

MANTEGNA

AND PAINTING AS HISTORICAL NARRATIVE



JACK M. GREENSTEIN

Mantegna And Painting As Historical Narrative

William C. McDonald



Mantegna And Painting As Historical Narrative:

Mantegna and Painting as Historical Narrative Jack M. Greenstein, 1992-06 In this study Jack M Greenstein draws on Early Renaissance art theory modern narratology translation studies critical theory the philosophy of history and biblical hermeneutics to explicate the sense and significance of one of Andrea Mantegna s most enigmatic and influential works the Uffizi Circumcision of Christ Faced with a work that resists established methods of iconographical analysis Greenstein reassesses the nature and goals of high humanist narrative painting The result is a new historically grounded theory of iconography that calls into question many widely held assumptions about the social and intellectual value of Early Renaissance art Greenstein s theory rests on a careful analysis of Leon Battista Alberti s commentary On Painting which equated both the form and the content of artistically composed painting with *historia* Situating this equation within a centuries old discourse on the multivalent significance of the Bible Greenstein shows that for Alberti *historia* was a mode of artistic narrative common to literature and painting in which moral truths were presented to the corporeal senses particularly to vision in the guise of plausible human actions In Greenstein s reading the painter s primary task was the construction of a visually plausible narrative that effectively conveyed the higher meanings of *historia* Having thus delineated the structure of significance in Albertian painting Greenstein shows what was at stake when a painter of Mantegna s historical bent undertook to produce a *historia* As one of the leading historical thinkers of his age Mantegna imbued his depicted scenes with the plausibility of historical events by employing those codes of evidence causality and historical distance that underlay the Renaissance sense of the past But the Circumcision of Christ resisted such treatment because the symbolic conventions developed by earlier artists for conveying the higher theological meanings of the theme were incompatible with the representational fidelity embraced by painters of *historia* Mantegna overcame these difficulties by arriving at a new understanding of the Circumcision which remained faithful to the narrative structure as well as the theological content of the biblical account His interpretation was widely adopted by later artists but was so pictorial in nature that despite its consistency with the biblical account it remained without parallel in theological literature Greenstein s discovery that artistic production of Albertian painting was a specialized and singularly visual form of thinking whose roots lay more in readerly hermeneutics than in perception commerce or common visual experience raises questions about narrative representation and the textuality of art that will interest a wide array of scholars *The Uses of History in Early Modern England* Paulina Kewes, 2006-11-15 Publisher Description **The Perfect Genre. Drama and Painting in Renaissance Italy** Kristin Phillips-Court, 2016-12-05 Proposing an original and important reconceptualization of Italian Renaissance drama Kristin Phillips Court here explores how the intertextuality of major works of Italian dramatic literature is not only poetic but also figurative She argues that not only did the painterly gaze so prevalent in fifteenth and sixteenth century devotional art portraiture and visual allegory inform humanistic theories practices and themes it also led prominent

Italian intellectuals to write visually evocative works of dramatic literature whose topical plots and structures provide only a fraction of their cultural significance Through a combination of interpretive literary criticism art historical analysis and cultural and intellectual historiography Phillips Court offers detailed readings of individual plays juxtaposed with specific developments and achievements in the realm of painting Revealing more than historical connections between artists and poets such as Tasso and Giorgione Mantegna and Trissino Michelangelo and Caro or Bruno and Caravaggio the author locates the history of Renaissance art and drama securely within the history of ideas She provides us with a story about the emergence and eventual disintegration of Italian Renaissance drama as a rigorously philosophical and empirical form Considering rhetorical philosophical ethical religious political ideological and aesthetic dimensions of each of the plays she treats Kristin Phillips Court draws our attention to the intermedial conversation between the theater and painting in a culture famously dominated by art Her integrated analysis of visual and dramatic works brings to light how the lines and verses of the text reveal an ongoing dialogue with visual art that was far richer and more intellectually engaged than we might reconstruct from stage diagrams and painted backdrops

The Agency of Female Typology in Italian Renaissance Paintings Edward J. Olszewski, 2023-06-30 This study employs cognitive theory as a heuristic framework to interrogate the agency of female types in select Italian Renaissance paintings with emphasis on Venus Medusa the Amazon Boccaccio's Lady Fiammetta Cleopatra Susanna the Magdalene and the Madonna The study disrupts assumptions about the identity of sitters and readings of paintings as it challenges paradigms of female representation It interrogates why certain paintings were crafted by whom and for whom Works are placed in the context of meta painting with stress on the cognitive decisions negotiated between patron and artist The ludic aspects of several paintings are examined with a fine grain semiotic approach to expand their iconographies Psychoanalytic readings are unpacked based on the flawed mythological metaphors and incomplete clinical studies of Sigmund Freud's theorizing The rubric of female agency is deliberately selected to unify popular but enigmatic master paintings of disparate subjects

