

THE PELICAN  HISTORY OF ART

Charles Seymour Jr

SCULPTURE IN ITALY: 1400-1500



Sculpture In Italy 1400 1500

**Charles SEYMOUR (Curator of
Sculpture, National Gallery of Art.)**

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Sculpture in Italy Charles Seymour (Jr.),1968 **Sculpture in Italy 1400-1500** Charles Seymour,1999 Sculpture in Italy Charles SEYMOUR (Curator of Sculpture, National Gallery of Art.),1966 Sculpture in Italy: 1400-1500 Charles Seymour,1966 Sculpture in Italy, 1400-1500 Patricia Millard,1966 Sculpture in Italy, 1400 to 1500. [With a Bibliography.]. Charles SEYMOUR (Curator of Sculpture, National Gallery of Art.),1966 **Architecture in Italy, 1400-1500** Karl Heinrich Heydenreich,Ludwig Heinrich Heydenreich,Paul Davies,1996-01-01 Brunelleschi Ghiberti and Donatello Alberti Florence 1450 1480 Urbino Venice Lombardy Leonardo da Vinci **European Sculpture, 1400-1900, in the Metropolitan Museum of Art** Metropolitan Museum of Art (New York, N.Y.),Ian Wardropper,2011 This beautiful book features masterpieces of sculpture in the collection of the Metropolitan Museum dating from the Renaissance through the nineteenth century Celebrated works by the great European sculptors including Luca and Andrea della Robbia Juan Mart nez Montañes Gianlorenzo Bernini Jean Antoine Houdon Bertel Thorvaldsen Antoine Louis Barye Jean Baptiste Carpeaux Edgar Degas and Auguste Rodin are joined by striking new additions to the collection notably Franz Xaver Messerschmidt s remarkable bust of a troubled and introspective man The ninety two selected examples are diverse in media marble bronze wood terracotta and ivory and size ranging from a tiny oil lamp fantastically conceived and decorated by the Renaissance bronze sculptor Riccio to Antonio Canova s eight foot high Perseus with the Head of Medusa executed in the heroic Neoclassical style Incorporating information from the latest scholarly research and recent conservation studies sculpture specialist Ian Wardropper discusses the history and significance of the highlighted works each of which is reproduced with glorious new photography **Sculpture in Italy, 1400 to 1500. [With Plates, Illustrations Including a Map, and a Bibliography.].** Charles Seymour (Professor of Art, Yale University.),1966 Sculpture in Italy Nikolaus Pevsner,1968

The Oxford History of the Renaissance Gordon Campbell,2023-05-11 Histories you can trust The Renaissance is one of the most celebrated periods in European history But when did it begin When did it end And what did it include Traditionally regarded as a revival of classical art and learning centred upon fifteenth century Italy views of the Renaissance have changed considerably in recent decades The glories of Florence and the art of Raphael and Michelangelo remain an important element of the Renaissance story but they are now only a part of a much wider story which looks beyond an exclusive focus on high culture beyond the Italian peninsula and beyond the fifteenth century The Oxford History of the Renaissance tells the cultural history of this broader and longer Renaissance from seminal figures such as Dante and Giotto in thirteenth century Italy to the waning of Spain s golden age in the 1630s and the closure of the English theatres in 1642 the date generally taken to mark the end of the English literary Renaissance Geographically the story ranges from Spanish America to Renaissance Europe s encounter with the Ottomans and far beyond to the more distant cultures of China and Japan And thematically under Gordon Campbell s expert editorial guidance the volume covers the whole gamut of

Renaissance civilization with chapters on humanism and the classical tradition war and the state religion art and architecture the performing arts literature craft and technology science and medicine and travel and cultural exchange **The Pelican History of art** ,1966 The Oxford Illustrated History of the Renaissance Gordon Campbell,2019 The story of the long Renaissance for a new generation from Giotto and Dante in thirteenth century Italy to the English literary Renaissance in the first half of the seventeenth century A Text-book of the History of Sculpture Allan Marquand,Arthur Lincoln Frothingham,1896 **The Oxford History of Western Art** Martin Kemp,2000 The Oxford History of Western Art is the new authority on the development of visual culture in the West over the last 2700 years from the classical period to the end of the twentieth century OHWA is an innovative and challenging reappraisal of how the history of art can be presented and understood None of the currently available general histories of art offers the wealth of perspectives and cross media references of this book Through a carefully devised modular structure readers are given insights not only into how and why works of art were created but also how works in different media relate to each other across time Here uniquely is not the simple linear story of art but a rich series of stories told from varying viewpoints The founding principle of the book has been to use carefully selected groupings of pictures to give readers a sense of the visual texture of the various periods and episodes covered The 167 illustration groups supported by explanatory text and picture captions create a sequence of visual tours not merely a procession of individually great works viewed in isolation but juxtapositions of significant images that powerfully convey a sense of the visual environments in which works of art need to be viewed in order to be understood and appreciated The aim throughout has been to make the shape and nature of these visual presentations a stimulating and rewarding experience allowing readers to become active participants in the process of interpretation and synthesis Another key feature of the narrative is the re definition of traditional period boundaries Rather than relying on conventional labels such as Medieval Renaissance Baroque etc five major phases of significant historical change are established that unlock longer and more meaningful continuities The art of classical antiquity from c 600 BC to the fall of Rome in AD 410 The establishment of visual culture in Europe from 410 to 1527 the sack of papal Rome European visual regimes from 1527 to 1770 The era of revolutions 1770 to 1914 Modernism and after 1914 to 2000 This new framework shows how the major religious and secular functions of art have been forged sustained transformed revived and revolutionized over the ages how the institutions of Church and State have consistently aspired to make art in their own image and how the rise of art history itself has come to provide the dominant conceptual framework within which artists create patrons patronize collectors collect galleries exhibit dealers deal and art historians write The text has been written by a team of 50 specialist authors working under the direction of Professor Martin Kemp one of the UK's most distinguished art historians Whilst bringing their own expertise and vision to their sections each author was also asked to relate their text to a number of unifying themes and issues including written evidence physical contexts patronage viewing and reception techniques gender and racial issues

