in Western art between the refinements of the Gothic and the classicism of the High Renaissance when the mystical was made to seem real In the first part of her text Blum traces the emergence of a new naturalism in the sculpture of Claus Sluter and Donatello and then in the painting of Van Eyck and Masaccio In the second part she compares scenes from the Infancy and Passion of Christ as rendered by artists from North and South Exploring both the images themselves and the theological concepts that lie behind them she re creates as far as possible the experience of the contemporary fifteenth century viewer Abundantly illustrated with color plates of masterworks by Fra Angelico Botticelli Rogier van der Weyden and others this thought provoking volume will appeal equally to general readers and students of art history

**A Companion to the Eucharist in the Middle Ages** Ian Levy, Gary Macy, Kristen Van Ausdall, 2011-10-28 This volume presents the medieval Eucharist in all its glory combining introductory essays on the liturgy art theology architecture devotion and theology from the early high and late medieval periods

**Studies on Binocular Vision** Dominique Raynaud, 2016-09-26 This book clarifies the interrelationship between optics vision and perspective before the Classical Age examining binocularity in particular The author shows how binocular vision was one of the key juncture points between the three concepts and readers will see how important it is to understand the approach that scholars once took In the Middle Ages and the Renaissance the concept of Perspectiva the Latin word for optics encompassed many areas of enquiry that had been viewed since antiquity as interconnected but which afterwards were separated optics was incorporated into the field of physics i e physical and geometrical optics vision came to be regarded as the sum of various psycho physiological mechanisms involved in the way the eye operates i e physiological optics and psychology of vision and the word perspective was reserved for the mathematical representation of the external world i e linear perspective The author shows how this division which emerged as a result of the spread of the sciences in classical Europe turns out to be an anachronism if we confront certain facts from the immediately preceding periods It is essential to take into account the way medieval scholars posed the problem which included all facets of the Latin word perspectiva when exploring the events of this period This book will appeal to a broad

readership from philosophers and historians of science to those working in geometry optics ophthalmology and architecture

**Masterpieces of Western Art** Robert Suckale,2002 This volume traces the history of painting from medieval times to modern times with a focus on each era and its major artists This volume traces the history of painting from medieval times to modern times with a focus on each era and its major artists *Renaissance Art & Science @ Florence* Susan B. Puett,J.

David Puett,2016-09-01 The creativity of the human mind was brilliantly displayed during the Florentine Renaissance when artists mathematicians astronomers apothecaries architects and others embraced the interconnectedness of their disciplines Artists used mathematical perspective in painting and scientific techniques to create new materials hospitals used art to invigorate the soul apothecaries prepared and dispensed often from the same plants both medicinals for patients and pigments for painters utilitarian glassware and maps became objects to be admired for their beauty art enhanced depictions of scientific observations and innovations in construction made buildings canvases for artistic grandeur An exploration of these and other intersections of art and science deepens our appreciation of the magnificent contributions of the extraordinary Florentines **Calvinism and the Arts** Christopher Richard Joby,2007 It is often thought that the French Reformer John Calvin 1509 1564 had a negative attitude towards the arts particularly visual art However in Calvinism and the Arts A Re assessment Dr Joby argues that in Calvin s writings and in the development of the Reformed tradition more generally it is possible to discern a more positive attitude than has hitherto been recognized He makes a start by examining exactly what type of visual art Calvin rejected and what type he affirmed He goes on to consider how Calvin s epistemology and eschatology can be used to argue for the placing of certain types of art notably histories and landscape paintings within Reformed churches and then devotes separate chapters to reflecting on how music architecture and church decoration within the Reformed tradition provide further arguments for the use of these works of art In the final section he looks at specific histories and landscapes from the Dutch Golden Age and considers how the form and content of both of these types of art provide us with further ontological and epistemological arguments which inevitably lead to the conclusion that their continued exclusion from Reformed churches is no longer tenable **Augustinian Art and Meditation in Renaissance Florence** Antonia Fondaras,2020-02-03 In Augustinian Art and Meditation in Renaissance Florence Antonia Fondaras reunites the fifteenth century altarpieces painted by Botticelli Piero di Cosimo Filippino Lippi and other masters for the choir of the Augustinian church of Santo Spirito in Florence Departing from a conventional focus on artist and patron the author illuminates the engagement of the Augustinian Hermit friars with the composition and iconography of these pictures and discusses how they were used to fashion the choir into a space suited to the friars institutional and spiritual ideals Fondaras includes a close reading of the choir s most compelling and original altarpieces which were grounded in the writings of Augustine and provided a focal point for the friars sophisticated meditative practices The Invention of Infinity Judith

Veronica Field,1997 Renaissance craftsmen such as painters were educated in practical mathematics This book tells us the

fascinating story of how the artisan tradition made important contributions not only to art but also to proper mathematics. Beautiful works of art and famous theorems are linked together in a way that leads to a clearer understanding and greater enjoyment of both. Covering roughly the period from 1300 to 1650, the author shows how during this time a new form of geometry, projective geometry, emerged in the context of the artists' mathematics of perspective. Stories of taking measurements while balanced on scaffolding are interspersed with delightful scholarly analyses of the mathematics of great works of art. The text is beautifully illustrated throughout with both photographs and drawings.