The Creation of Eve and Renaissance Naturalism Jack M. Greenstein, 2016-08-23 Depicting the Creation of Woman presented a special problem for Renaissance artists The medieval iconography of Eve rising half formed from Adam's side was hardly compatible with their commitment to the naturalistic representation of the human figure At the same time the story of God constructing the first woman from a rib did not offer the kind of dignified affective pictorial narrative that artists patrons and the public prized Jack M Greenstein takes this artistic problem as the point of departure for an iconographic study of this central theme of Christian culture His book shows how the meaning changed along with the form when Lorenzo Ghiberti Andrea Pisano and other Italian sculptors of the fourteenth and fifteenth centuries revised the traditional composition to accommodate a naturalistically depicted Eve At stake Greenstein argues is the role of the artist and the power of image making in reshaping Renaissance culture and religious thought

Renaissance and Baroque Art Leo Steinberg, 2021-02 Leo Steinberg was one of the most original art

historians of the twentieth century known for taking interpretive risks that challenged the profession by overturning reigning orthodoxies In essays and lectures ranging 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 writings sometimes provocative and controversial remain vital and influential reading Steinberg's perceptions evolved from long hard looking at his objects of study Almost everything he wrote included passages of formal analysis but always put into the service of interpretation This volume begins and ends with thematic essays on two fundamental precepts of Steinberg's art history how dependence on textual authority mutes the visual truths of images and why artists routinely copy or adapt earlier artworks In between are fourteen chapters on masterpieces of renaissance and baroque art with bold and enlightening interpretations of works by Mantegna Filippo Lippi Pontormo El Greco Caravaggio Steen and finally Velázquez Four chapters are devoted to some of Velázquez's best known paintings ending with the famously enigmatic *Las Meninas* Renaissance and Baroque Art is the third volume in a series that presents Steinberg's writings selected and edited by his longtime associate Sheila Schwartz

Perspectives on Early Modern and Modern Intellectual History Joseph Marino, Melinda Wilcox Schlitt, 2001 Perspectives on Early and Modern Intellectual History brings together several disciplines and historical periods and three generations of scholars to celebrate the pedagogical and scholarly career of Nancy Struever who taught in the Humanities Center and Department of History at The John Hopkins University Twenty three essays reflect the breadth of disciplinary competence and the standards of scholarly rigor that Stuever instilled in her students and demonstrates in her scholarship The book is organized around three divisional areas of inquiry Renaissance Humanism Histories of Art and Rhetorics Philosophies and Histories The first part includes studies on Shakespeare and Ariosto essays on Machiavelli Caterina da Siena and Lorenzo Valla and Manetti on the library of Nicholas V The section on histories of art contains contributions on L B Alberti on early modern spectacle and the performance of images and on rhetoric and art The third section continues with discussions of rhetoric history and literature from a more theoretical viewpoint The book concludes with a bibliography of Stuever's works Authors include Marvin Becker Marjorie O'Rourke Boyle Salvatore Camporeale F Edward Cranz Elizabeth Cropper Marc Fumaroli Thomas M Greene Michael Ann Holly J G A Pocock Charles Trinkaus and Hayden White Joseph Marino is an independent scholar and is with Current Analysis in Virginia Melinda Schlitt is Associate Professor in the Department of Fine Arts Dickinson College

The Bronze Horseman of Justinian in Constantinople Elena N. Boeck, 2021-04-29 Justinian's triumphal column was the tallest free standing column of the pre modern world and was crowned with arguably the largest metal equestrian sculpture created anywhere in the world before 1699 The Byzantine empire's bronze horseman towered over the heart of Constantinople assumed new identities spawned conflicting narratives and acquired widespread international acclaim Because all traces of Justinian's column were erased from the urban fabric of Istanbul in the sixteenth century scholars have undervalued its astonishing agency and