centres and peripheries media and condition the notion of art and current presentations Though the coverage of topics focuses on European notions of art and their transplantation and transformation in North America space is also given to cross fertilizations with other traditions including the art of Latin America the Soviet Union India Africa and Afro Caribbean Australia and Canada Professor Kemp and his team similarly deal generously with the applied arts and reproductive media such as photography and prints The result is a vibrant vigorous and revolutionary account of Western art serving both as an inspirational introduction for the general reader and an authoritative source of reference and guidance for students **Art**

in Renaissance Italy John T. Paoletti, Gary M. Radke, 2005 Art in Renaissance Italy sets the art of that time in its context exploring why it was created and in particular looking at who commissioned the palaces and cathedrals the paintings and the sculptures The Sculptures of Andrea Del Verrocchio Andrew Butterfield, Andrea Del Verrocchio, 1997-01-01 Andrea del

Verrocchio was the preeminent sculptor in late fifteenth century Florence and one of the leading artists in Renaissance Europe In every genre of statuary Verrocchio made formal and conceptual contributions of the greatest significance and many of his sculptures such as the Christ and St Thomas and the Colleoni Monument are among the masterpieces of Renaissance art A favorite artist of Lorenzo de Medici and the teacher of Leonardo da Vinci Verrocchio was a key link between the innovations of the fifteenth century and the creations of the High Renaissance This beautiful catalogue raisonné is the first comprehensive and detailed study of Verrocchio's extraordinary and innovative sculptures Andrew Butterfield has combined careful visual analysis of the sculptures with groundbreaking research into their function iconography and historical context In order to explain Verrocchio's contributions to the different genres of Renaissance sculpture Butterfield provides new and important information on a broad range of issues such as the typology and social history of Florentine tombs the theoretical problems in the production of perspectival reliefs and the origins of the Figura serpentinata Furthermore Butterfield draws on a spectrum of often overlooked texts to elucidate fundamental iconographical problems for example the significance of David in quattrocento Florence In its scope depth and clarity The Sculptures of Andrea del Verrocchio will rank as one of the finest studies of an Italian sculptor ever published The Longman Companion to

Renaissance Europe, 1390-1530 Stella Fletcher, 2014-02-04 This new Companion is the ideal reference guide It fills a gap by providing an authoritative but accessible reference on political economic religious social as well as cultural developments in this crucial period It contains information on all major topics including the church war and diplomacy civic life learning and letters printing the economy science and technology the arts across Europe and the wider world **The Visual Culture of**

Baptism in the Middle Ages Harriet M. Sonnede Torrens, 2017-07-05 Under the guidance of the leading experts on baptismal fonts and the co-directors of the Baptisteria Sacra Index the world's only iconographical inventory of baptismal fonts a research project at the University of Toronto this collection of essays by a group of European and North American scholars extends the traditional boundaries associated with the study of baptismal fonts The visual is privileged whether it is

in the metaphysical literary or empirical realms of scholarship offering a rich understanding of the powerful role of baptism played in medieval and renaissance society In the quest for a holistic understanding of the vessels the settings and contexts the rituals and the spiritual significance of the font itself the contributors have turned to a range of sources folkloric tales baptismal records liturgical sermons civic records literary accounts hagiographies and historical documents about local families communities and ecclesiastical developments Previous scholarship about baptismal fonts has often focused on the purely stylistic iconographical and liturgical perspectives using primarily ecclesiastical and liturgical documentation This collection of essays shows the wealth of new information that baptismal fonts can offer when scholars adopt interdisciplinary approaches and engage in readings that question traditional assumptions inherited in scholarship

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

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