Public Painting and Visual Culture in Early Republican Florence George Bent, 2017-01-16 Street corners, guild halls, government offices, and confraternity centers contained paintings that made the city of Florence a visual jewel at precisely the time of its emergence as an international cultural leader. This book considers the paintings that were made specifically for consideration by lay viewers as well as the way they could have been interpreted by audiences who approached them with specific perspectives. Their belief in the power of images, their understanding of the persuasiveness of pictures, and their acceptance of the utterly vital role that art could play as a propagator of civic, corporate, and individual identity made lay viewers keenly aware of the paintings in their midst. Those pictures affirmed the piety of the people for whom they were made in an age of social and political upheaval as the city experimented with an imperfect form of republicanism that often failed to adhere to its declared aspirations.

*Only Connect* John K.G. Shearman, 2023-10-17 A leading art historian's plea for a more engaged reading of Italian Renaissance art. *Only Connect* constructs a history of Renaissance paintings and sculptures that are by design completed outside themselves by the spectator that draw the spectator into their narrative plot or aesthetic functioning and that reposition the spectator imaginatively or in time and space. John Shearman's concern is mostly with anterior relationships with the viewer that is relationships conceived and constructed as part of a work's design, making and positioning. He proposes unconventional ways in which works of art may be distinguished from one another and in which spectators may be distinguished as well and enlarges the accepted field of artistic invention. *Only Connect* challenges us to recognize the presuppositions of Renaissance artists about their viewers, shining a light on the process of discovery by some of the most inventive and intellectual artists of the period.

*The Word made Visible in the Painted Image* Stephen Miller, 2015-11-25 This book explores the areas of perspective, proportion, witness, and theological threshold in the devotional art of the Italian Renaissance with particular reference to the painted image of Christ. While the Incarnation in a very real way legitimised the idea of the portrayal of God in human form, as Jesus Christ, problems remained as to how this might be achieved and whether it should be restricted to the second person of the Holy Trinity. This book looks at the creation of pictorial space and the presentation of the image, paying special attention to schemes of perspective as a way to better describe reality as well as to considerations of proportion through such geometric methodology as the Golden Section and dynamic root rectangles based on certain perfect or divine ratios to balance and harmonise form. *The Word Made Visible in*



the Painted Image also explores the theological theme of threshold and liminal space describes how themes such as the Incarnation and Revelation were represented and looks at the symbolism employed in so doing It shows how such themes were captured set in space and communicated in the painted image This study is necessarily interdisciplinary combining the subject areas of art history and theory theology biblical study philosophy aesthetics physics metaphysics mathematics geometry optics physiology psychology and sociology in greater and lesser degrees Few books take such an interdisciplinary stance on art theology science and related disciplines to this extent **The Mirror, the Window, and the Telescope**

Samuel Y. Edgerton, 2009 Edgerton shows how linear perspective emerged in early fifteenth century Florence out of an artistic and religious context in which devout Christians longed for divine presence in their daily lives and ultimately undermined medieval Christian cosmology **Masaccio** Eliot Wooldridge Rowlands, 2003 Ranked by many scholars as the greatest master of early Italian Renaissance painting Masaccio 1401 1428 was the first artist to use effects of light to create three dimensional images on a two dimensional plane This achievement revolutionary in Masaccio s day is one of the painter s significant contributions to art history This book explores Masaccio s accomplishment as epitomized by the multipaneled painting of which the Saint Andrew panel is thought to have once formed a part the Pisa Altarpiece one of the truly great polyptychs in the history of Italian Renaissance art produced in 1426 for a chapel in the church of Santa Maria del Carmine Pisa The text discusses Masaccio s short life and illustrious career the commission for the altarpiece its patron and program the painting s original location and the role that the church friars played in the actual commission Finally after examining the polyptych s individual panels the book traces their subsequent history and recounts how art historians came to identify them

**Piero Della Francesca** Judith Veronica Field, Piero, 2005-01-01 Studie over de wiskundige kennis van de renaissanceschilder ca 1416 1492 en over het belang van de exacte wetenschap in de betreffende kunstperiode Painters of the Renaissance Britannica Educational Publishing, 2012-12-01 Some of the world s most celebrated works of art the Mona Lisa and The Birth of Venus to name just two were produced during the period of cultural reawakening known as the Renaissance Painters of the era incorporated new techniques and ideals while reflecting in their works the dramatic social religious and political changes of the time Leonardo da Vinci Raphael and El Greco are just a few of the notable Renaissance artists profiled in this volume which also includes vibrant images of a number of influential works

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