remarkable longevity Its impact in visual and verbal culture was arguably among the most extensive of any Mediterranean monument This book analyzes Byzantine Islamic Slavic Crusader and Renaissance historical accounts medieval pilgrimages geographic apocalyptic and apocryphal narratives vernacular poetry Byzantine Bulgarian Italian French Latin and Ottoman illustrated manuscripts Florentine wedding chests Venetian paintings and Russian icons to provide an engrossing and pioneering biography of a contested medieval monument during the millennium of its life **The Cabinet of Eros** Stephen John Campbell, Stephen L. Campbell, 2004-01-01 The Renaissance studiolo was a space devoted in theory to private reading The most famous studiolo of all was that of Isabella d Este marchioness of Mantua This work explores the function of the mythological image within a Renaissance culture of collectors **Italian Renaissance Art** Laurie Schneider Adams, 2018-05-04 The chronology of the Italian Renaissance its character and context have long been a topic of discussion among scholars Some date its beginnings to the fourteenth century work of Giotto others to the generation of Masaccio Brunelleschi and Donatello that flourished from around 1400 The close of the Renaissance has also proved elusive Mannerism for example is variously considered to be an independent but subsidiary late aspect of Renaissance style or a distinct style in its own right **Fifteenth-Century Studies Vol. 24** William C. McDonald, 1998-09 15th c adaptations of Chr tien de Troyes the use of motifs and standard features including current state of research and book review section Setting the tone for volume 24 is a trio of articles on 15th century French adaptations of Chr tien de Troyes s Arthurian romances Norris Lacy examines adaptation and reception in Clig s Jane Taylor writes on the importance of cultural details to reception studies of both Erec and Clig s and Maria Timelli on structural aspects of Erec Other studies of romance include MaryLynn Saul s article on courtly love and patriarchal marriage institutions in Malory and Anne Caillaud s piece on gender conventions of courtly love as a vehicle for misogyny in Antoine de la Sale s Petit Jehan de Saintre Hans Joachim Behr deals with an adaptation of the 12th century historical figure of Heinrich von der L we in his article on the poetic work of Michel Wyssenherre Roxana Recio s article on Spanish amplifications and glosses draws connections between translation reception and interpretation Moving from romance to legend Peter De Wilde in his article on the legendary matter of St Patrick s journeys to Purgatory relates a 15th century account of one Englishman s visionary pilgrimage to that destination A second area of concentration in the volume is the thematic and structural use of motifs Rainer Goetz discusses archery in Spanish poetry of love and death Georg Roellenbleck courtly pastimes and the term *passe temps* in French poetry James Wilkins focuses on the body as currency in French passion plays Kristine Patz moves into art history examining the importance of the Pythagorean epsilon in the work of the Italian painter Mantegna Dealing with the turn to Renaissance humanism are articles by Grady Smith on the short literary career and Latin dramas of Titus Livius Frulovisi and by Christiane Raynaudon humanism and good government in the Latin *Romuleon* Franco Mormando investigates a darker moment the 1426 witch trial in Rome and the role of Bernardino of Siena as its instigator and chronicler Rouben Choulakian writes on the poetry of

Charles d Orlean *Key Writers on Art: From Antiquity to the Nineteenth Century* Chris Murray, 2005-08-18 *Key Writers on Art From Antiquity to the Nineteenth Century* offers a unique and authoritative guide to theories of art from Ancient Greece to the end of the Victorian era written by an international panel of expert contributors Arranged chronologically to provide an historical framework the 43 entries analyze the ideas of key philosophers historians art historians art critics artists and social scientists including Plato Aquinas Alberti Michelangelo de Piles Burke Schiller Winckelmann Kant Hegel Burckhardt Marx Tolstoy Taine Baudelaire Nietzsche Ruskin Pater W Ifflin and Riegl Each entry includes a critical essay a short biography a bibliography listing both primary and secondary texts Unique in its range and accessibly written this book together with its companion volume *Key Writers on Art The Twentieth Century* provides an invaluable guide for students as well as general readers with an interest in art history aesthetics and visual culture **Handbook of European History 1400-1600: Late Middle Ages, Renaissance and Reformation** Thomas Brady, Oberman, James D. Tracy, 2018-11-12 *The Handbook of European History 1400 1600* brings together the best scholarship into an array of topical chapters that present current knowledge and thinking in ways useful to the specialist and accessible to students and to the educated non specialist Forty one leading scholars in this field of history present the state of knowledge about the grand themes main controversies and fruitful directions for research of European history in this era Volume 1 Structures and Assertions described the people lands religions and political structures which define the setting for this historical period Volume 2 Visions Programs Outcomes covers the early stages of the process by which newly established confessional structures began to work their way among the populace **The Jews in Italy** Yaron Harel, Mauro Perani, 2019-10-01 All twenty two original articles in the current volume are based on lectures given at the conference *The Jews in Italy Their Contribution to the Development and Diffusion of Jewish Heritage* which was convened in September 2011 at the University of Bologna Department of Cultural Heritage Geographically the articles range from Italy to the Ottoman Empire the Balkans and Aleppo from France and Germany to the Middle East including Israel North and East Africa Morocco Tunisia Libya and Ethiopia Chronologically articles begin with the Roman period through the Middle Ages and Renaissance until modern times In this collection the reader will find a wide range of subjects reflecting various scholarly perspectives such as history Christian Jewish relations Kabbalah commentary on the Bible and Talmud language grammar and translation literature philosophy gastronomy art culture folklore and education **The Renaissance** John Jeffries Martin, 2003 *The Renaissance paradigm in crisis Politics language and power Individualism identity and gender Art science and humanism Religion tradition and innovation* [Art and the Religious Image in El Greco's Italy](#) Casper, Andrew R., 2014-02-04 *Art and the Religious Image in El Greco's Italy* is the first book length examination of the early career of one of the early modern period's most notoriously misunderstood figures Born around 1541 Domenikos Theotokopoulos began his career as an icon painter on the island of Crete He is best known under the name El Greco for the works he created while in Spain paintings that have provoked both rapt admiration and scornful

