



Sculpture In Italy 1400 1500

Shirley Neilsen Blum



Sculpture In Italy 1400 1500:

Sculpture in Italy Charles Seymour,1992-05 Sculpture in Italy Charles Seymour (Jr.),1968 **Sculpture in Italy: 1400-1500** Charles Seymour,1966 **Sculpture in Italy** Charles SEYMOUR (Curator of Sculpture, National Gallery of Art.),1966 Sculpture in Italy, 1400 to 1500. [With a Bibliography.] Charles SEYMOUR (Curator of Sculpture, National Gallery of Art.),1966 *Sculpture in Italy, 1400-1500* Patricia Millard,1966 **Sculpture in Italy, 1400 to 1500. [With Plates, Illustrations Including a Map, and a Bibliography.]** Charles Seymour (Professor of Art, Yale University.),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 Sculpture in Italy Nikolaus Pevsner,1968 **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 Monta s 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 **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 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

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

The Pelican History of art, 1966

A Text-book of the History of Sculpture Allan Marquand, Arthur Lincoln Frothingham, 1896

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 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

The A to Z of the Renaissance Charles G. Nauert, 2006-02-23 Few periods have given civilization such a strong impulse as the Renaissance which started in Italy and then spread to the rest of Europe During its brief epoch most vigorously from the fourteen to the sixteenth centuries Europe reached back to Ancient Greece and Rome and pushed ahead in numerous fields art architecture literature philosophy banking commerce religion politics and warfare This era is inundated with famous names Da Vinci Michelangelo Raphael Petrarch Machiavelli Cervantes and Shakespeare and the heritage it left can hardly be overestimated The A to Z of the Renaissance provides information on these fields through its chronology which traces events from 1250 to 1648 and its introduction delineating the underlying features of the period However it is the dictionary section with hundreds of cross referenced entries on famous persons from Adrian to Zwingli key locations supporting political and social institutions wars religious reformations achievements and failures which is the heart of this book Further research is facilitated by the bibliography

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

Whispering the Secrets of Language: An Psychological Quest through **Sculpture In Italy 1400 1500**

In a digitally-driven world where monitors reign great and instant conversation drowns out the subtleties of language, the profound techniques and mental subtleties concealed within phrases usually move unheard. However, situated within the pages of **Sculpture In Italy 1400 1500** a captivating fictional treasure pulsating with raw feelings, lies a fantastic quest waiting to be undertaken. Published by a skilled wordsmith, that marvelous opus attracts readers on an introspective trip, delicately unraveling the veiled truths and profound impact resonating within the very material of each word. Within the emotional depths of the emotional evaluation, we shall embark upon a honest exploration of the book is primary themes, dissect their fascinating publishing style, and fail to the powerful resonance it evokes heavy within the recesses of readers hearts.

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