disapproval since his death in 1614 But the nearly ten years he spent in Venice and Rome from 1567 to 1576 have remained underexplored until now Andrew Casper s examination of this period allows us to gain a proper understanding of El Greco s entire career and reveals much about the tumultuous environment for religious painting after the Council of Trent Art and the Religious Image in El Greco s Italy is a new book in the Art History Publication Initiative AHPI a collaborative grant from the Andrew W Mellon Foundation Thanks to the AHPI grant this book will be available in the following e book editions Kindle Nook Study Google Editions ebrary EBSCO Project MUSE and JSTOR

Structures and Assertions Thomas Allan Brady, Heiko Augustinus Oberman, James D. Tracy, 1993-12-31 Vol 1

The Mathematical Works of Leon Battista Alberti Kim Williams, Lionel March, Stephen R. Wassell, 2010-09-08 Leon Battista Alberti was an outstanding polymath of the fifteenth century alongside Piero della Francesca and before Leonardo da Vinci While his contributions to architecture and the visual arts are well known and available in good English editions and much of his literary and social writings are also available in English his mathematical works are not well represented in readily available accessible English editions have remained accessible only to specialists The four treatises included here Ludi matematici De Componendis Cifris Elementi di pittura and De lunularum quadratura are extremely valuable in rounding out the portrait of this multitalented thinker The treatises are presented in modern English translations with commentary that is intended to make evident the depths of Alberti s knowledge as well as address the treatises mathematical historical and cultural context their classical Greek roots and their relationship to later works by Renaissance thinkers

Benozzo Gozzoli Diane Cole Ahl, Benozzo Gozzoli, Benozzo (di Lese), 1996-01-01 Providing a reassessment of Benozzo Gozzoli one of the most esteemed and prolific artists of the Renaissance this work focuses on the social and cultural context within which he worked The book provides stylistic and technical discussions of each of his major works

Early Modern Visual Allegory Cristelle Baskins, 2017-09-29 The first book in over twenty five years devoted solely to allegory and personification in art history this anthology complements current literary and cultural studies of allegory The volume re examines early modern allegorical imagery in light of crucial material contextual and methodological questions how are allegories conceived for whom and for what purposes Contributors consider a wide range of allegorical representations in the visual arts and material culture of both early modern Europe and the colonial New World 1400 1800 Essays included here examine paintings sculpture prints architecture and the spaces of public ritual while discussing the process and theory of interpretation formation of audiences reception history appropriation and censorship A special focus on the medium of the body in visual allegory unites the volume s diverse materials and methods

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Table of Contents Mantegna And Painting As Historical Narrative

1. Understanding the eBook Mantegna And Painting As Historical Narrative
 - The Rise of Digital Reading Mantegna And Painting As Historical Narrative
 - Advantages of eBooks Over Traditional Books
2. Identifying Mantegna And Painting As Historical Narrative
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Mantegna And Painting As Historical Narrative
 - User-Friendly Interface
4. Exploring eBook Recommendations from Mantegna And Painting As Historical Narrative
 - Personalized Recommendations
 - Mantegna And Painting As Historical Narrative User Reviews and Ratings
 - Mantegna And Painting As Historical Narrative and Bestseller Lists
5. Accessing Mantegna And Painting As Historical Narrative Free and Paid eBooks

- Mantegna And Painting As Historical Narrative Public Domain eBooks
- Mantegna And Painting As Historical Narrative eBook Subscription Services
- Mantegna And Painting As Historical Narrative Budget-Friendly Options
- 6. Navigating Mantegna And Painting As Historical Narrative eBook Formats
 - ePub, PDF, MOBI, and More
 - Mantegna And Painting As Historical Narrative Compatibility with Devices
 - Mantegna And Painting As Historical Narrative Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Mantegna And Painting As Historical Narrative
 - Highlighting and Note-Taking Mantegna And Painting As Historical Narrative
 - Interactive Elements Mantegna And Painting As Historical Narrative
- 8. Staying Engaged with Mantegna And Painting As Historical Narrative
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Mantegna And Painting As Historical Narrative
- 9. Balancing eBooks and Physical Books Mantegna And Painting As Historical Narrative
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Mantegna And Painting As Historical Narrative
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Mantegna And Painting As Historical Narrative
 - Setting Reading Goals Mantegna And Painting As Historical Narrative
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Mantegna And Painting As Historical Narrative
 - Fact-Checking eBook Content of Mantegna And Painting As Historical Narrative
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development

- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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